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VARIETY

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PRICE 25 CENTS

SHOWTUNE SPLASH FOR '54

Servicemen Get 100,000 Free Tickets Monthly From New York Attractions

A completely new system of ticket procurement and distribution has been established for entertainment and sports events for members of the armed forces visiting New York. This is now handled by a central agency—the Interservice Ticket Committee, thus eliminating the separate requests from different service units.

New agency, headed by Lt. Col. Dwight H. Sloan, maintains a New York office at the Century Hotel, W. 46th St., manned by two enlisted men—Pfc. Walter Beacham and Cpl. Bruce Balaban, son of the former Roxy managing director, A. J. Balaban. Job of the GI ticket agency is to act as wholesalers. They collect all tickets to radio-TV shows, film theatres, legit shows, concerts, opera and sports events and forward them to more than 15 armed forces camps in the eastern area.

Under the new system, the Interservice Ticket Committee will distribute on the average of 100,000 free tickets monthly. The headquarters at the Century Hotel is donated free. The telephone service is paid for by a contribution from show bizlites.

2D LAMBS' TRYOUT HEADED FOR B'WAY

The Lambs Club seems to be developing into a testing ground for Broadway-targeted plays. "Backbone," by Andrew McCullough, which was given a one-shot performance by the club Feb. 14, is slated for Broadway production next fall. Drama is following the same route taken by "Stalag 17," which was also a Lambs preem.

Play, which was produced for The Lambs by Steve Parker and Bernard Hart, is currently undergoing revisions. Parker intends to put the play on the boards either as sole producer or in a partnership deal. According to Parker, the production out on "Backbone" will run around \$65,000, with most of the backing already accounted for. Cast that appeared in The Lambs production will remain pretty much intact for the fall presentation.

Rooneys In 'Dog House'

South Sutton, N. H., March 2. The two men presiding over the sizzling frankfurters at "Dog House" here would surprise their show biz cronies. They're the Pat Rooneys, father and son.

Dishing out the dogs means recreation and profit during off-seasons for the 75-year-old song and dance man and his offspring. They chose this community as a permanent home because it is the hometown of the younger Pat's wife, Estelle.

As she explains it, "Here Pat gets away from all the worry and tensions of show business serving hot dogs and playing golf."

Martin & Lewis 50G May Set Las Vegas Peak Wage

Las Vegas, March 2. Dean Martin & Jerry Lewis are dickering for their first date in the gaming capital of the U.S. at a price which will set a new high in cafe history. Negotiations are current for the Sands Hotel, Las Vegas, for two weeks at a price reported to be \$50,000 per week. They'll supply their own show.

The comedy duo favors the Sands because of longstanding friendship with Jack Entratter, inn's managing director. Entratter is the former manager of the Copacabana, N.Y., where they established themselves as top boxoffice. Music Corp. of America is working out the deal.

Farewells (Plural) Like Lauder For Georgie Jessel

George Jessel plans a series of "farewell" appearances, a la Sir Harry Lauder. First will be May 19 at El Rancho Vegas, Las Vegas, for two weeks at \$18,500. Another Jessel farewell may take form of a Palace two-a-day stint this summer or next fall. Actor has been talking to RKO Theatres prez Sol A. Schwartz on the vaude idea, a la Danny Kaye, Betty Hutton, Judy Garland, but says show-wise Jessel, "I want to make sure of a real sock bill surrounding me."

A sidebar to the Las Vegas stint was the possibility of Eddie Cantor "opposing" his lifetime pal Jessel at The Sahara, according to a bid (Continued on page 69)

Three Bid For Theatre TV Rights To June 17 Marciano-Charles Bout

Three different groups are bidding for closed-circuit theatre TV rights to the June 17 fight of Rocky Marciano-Ezzard Charles. They are Nate Halperin's Theatre Network Television, Milton Mound's Box Office Television and Ed Dorfman's Stadium Television.

Dorfman's outfit, backed by new coin, reportedly in the boxing business, is showing its first real activity although it has existed as a company for about a year.

Championship bouts have so far proved the best closed-circuit events for theatres. Halperin so far has been the only one to capture the rights to championship bouts. Last year he stilled out a guarantee of \$100,000 to corral the Marciano-LaStarza tiff.

10 MUSICALS ON B'WAY SKED

The showtune field, which has offered the disk companies meager pickings this season, is set for an aboutface with more than 10 top-flight musicals slated for the coming year. The 1954-55 legit season, which kicks off in June, is expected to spotlight such veteran songsmiths as Irving Berlin, Rodgers & Hammerstein and Cole Porter.

Breakthrough of such legit-originated tunes as "Wish You Were Here," "No Other Love," "I Love Paris" and "Stranger In Paradise" during the past couple of years has softened up the record company artists' repertoire men to the extent that most of them are now scrambling for legit product as well as original cast album rights.

Slated for production during the upcoming season (with Junesmiths parenthesized) are "Fanny" (Harold Rome), "L'il Abner" (Burton Lane-Alan Jay Lerner), "Saints and Sinners" (Harold Rome-Fredrick Loewe), "Seventh Heaven" (Victor Young-Stella Unger), "Silk Stockings" (Cole Porter), "Boy Friend" (Sandy Wilson), "On Your Toes" (Rodgers-Hart), "Orpheus In The Underworld" (Yip Harburg-Offenbach), "Reuben-Reuben" (Marc Blittstein) and "Canary Row" (Rodgers-Hammerstein). Chappell Music is set to publish (Continued on page 55)

Mel Ferrer In Ticklish Spot On 'Ondine' Hit

Mel Ferrer, costar of the new Broadway hit, "Ondine," is apparently in a contradictory position. He's conceded to be largely responsible for the play's success, but drew mixed personal notices from the critics, being virtually ignored in the unprecedented raves for costar Audrey Hepburn. Finally, he's understood to be in the doghouse with the show's management.

The film actor's key function in the situation stems from the fact that it was he who first suggested Miss Hepburn for the femme lead in "Ondine," took the script to her and, over the reported opposition of some of her friends and associates, persuaded her to take the assignment. Overwhelming consensus of the reviews was that without Miss Hepburn, "Ondine" would have little chance.

Practically from the start there were reports of dissent between Ferrer and the management, the Playwrights Co. There was also friction between the actor and Alfred Lunt, whose staging drew en-

(Continued on page 68)

Evangelical Guest Stars Are Reformed Drunkards, Gamblers, Cons and Reds

Minneapolis, March 2.

4-Year-Old Drummer To Tour With Hampton Band

Lionel Hampton, who discovered Sugar Chile Robinson at the age of eight, has now come up with a four-year-old drummer who will tour with the band. Youngster, known as Little Hamp Jr., played with Hampton at the Apollo Theatre in Harlem recently.

Hampton deadpanned that he first saw the kid playing drums two years ago in Detroit.

Molly Vice Sheen In DuMont Deal With NBC Blessing

Despite the fact that she's under exclusive contract to NBC until next September, Gertrude Berg may move her "Goldbergs" tv show to DuMont network, taking over Bishop Fulton Sheen's Tuesday at 8 spot when the latter and his Admiral sponsor go off for an extended spring-summer hiatus. She'll be sponsored by Vitamin Corp. of America, her erstwhile sponsor on NBC-TV.

It's understood that a clause in Mrs. Berg's contract permits her to make such a move during the period of her contractual obligation to NBC in the event that the network cannot find a time period for her.

Oddly enough, Mrs. Berg during the spring period of the replacement time would be competing against Milton Berle. It was on the Berle show as a guest on several occasions during the last year that she projected herself into a new prominent position as a tv personality.

Considered typical of western-style modern revival meeting showmanship is the Minneapolis Evangelistic Auditorium here. House plays a succession of "attractions." The bill changes about every two weeks. Guest stars are former prize fighters, reformed ex-convicts, rehabilitated drunkards, gamblers and Communists. Also standard are young boy and girl spellbinders. Plenty of advertising in newspaper, radio and even tv supports the evangelical guest star policy.

Showmen here comment that the religious folk operate the house far more boxoffice-smartly than the former tenant who operated premises as the Alvin Theatre with a burlesque policy. Instead of a parade of rampant strippers, there is now a parade of repentant sinners. Marquee which once read "Stage Full of Beautiful Girls" today reads "Here Is Your Answer To The Atomic Age."

Evangelists pay landlord around \$20,000 rental, having outbid the former theatrical tenant. Money is raised by the standard basket passing, plus sale of pamphlets. The burlesque operation also sold pamphlets — featuring skin rather than sin.

Mobile Brit. Tix Office Sends Orders Via Radio

London, March 2.

Keith Prowse & Co., leading British ticket brokers, have taken delivery of their first mobile radio booking office, which will make daily tours of race meetings, sporting events, markets, etc., to sell seats for London theatres.

Claimed to be the first of its kind, the mobile booking office maintains contact with the company's central clearing house in the West End by two-way VHF radio.

Roosevelt Hotel

NEW ORLEANS, LA.

Currently presents

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under the direction of

PHIL SPITALNY

Yank Contingent Finally Puts Brazil Film Fest Over The Top

By GEORGE GURJAM

Sao Paulo, March 2. The international film festival here is over and, despite some unpleasant after-tastes, is generally considered a success despite the fact that the quality of the entries on the whole didn't come up to expectations.

The biggest attraction of the whole affair was the large American delegation which made the trip to the festival, led by Motion Picture Export Assn. president Eric Johnston who came with the rank of an Ambassador. Until they arrived, things were going poorly, with plenty of squawks all around. The best-liked Hollywood entry was Paramount's "Roman Holiday." The biggest disappointment, at least from the local point-of-view, "The Glenn Miller Story," which opened the fete. "Julius Caesar" got a lukewarm reception. Another U. S. entry in the prizeless competition was "Hondo." Among the extra-official pix shown were "The Lawless Breed," "The Sword and the Rose," "So This Is Love" and "Marching Along," none of which brought more than polite applause.

Italy's "Pane Amore" and "Fantasia," on the other hand, were welcomed, as was the French "Vagues de Fear," which, however, also wasn't an official contender.

Among the stars who showed up were Irene Dunne, Rhonda Fleming, Errol Flynn, Joan Fontaine, Jane Powell, Ann Miller, June (Continued on page 63)

Senator Lands Folsom For 'Forthright' Stance On Civil Rights Law

Washington, March 2.

Statement of RCA proxy Frank M. Folsom on discrimination in employment, made last week to a Senate committee in Washington was characterized by Sen. Alexander Smith (R., N. J.) as one of the most forthright he had ever heard on the subject. Folsom appeared before the subcommittee on civil rights of the Senate Committee on Labor & Public Welfare to present RCA's handling of the employment problem in connection with hearings on a bill to prohibit discrimination because of race, color, national origin or ancestry.

In pressing for adoption of the legislation, Folsom declared that since the founding of RCA in 1919 the company has based its hiring and promotion of personnel strictly on initiative and ability.

"RCA is in no way unique among managements in practicing non-discrimination," Folsom said, "but we are proud to be among those who have practiced it from the start. We believe such a policy is both right and practical. Experience has fully justified this belief. Not only has RCA derived benefit from the improved human and community relations that result from equal opportunity for all, but we feel that in the process we have promoted the national interest as well."

The RCA proxy noted that the Negro market, for instance, consisting of about 14,000,000 persons, spends some \$12,000,000,000 annually on the goods produced in this (Continued on page 22)

Eddie Fisher as 'Jessel'

Hollywood, March 2.

George Jessel is here to discuss two picture deals with Howard Hughes, via RKO.

One is the "Jessel Story," biopic with Eddie Fisher to play the stellar role, and the other is "Rip Van Winkle" which Jessel will produce with Jimmy Durante in the title role.

Riviera Resorts' Slow Biz Lures

By ED QUINN

Nice, Feb. 23.

The winter season on the Riviera has brought a minor battle between the holiday resorts—Monte Carlo, Cannes and Nice—with each one paying out big sums of money for top attractions with public appeal. The Monte Carlo led off the battle by using top ballet companies and stars like the London's Festival Ballet who featured Moira Shearer, Yvette Chauvire and company director Anton Dolin. Preceding them was the Roland Petit Co., with Colette Marchand and Leslie Caron, and to follow these two is the full Paris Opera Ballet with all its stars, including Serge Lifar.

Interwoven with the ballet at the Monte Carlo Theatre is an opera season with singers Mario del Monaco, Elisabeth Schwarzhopf, Lisa della Casa, Mado Robin and guest stars from the Scala de Milan and the Vienna Opera House. The opera season will conclude with the world preem of "L'Opera de Quat'sous," by Kurt Weill.

Backing up the theatre presentation (Continued on page 71)

Other H'wood Stars May Follow Monroe to Tokyo

Tokyo, Feb. 23.

Trek of Hollywood stars to Japan in 1954, begun by Marilyn Monroe, recently honeymooning here, is expected to continue with visits by either Elizabeth Taylor or Cyd Charisse, who will bally Metro's 30th anni, according to an announcement by Seymour Mayer, chief of the studio's Oriental Division.

Paramount also plans to spend some of its frozen yen on a p. a. tour by Audrey Hepburn in April when its "Roman Holiday" will be roadshown here.

More GI Shows Set

Hollywood, March 2.

Hollywood Coordinating Committee is lining up two special shows to entertain troops in isolated air force bases at Thule, Greenland, and the Limestone Base in Maine. Terry Moore and Johnny Grant will each head one unit.

Col. Joseph F. Goetz, chief of the Armed Forces Professional Entertainment Branch, is in Hollywood to round up volunteers, not only for these two shows but for future entertainment at air force bases in Europe.



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N. Y. Theatres Spark Drive Vs. Juve Delinquents

In conjunction with New York City's unified drive to combat juvenile delinquency, the film industry will be in the forefront of a campaign against juve vandalism in theatres. A "positive aspect campaign" is currently being formulated by the two N. Y. exhib organizations—the Metropolitan Motion Picture Theatres Assn. and the Independent Theatre Owners Assn.—in cooperation with city officials.

Discussions anent the program revolve around how the theatre drive can fit in with the overall city efforts to crack the whip on the wayward young. Theatre outfits will work closely with the Police Athletic League, schools and various settlement houses. The exact program, which will consist of many special theatre activities, hasn't been formulated as yet. It's indicated, however, that theatres will be employed for specially supervised events and may involve tie-in with local major league baseball clubs. Special film programs are also listed as possibilities.

Problem of juve delinquency, on the increase since the end of World War II, has plagued city authorities throughout the country and has been a particular thorn in the side of theatres. Increasing (Continued on page 71)

Crusade For Freedom Gotham Bid Lags As Show People Stay Away

Difficulty in lining up sufficient numbers of show people to help in the Gotham bid for Crusade for Freedom is being faced. The Crusade, which raised a simulated tower in the heart of Times Square to promote Radio Free Europe, sent out a call to several personalities, some of whom made appearances there during this last week and many more of whom were either unreachable or had other commitments.

Much of the work involved in the promotion has been done by the Indie Theatre Owners group, with (Continued on page 63)

Modesty By Tape

Production Code Administration demanded 136 cuts in Howard Hughes' "The Outlaw" when made 10 years ago. Hughes balked at any scissoring, and PCA finally approved the pic anyway. As related by Look mag in a recent issue, Hughes came up with 4,000 stills from other pictures, each showing more of other actresses than was revealed by Jane Russell in "Outlaw."

The airman also produced a university mathematician who, armed with calipers and tape measure, proved Miss Russell's modesty as compared with other well endowed femme players on the screen.

Ex-FBI Agent Attacks Film Industry

In Omaha Speech Fingers 20th-Fox on Softening
Script Against Soviets

Omaha, March 2.

Following extensive renovation, the Fifth Avenue Cinema, N. Y., formerly the Playhouse, opens March 29 with "The Diary of a Country Priest," a French import. The house, continuing on an art policy, is now being operated by Pathe Cinema de France. It seats 275.

5th Ave. Artie Opens

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Arenas Seeking New B.O. Draws

Arena Managers Assn. is again on the lookout for a series of new shows for the spots. The organization, comprising arena and auditorium managements, is meeting at the Statler Hotel, Buffalo, March 10-11, to study a whole series of propositions that has been offered them and some packages that AMA is developing.

Preliminary deals under discussion include negotiations with legit producer Max Gordon to restage several of his early legit hits in arena dimensions.

As in former years, the AMA is looking over the products from virtually every field in an effort to keep their halls going. This year, some important moneymaking properties have evaporated. Among them are the Roller Derby and Horace Heidt show, which used to consume a lot of time on the arena circuit. Others include the lesser playing time devoted to rodeos. Neither Gene Autry nor Roy Rogers is playing as many dates this season as in the past.

The AMA meet will scan all submissions in order to arrange schedules for as many attractions as possible. The problem of getting sufficient shows with enough b.o. value has increased considerably over the past few years. The disappearance of some troupes plus the wearing out of the b.o. in others, creates a displacement problem.

On the other hand, there's no paucity of submissions to AMA. Problem is to weed out the lesser layouts and what's left is too frequently insufficient to meet AMA requirements.

PILOT FILM DUE FOR HOLLYWOOD BUILDUP

With three or four of the film studios now fully cooperating, the American Broadcasting Co. expects to have a pilot of its Hollywood tv series ready for showing within 10 days, according to Robert Weltman, ABC v.p.

Series was planned as a mutual project with the Motion Picture Assn. of America and has bogged down at various stages, mainly due to the unavailability of stars.

Berlin, Berle Top Talent At D. C. Scribes' Ike Feed

Washington, March 2.

Milton Berle and Irving Berlin top the talent list for the annual dinner of the White House Correspondents Association to the President Saturday night (6) which is being arranged for the newsmen by ASCAP, whose toppers will be present for the dinner.

Also listed to entertain are the McGuire Sisters, and Jave P. Morgan. Berle, it's understood, will bring one or two acts from his NBC show. He is to emcee the performance.

English Aids Red Probe

Hollywood, March 2.

Richard English, writer and radio producer, has been subpoenaed to appear before the House Un-American Activities Committee in Chicago on May 2 as a friendly witness in connection with his anti-Communist NBC air show, "Last Man Out."

On a recent program, English interviewed Helen Woods Birnie, former Commie organizer, about Red infiltration in the midwest farming districts.

William Parker, a security analyst at Strategic Air Command headquarters here, last week loosened a blast at the motion pic biz in general and 20th Century-Fox in particular as a highlight of the Omaha Freedom Forum.

Parker, a civilian whose SAC assignment is to check on Communists in the country, cited examples of the way pro-Commies can influence what the public sees on stage and screen.

"How many shows have you seen recently in which Stalin or Malenkov have been caricatured like they used to do Hitler?" he asked. "They have been rare. How long has it been since you have seen a take-off on a smirking commissar?"

Parker, former FBI agent, then related how Beltracchi, Lay, writer of "Twelve O'Clock High," was blocked by a 20th Century-Fox bigwig in an anti-Communist script about a Soviet atom bomber.

The plot in brief, according to Parker, was this:

American intelligence officers learned that something unusual was going on in Siberia. Chiang Kai-Shek supplied a submarine which took a landing party to Siberia to investigate. It was learned the Russians had built a plane that looked like a B-29 and were manning it with men in American uniforms. They planned to load it with an atom bomb and send it to South Korea. There it would swing toward North Korea, would meet a flight of MIG's and be shot down. The resulting blast would give the Russians the propaganda claim that the United States had tried to drop the atom bomb. However since the film had to have a happy ending, the submarine would shoot down the bomber as it was taking off from Siberia.

Parker declared Lay submitted his script to the Department of Defense and it was cleared. Then he took it to his studio, 20th Century-Fox. (Continued on page 63)

McCarthy TV Opens Brit. Eyes to U.S. Witchhunts; 'Rosy Pink Blush' to Pix

London, March 2.

A film record of a Senator McCarthy inquiry shown to British audiences via BBC-TV in the "Americans at Home" series, provoked a strong reaction in the London press last week. The programs are prepared by Aida Crewley, a former Labor M. P. and one-time junior minister in the Labor government.

The Liberal News Chronicle headlined its frontpage story, "This Was Not Very Pretty," and its columnist, James Thomas, thought it "hard to believe that one was watching an everyday event in the public life of a democracy. It is one thing to read about the witchhunt and another to see it at close quarters. Maybe it was out of context, maybe it is difficult for us to understand America's point of view. The fact remains that last night's piece of television was enough to make the black and white screen blush a rosy pink."

The Daily Herald, official Labor sheet, commented that British televisioners were able to see what a McCarthy witchhunt really means. The Senator, described as "handsome and swarthy," did not rant. His voice was a low, relentless monotone.

The Conservative Daily Mail described the program as disturbing. They said it emphasized painfully the dilemma of our times—how to preserve freedom in a democracy when its enemies are using democratic institutions to destroy those institutions. Although the feature was disturbing, the Mail columnist, Peter Black, considered it the most stimulating in the series so far.

The film televised dealt with the investigation of Reed Harris, a government official who was being examined on a book written in 1932 attacking commercialism in American football.

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EXHIB'S MONEY WHERE MOUTH IS

A Bum Rap From Omaha

From Omaha this week comes a story that ought to get plenty of high-level attention from the leadership of the motion picture industry. In effect a local "security analyst," identified as an ex-FBI agent, has reached out from the prairie country and hand-picked an incident of alleged inside-studio Hollywood politics and has used this alleged incident as springboard and takeoff for a public speech against the film industry, and against 20th Century-Fox in particular. It ain't funny and it ain't minor. If any local Tom, Dick or Harry can get in the headline act this way, a real public relations problem, of new dimensions, arises.

The "security analyst" in Omaha argues that Hollywood film studios ridiculed and satirized Hitler but failed to do the same with respect to the Soviet leaders. He does not remark, and perhaps does not remember, that the United States was then officially at war with Germany and is still officially at peace with Russia.

In the public speech an elaborate tale was told the citizens of Omaha of how a film writer named Beirne Lay Jr. tried to get some anti-Russian slants into an unnamed feature produced by an unnamed executive of 20th Century-Fox and how this angle was played down. Without attempting any discussion of the purported incident, the "plot" in question (see news story) reads like a potential international provocation on a level with the very "phony" propaganda stuff the Russians themselves perpetrate and the United States is justified in criticizing, but hardly in emulating.

The Omaha guy seemingly does not know, or perhaps does not care, that 40% of the American film industry's revenues come from foreign rentals and in many countries, which cherish their neutrality, or have sensitive political balances to respect, Hollywood-made jibes at the Soviet Union are poison for the boxoffice.

Nonetheless Hollywood has made, since Omaha's professional analyst seems not to know it, the following anti-Commie films, among others: "My Son John," "Never Let Me Go," "Big Jim McClain," "Atomic City," "The Iron Curtain," "Man on Tightrope," "I Was a Communist For The FBI."

It was H. L. Mencken who once declared that whenever four Americans get together three of them form a society and make a speech to reform the fourth.

'GUYS & DOLLS' STILL GATHERS OFFERS

On the basis of bidding so far, screen rights to the musical legit-er, "Guys and Dolls," figure to bring the tallest coin since Universal paid \$1,000,000 for "Harvey."

William Goetz originally announced that he had "Dolls" wrapped up via an offer reported at \$300,000 against 10% of the worldwide gross. Columbia, which has a partnership deal with Goetz, listed the pic in ads on its upcoming lineup of releases. But legit sources now make clear that no pact with Goetz has been finalized. Musical is still open to bidding.

Samuel Goldwyn, who has shown interest in "Dolls" since last year, and Metro since have made offers, Goldwyn's being the tops at \$650,000.

On the "Dolls" side it's apparent that the play's reps intend to hold out for as long a time as possible with the view of bringing all potential buyers into the bidding, thus upping the price to the maximum. The click show was presented on Broadway by Ernest Martin and Cy Feuer with music and lyrics by Frank Loesser and book by Abe Burrows.

Most recent top-money play buy (Continued on page 22)

English I, II in Schools Assures New 'Generation' For Reissued 'Hamlet'

Chicago, March 2. Reissue of "Hamlet," which is having a kind of popular-price trial run for Universal at the Surf Theatre here, is proving that the bulk of its audience lies with the high school group that was too young to see the pic in its original stand four years ago. Unusual for this Gold Coast arty is the fact that matinees, hitherto mild for most attractions, are hopping with school groups while evening biz with the regulars has slackened. Pic is compiling neat grosses in the first two weeks of its run and is in for a minimum of four frames.

VIDEO BUILDUP FIGURES

Reevaluate Status of O'Connor And Durante in Old Pix

Universal is undecided whether to package its "The Egg and I" reissue with "Harvey" or "The Milkman" and may end up using both in different sections of the country.

Argument in favor of "Harvey" is that the film, starring James Stewart, never grossed up to expectations even though the play from which it was taken was a legit smash. "The Milkman" starred Donald O'Connor and Jimmy Durante. It was a 1950 release.

Feeling at U is that both O'Connor and Durante have gained a lot in stature since then, partly due to their tv shows.

Europe's Theatre Shortage Robs Exhibs There of Any Incentive To Experiment

Europe is still suffering from a grave shortage of theatres, Ben Cohn, Universal assistant foreign sales manager, reported in N. Y. last week.

Returning from a five-week swing through France, Germany, Belgium, Holland, Denmark, Norway and Sweden, Cohn also said he had noted a great deal of theatre construction work going on, particularly in western Germany.

An effect of the theatre shortage — and it's one that causes U. S. distributors a big headache — is that exhibs are apt to yank a film after a week regardless of b.o. performance. "I asked one exhibitor who had pulled a picture despite 100% attendance why he was doing it, and he explained it was so as not to disappoint his regular patrons," Cohn related.

Regarding CinemaScope, he found European exhibs less interested than Yanks for the new medium, partly due to the costs involved and partly on account of the high level of assured business which robs European theatre men of the incentive for experiment. Nonetheless, wide screens are being installed all over the continent.

Cohn reported that "The Robe," the only CinemaScope Europeans have seen so far, has met with "varying degrees of success," with the "non-religious" Scandinavian (Continued on page 26)

SCHWARTZ TO FINANCE PROD.

Indie production, on the upbeat for the past several months, is getting an added assist from exhibs.

Last week, Allied States let it be known that it would move to encourage independent filmmakers both to go into production and to step up their output. Now Fred Schwartz, Century circuit prexy, has gone a step further.

Century has set up a special financing unit and intends to disburse coin for two or three pix a year as a starter. Arrangements for the first one have already been made by Schwartz with Joseph Kaufman.

Film is "Long John Silver," a sequel to "Treasure Island," which Kaufman will roll in Australia in May. It'll be in color and tailored for the wide screen. Schwartz is already engaged in negotiating for financing a second pic.

While he wouldn't comment on it, it's understood that the Century topper is contemplating the (Continued on page 26)

MGM British Sacks 300; Hit On Q.T. Decision

London, March 2. The wholesale sackings (about 300 jobs) which took place at the MGM British Studios last week have precipitated a criticism by the Assn. of Cine Technicians on the policy of remote control by Hollywood of a British outfit.

An official statement from the union makes no criticism of the method by which the studio has operated the firings and sympathizes with the company in that it had no alternative but to carry out decisions "taken several thousand miles away." MGM, they assert, had always pointed to their studio as one of the stable features of the British film industry, and their recent decision "shows how idle" (Continued on page 26)

Allied Stalls on Own Studio Idea; Asks Indie Producers to Up Output

No Publicity Pushover

New York City film company publicists are asking themselves these days: "What's the Mayor got against us?"

Seems Mayor Robert F. Wagner isn't publicity-hungry as was his predecessor, Vincent R. Impellitteri. Wagner's turning down invitations to theatre premieres and even refused to get into the March of Dimes act because it was tied up with a film.

FILM 20% NOT MOST DISLIKED TAX

Minneapolis, March 2. Minneapolis Sunday Tribune canvass to learn what federal excise taxes Minnesotans are most desirous to have eliminated has the impost on film admissions far down on the priorities list.

There were only 2% of those interviewed who named the federal admission tax paid by film patrons. This compared to 32% who wanted to get rid of the telephone and telegraph federal excise taxes, those being the ones they find most objectionable.

Taxes on refrigerators and home freezers were most disliked by 22%, followed by 16% for automobiles and 7% for tires and inner tubes. Taxes on electric light bulbs, cosmetics and travel tickets also are more in disfavor than the admission tax, according to the poll.

The Tribune's representative cross-section of the state's adult population was handed the list of taxes and asked "supposing you had your choice of getting rid of one of these special taxes, which one would you pick to do away with?" Those interviewed also were asked for their second and third choices.

Admitting that its plan to control distribution policy via stock control of a particular film company would take "considerable time," Allied States Assn. is seeking more immediate remedies for the product shortage. Exhib org, following a board meeting in New York last week, said it has "decided to investigate and encourage movements among independent producers to resume production or to increase their output." Allied, it was noted, had already held conversations with one group "and others will follow shortly."

The exhib outfit stressed that it was not abandoning its stock acquisition plan, but has firmly resolved "to pursue with vigor and determination" the stock program. Efforts will be made, it was indicated, to promote production by every available means, included in the means will be "appeals to the stockholders of one of the existing film companies in an effort, by proxy fight if necessary, to supplant the present disastrous policies of such company with more liberal policies consistent with the preservation and prosperity of the whole industry and compatible with the laws of the United States."

The Allied committee on stock acquisitions and amassing plays (Continued on page 22)

Foresee 'Caine Mutiny' At 70-30 Terms With Increased Admissions

Subject of upped admission prices is headed for another airing via Columbia's release next summer of Stanley Kramer's "The Caine Mutiny." Col hasn't revealed any official plans but indications are that the company will ask for a 70-30 distrib-exhib split on theatre gross.

In such percentage arrangements theatremen invariably hike admission prices because, they claim, it's the only way they can (Continued on page 24)

National Boxoffice Survey

Key City Trade Tapers; 'Miller' Again Takes 1st, 'Trailer' 2d, 'Cinerama' 3d, 'Money' 4th

Usual offish trend expected after Washington's Birthday week is in evidence this session. However, the big grossers still continue to rack up sock totals. The trouble is, for most exhibitors, that there are not enough of them. Bulk of boxoffice gravy this stanza is coming from six pictures although a couple of the newcomers show promise.

"Glenn Miller Story" (U) is easily capturing first place for the second week in succession. Playing in some 19 keys covered by VARIETY, it ranges from socko record in nearly all locations. Pic hung up new highs in Toronto and Denver, and is pacing the field in every city where just opening. In some, it is getting the biggest money even though in second weeks.

"Long, Long Trailer" (M-G) again is second as it was last week. Biz done by this film is confounding critx who feared that tele stars (Lucille Ball and Desi Arnaz) would not catch on in a screen production. "Cinerama" (Indie) is finishing third, the same as a week ago.

"Money From Home" (Par) is moving up into fourth spot, and doing much better than last stanza when it finished sixth. "Knights of Round Table" (M-G) is winding up in fifth position. "Hell, High Water" (20th) is sixth. "Living Desert" is climbing to seventh spot while "Julius Caesar" (M-G) is taking eighth money. "Public Enemy"—"Little Caesar," (Complete Boxoffice Reports on Pages 8-9)

WB reissue combo, and "Couldn't Say No" (RKO) are runner-up pix. "Phantom of Rue Morgue" (WB), although out in only five keys this round, is showing plenty enough to tip that it will be a high grosser. It is sock in Detroit, hefty in Cinco, wow in Louisville, solid in Indianapolis and bandup in Cleveland. "Ribt in Cell Block 11" (AA), also new, shapes okay in Detroit, great in Boston and sturdy in N. Y.

"Jubilee Trail" (Rep), just getting started, looks smash in Chi and okay in Seattle. "New Faces" (20th), a newie, was rated fine in Chi but light in N. Y.

"French Line" (RKO) is rated great in L.A. and fine in Denver. "Top Banana" (UA), also new, very good in N. Y., shapes okay in Toronto, fair in Philly and dull in Denver. "Wicked Woman" (UA), oke in Cinco, is fine in Frisco and Buffalo.

"Forever Female" (Par) looks okay in Frisco. "Man Between" (UA) is fine in Chi. "Gun Fury" looks oke in Indianapolis.

"Creature From Black Lagoon" (U) is okay in L.A. "Act of Love" continues big in N. Y. "Best Years of Lives" (RKO) (reissue), due soon at N. Y. Criterion, is wow in Toronto.

"Robe" (20th) shapes fair in Balto and light in N. Y., both second-run dates. "Bait" (Col), slight in N. Y., is mild in Chi.

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DAILY VARIETY
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LOEW'S \$94,800,000 10-YR. PROFIT; HIGH EXEC PAY PEEVES SHAREHOLDERS

Loew's, Inc. chalked up a total profit of \$94,800,000 after taxes for the period covering the last 10 years. Sum before the deduction of taxes was \$167,000,000. These figures were revealed at Thursday's (25) annual stockholders' meeting at the N.Y. home office.

Meeting, presided over by veepee Leopold Friedman, was punctuated by some sharp questioning from the stockholders, but in general was a harmonious session with many stockholders coming to defense of the management. Turnout, according to Friedman, was the largest yet for a Loew meeting. There were about 100 standees in the company's screening room, resulting from Friedman that next year's session would be shifted to the Loew's State Theatre.

Where's Nick?

Biggest beef of the stockholders was the continued absence of president Nicholas M. Schenck from the annual meetings. Schenck is currently in Florida and Friedman

No Bars for Brass

Lewis Gilbert, the ubiquitous minority stockholder, took Loew's executives somewhat aback with a query relating to "liquor bars." Gilbert said there was a "rumor" that many bars were being installed in executives' private offices as the home office building was being realigned for separation of the distribution and theatre companies.

He was told: "We are not installing any bars."

noted that this is the time that he usually takes his vacation. A motion and a second to compel the Loew topper to attend next year's meeting was deemed unnecessary by Friedman who indicated that he "would deliver the message" to Schenck.

As a result of questioning from the floor, from individual shareholders as well as representatives from brokerage firms and banks, the session covered a broad range of subjects relating to the company's activities. Replies to the queries were handled by Friedman, veepee and treasurer Charles C. Moskowitz, and veepee and theatre topper Joseph R. Vogel. Answers elicited the following information:

As a result of renewed interest in the possible presence of oil below the company's studio property, Moskowitz disclosed that Loew's has invited several companies to

(Continued on page 26)

'20,000 LEAGUES' RELEASE UNSET

Distribution plans have yet to be set for Walt Disney's "20,000 Leagues Under the Sea," which is shaping as one of Hollywood's costliest productions. Authoritative estimates of negative outlay run as high as \$5,000,000.

Disney product has been channeled through RKO for the past 16 years. But in view of the film company's unsettled internal affairs, there's considerable trade speculation that Disney might swing to another outfit.

Militating against such a shift, though, is the choice deal which Disney has at RKO. Distributor takes only 22½% of the domestic revenue, whereas the average slice taken by other distributors is about 30%.

The Disney org itself is holding off on any decisions pending com-

(Continued on page 22)

Americo Aboaf to S.A.

Americo Aboaf, Universal's foreign sales manager, left N. Y. last week (27) for an inspection tour of several Latin American territories.

He'll end his trip in time to attend U's Latin American sales confab in Buenos Aires March 15. Countries covered by Aboaf include Puerto Rico, Trinidad, Venezuela, Brazil and Uruguay.

Preminger's 'Jones'

Set for 20th Release

Carlyle Productions, a limited partnership, was established this week by Otto Preminger for the filming of "Carmen Jones," the property which he obtained recently from Billy Rose. Picture, which Preminger will make independently, will be released by 20th-Fox, probably in the Cinema-Scope process. Deal with 20th is not part of Preminger's contract with the film company, but strictly an indie venture.

Preminger is currently in New York working with Oscar Hammerstein 2d in fashioning the screenplay from latter's original libretto. Like the original Billy Rose Broadway production, the film will have an all-Negro cast. Preminger heads for the Coast in mid-April to establish an office there and to begin actual work on "Jones."

Preminger, meanwhile, has dropped his option on George Bernard Shaw's "The Doctor's Dilemma" because of casting difficulties. He, however, has kept on his active production list "Galatea," the novel by James Cain.

Brandt Gets Yonkers,

NBC Seeks Lexington;

Loew's Drops Theatres

Harry Brandt is continuing in an expansion mood, the newest acquisition being the N. Y. Brandt chain being Loew's Yonkers. Loew's was forced to give up the house in accordance with the divestiture provisions of its decree in the industry antitrust case and Brandt takes over Sunday (7). Brandt had operated the Strand Theatre in the same town but closed it last Sunday (28) to concentrate on the Loew's situation.

Loew's has another N. Y. spot on the block, the 72d Street Theatre, which also must be divested. National Broadcasting Co. showed some interest in taking the house but then dropped the idea. Network would prefer to take Loew's Lexington Theatre because of its more convenient midtown location but Loew's has refused to part with the property. NBC is scouting theatres for possible conversion to broadcasting studios, to make up for loss of its Center and International Theatres, both of which are being razed.

Stanley Kramer latched on to a literary click when he purchased screen rights to the late Morton Thompson's "Not As A Stranger" last October. Novel, published Jan. 8, now in sixth printing.

Skiatron Near \$15,000,000 Deal

Tollvision Promotion Handicapped by FCC's Inscrutability on Policy

An important financial group whose identity as yet is undisclosed is in the final stages of negotiation with the Skiatron Electronics Corp. to take over the latter's Subscriber-Vision method of pay-as-you-see tv.

Deal, which has been simmering for a long time and involves approximately \$15,000,000 in cash and guarantees, is expected to be concluded within the next couple of weeks. Signature is seen pushing toll-tv into the limelight via a determined move to get the Federal Communications Commission to take a position on subscription-tv. Despite various tests, the FCC has never actually said whether it okays commercial pay-as-you-see. The Commission has ordered a report on the entire subject and is expected to hold hearings on it. Meanwhile, there has been informal sounding-out of FCC Commissioners by toll-tv interests and

Chesapeake Still Seeks

Buyer For 10 Films;

Sealed Bids Too L'il

Chesapeake Industries still has the for-sale sign on a group of 10 features which the company owns following its unsuccessful to peddle the pix on bidding basis. Bids were closed but it's understood all were short of the \$300,000 which Chesapeake is angling for.

Outfit is now talking a deal with several unidentified groups which earlier had refused to compete in the sale-via-bid plot. In the event terms cannot be agreed upon, Chesapeake intends to license the films on its own, first to theatres and then to tv.

'SALT OF EARTH' IN QUEST OF B'WAY BERTH

Deal for roadshowing "Salt of the Earth" on a two-a-day basis at the Booth Theatre, N.Y., is reportedly in the offing. Controversial pic may premiere next week.

However, there were indications that the Shubert interests may be souring on the arrangement. Shubert spokesman said Monday (1) that negotiations are going on "but we are still far apart."

"Salt" crew is hedging on the Shubert terms. Latter call for a minimum of four weeks on a two-a-day basis with a weekly \$6,500 guarantee for the Shuberts.

Negotiations are also going on with ops of the Bijou, Astor and Holiday theatres. It's unlikely that any of the three will book the pic.

"Salt" has been in hot water ever since it started. Made by Herbert Biberman, it was backed by the United Mine and Smelter Workers Union. However, Biberman insists the union has no money in it and the film is privately

(Continued on page 26)

JUDGE WANTS MORE PROOF

For Time Being RKO and U Can't See Blands' Books

Chicago, March 2. RKO and Universal studios here were directed in Superior Court last week to amend their complaint against Seymour and Julius Bland, dropping allegations of fraud. The two distributors had asked court for right to inspect the books and records of the Ideal Theatre, owned by the Blands, claiming that the theatre had misrepresented its actual take on certain percentage pic and defrauding the two distributors of revenue.

Judge denied right to inspect books temporarily until new brief is submitted. The distributors have 10 days to prepare one and the Blands, repped by attorney Richard Orlikoff, have 15 days to answer.

West Pointers at Soviet Operetta

Onlookers on 42d St. and Broadway buzzed with excitement recently when a couple of busses pulled up before the Stanley Theatre, showcase for Russian features in N.Y. A group of West Point cadets lined up and marched into the house in formation. Was the Army taking over?

Explanation: Cadets were part of the Russian class at the Point, coming to see "Cossacks of the Danube."

Post Script: Operetta has Ukrainian dialog, which none of them could understand.

Kansas City's Municipal Censorship Violates Constitution's Free Speech

Kansas City, March 2.

CHI CHIEF O'CONNOR'S 2D LOOK AT 'FRENCH'

With pressure groups, notably Catholic organizations, spouting fire at the city administration for its complete okay of RKO's "French Line" for Chicago exhibition. Police Commissioner Timothy O'Connor has capitulated and will review the feature again, albeit the Police Censor Board earlier gave the film the green light. It's entirely possible now that "Line" may be banned in Chi, or the controversial dance sequence cut.

Chief spokesman for the opposition has been the New World, official Catholic newspaper for the Archdiocese of Chicago, which for the past month has been running scathing front-page editorials denouncing the pic and the theatre which has booked it. Owner and manager of the Woods Theatre say they think the film is "family entertainment."

U Won't Waive TV, So Mari Blanchard Loses Her Big Role In Mexico

Hollywood, March 2.

Hecht-Lancaster Productions has swapped Mari Blanchard for Denise Darcel in "Vera Cruz" when Universal declined to grant indie television rights which H-L says major has in Blanchard contract. Miss Darcel is freelance.

"We think this unfortunate in case of Miss Blanchard who, we felt, had every opportunity to reach top stardom in 'Vera Cruz,'" Hecht-Lancaster declared "while we have no intention selling television rights to this picture or any of our films in foreseeable future, lack of these rights made recasting our only alternative."

Switch was made only hours before Miss Blanchard was to have left for Mexico for start of Gary Cooper-Burt Lancaster starrer on location.

N. Y. to L. A.

Desi Arnaz
Lucille Ball
Jack Benny
Curtis Bernhardt
Myrt Blum
Lewis Cooper
Irving Fine
Melvin Frank
Leopold Friedman
Milton Gordon
Ben Goetz
Michael Grace
Paul N. Lazarus Jr.
Mark Leddy
Dick Lyons
Mae Murray
Norman Panama
Harry Rigby
Karl Tunberg
Sam Zimbalist

Europe to N. Y.

Catherine Damet
Friedrich Gulda
Phyllis Hill
Ilya Lopert
Ronald Neame
Murray Silverstone
Spyros P. Skouras

N. Y. to Europe

Doris Barry
Richard Brooks
Wolfe Cohen
Lew Grade
Rex Harrison
Laurence Harvey
Van Johnson
Alicia Markova
Lilli Palmer
Ronald Rogers
Marion Ross
Billy Sheppard
John Stephen
Rise Stevens
Walter Suzy

NO NEW FILMS GO TO CHILE

American companies have clamped the lid on further export of films into Chile in the face of the Chilean government's new insistence on a 220-peso instead of the regular 110-peso to the dollar exchange rate.

What films are going in are being shipped on the strength of old licenses guaranteeing the 110-peso rate.

Robert Corkery, Motion Picture Export Assn. assistant v.p., is due in Santiago following the Argentine film fete to carry on negotiations.

L. A. to N.Y.

Irving Allen
Irving Berlin
Ralph Blane
Jack Carson
Bennett Cerf
Fred Clark
Edward Conne
Stanley Donen
James Dunn
Roger Edens
Vera-Ellen
Chester Erskine
Jugo Fregonese
James R. Grainger
George Helmrich
Lena Horne
George Jessel
Bronislau Kaper
George R. Marek
Hugh Martin
Stephen McNally
Eva McVeagh
Joseph H. Moskowitz
Tony Owens
Buddy Pepper
Paula Raymond
Mickey Rooney
David Rose
Edith Sitwell
Red Skelton
Harry Tobias
Henry Tobias
Claire Trevor
James Woolf

JAP THEATRES FIGHT FILM QUOTA

Other Side of Side Street Situation

London, March 2. A Daily Sketch leader, headed "The Wages of Stupidity," blasts the motion picture industry for its policy of squeezing continental pix from the circuits. Attack seems from the fact that "The Wages of Fear," last year's Cannes and Berlin Festivals prize winner, which they describe as "one of the finest—if not the finest—productions in the history of the cinema," has had to open at a small art house, the Academy in Oxford Street.

Advising readers to "start griping" if the film does not come their way, the leader adds: "Some silly men have been saying that you will not go to the world's greatest foreign films unless they are made in America, because only Hollywood plumbs the level of your intelligence. Do you like that? Then you know what to do!"

(John Davis of the J. Arthur Rank organization created a hubbub in the United States last fall by making the same charge as above with respect to "side street booking" of imported product, meaning his own British product—Editor).

League (Dramatists, Authors) in East; Entertainment Media Writers on Own; Harmony Marred by Factionalism

By ROBERT J. LANDRY

Although reports from the Coast suggest an optimism as to immediate "reorganization," results not entirely echoed in New York, it now appears that the Authors League of America, Inc., will divide into two bodies, with or without loose alliance. The title and 44-year continuity of the Authors League will be retained in the east by the Authors Guild, oldest unit dating to 1910, and the Dramatists Guild, in recent years the most prosperous component guild, and financier to the Radio Writers Guild, which has persistently operated on League capital.

The prospective fusion of other writers may use the title Assn. of Radio, Television and Screen Writers. The resultant abbreviation, ARTS, is much fancied by many of the scribes. In effect the League will be a body of authors working for fees and royalties and much concerned with such matters as reprint partnerships with publishers. Contrariwise, the Assn. would be composed of those who are either on entertainment media staffs or write to the order of staff producers and editors.

In the east, the League has been resigned to, if not eager for, separation for some time. Complaints mounted that the League was devoting so much time, and money, to the affairs of the Radio Writers Guild in particular, and the organization of tv tangentially, that matters of pressing concern to book-

(Continued on page 24)

Allied Artists Expands Capital

Allied Artists has set in motion plans for the issuance of a new class of preferred stock. New financing for the company would consist of convertible preferred stock, made up of 150,000 shares of the par value of \$10 per share.

Proceeds from the preferred stock issue, estimated at about \$1,275,000, will be used for general operating purposes and for the expansion of the company's production program. Earlier, president Steve Brody declared that negotiations are underway "with outstanding creators in the motion picture industry, including producers, writers, directors, top box-office stars and writers."

Decision to float the new issue was adopted by the board of directors at a special meeting Feb. 9 and holders of common stock have been asked to approve an amendment to the company's certificate of incorporation authorizing the issue. Company execs expect stockholder approval of the amendment at a special meeting in Los Angeles on March 23 and have already

(Continued on page 22)

Purdum As 'Egyptian'

Hollywood, March 2.

Darryl F. Zanuck finally rounded up his cast toppers for "The Egyptian" by borrowing Edmund Purdom to replace the rebellious Marlon Brando. Meanwhile 20th-Fox is suing Brando for \$2,000,000 damages.

Other toppers are Victor Mature, Jean Simmons, Gene Tierney, Bella Darvi and Peter Ustinov, with Michael Curtiz directing. Picture is slated for an early start.

Hughes Exempt, But RKO Execs Made Available Is Dissident Action

Attorneys for both RKO and litigant stockholders over the past week succeeded in removing much of the confusion and complication which had characterized the film company's legalistic involvement.

Key factor was a stipulation, entered into by both sides, which provides for trial of the stockholders' case against Howard Hughes in Wilmington Chancery Court next Monday (8). The plaintiffs, Louis Schiff and Jacob Sacks, contend that Hughes' offer to buy out the company's assets at \$23,000,000 is inadequate. They're seeking to block the sale.

Second action, instituted in N. Y. by the same plaintiffs, will be held in abeyance. The results of the Wilmington trial will apply to the N. Y. suit.

Agreement also was reached on the matter of depositions. Harry Halperin, for the plaintiffs, and Roy McDonald, for RKO, decided that four RKO execs will be made available for interviews by Halperin. They are James R. Grainger, president; J. Miller Walker, counsel; William Clark, treasurer, and Garrett Van Wagner, comptroller. Earlier, Halperin had insisted on personally seeing Hughes as well but agreed to forego this. The lawyer wants to take statements from the execs regarding valuations of the company's properties.

The special stockholders meeting to act on the Hughes purchase proposal still is set at March 18. Hearing on another stockholder action is slated for Nevada March 18. Eli and Marian Castleman are the plaintiffs. Dismissal of this will be asked by RKO's legal reps if, as expected, the required majority stockholder vote favoring the company's sale is registered at the March 18 session.

Air Force — has issued a Scroll of Appreciation to Brig. General Merian C. Cooper.

NEW RULE FAVORS ASIAN FEATURES

Japanese exhibitors have asked their government to abolish all quotas on foreign pix and have protested a plan to cut these quotas by 30% while favoring the importation of films from motion picture producing countries in Southeast Asia.

According to the Motion Picture Export Assn., the Federation of Exhibitors' Assn. in Japan has sent a letter to the Japanese Finance Ministry plugging for the elimination of all quotas. "It is unthinkable that all of Japan's 4,000 theatres would play foreign pictures, even with an open market," the letter read. "In regard to the international currency balance, we believe there must be many ways and means of limiting remittances."

The Japanese exhibitors indicated they didn't think much of any move to encourage importation of Southeast Asia pix even as part of a barter system for Japanese productions. "This would result in a scarcity of foreign films for release, higher rentals, longer dates for each picture and in turn

(Continued on page 24)

BILL RODGERS MEETS PRESS UNEDITED

By GENE ARNEEL

William F. Rodgers revealed in N. Y. yesterday (Tues.) that he has tendered his resignation as a member of Loew's board of directors as a preliminary to establishing his own film trade consultative business. He thus has ended an association of 30 consecutive years with the Loew's organization.

Rodgers had been with Loew's Metro for the past two years in advisory capacity. At his own request his employment pact expired Monday (1), a few months in advance of the previously-stipulated termination date, but the board had listed him as a candidate for reelection to the directorate and only last week the stockholders voted to continue him in that office.

The vet exec hosted a luncheon for trade paper men, including a

(Continued on page 26)

Tone Down 'Roman' Brags

Hollywood, March 2.

Following Academy protest, Paramount has revised its local advertisements for return engagement of "Roman Holiday." Ads had been blurring fact film had 10 Oscar nominations.

Academy rules provide advertising this type must identify nominations so Paramount changed ads to list categories in which film was kudosed.

Addendum: How Overseas Sees U.S.

Many Hollywood exports aren't doing the U.S. any good abroad, says Arthur Dent, British indie producer-distrib. In fact, he contends, they create a cockeyed impression of the country.

Visiting N.Y., Dent said a goodly slice of the British audience was convinced that the U.S. was crawling with gangsters and a country where violence lurked at every corner. This was due, he thought, to the fact that westerns and gangster pix frequently are full of sadism and cruelty. What's worse—even though there's no complaint from the b.o. point of view—is that these films are often very popular, with audiences accepting them without question.

Dent qualified his observation by saying that more thoughtful British patrons, and also some of the British papers, didn't take these films quite so literally even though this didn't hold true for the broad audience.

Asked if he thought there should be a more careful selection of exports on the part of the American industry, Dent replied in the negative. "I just wish there were a way of implying that these are not true and widely prevailing conditions," he commented.

Par's Answer To CinemaScope;

Barney Balaban's Public Pitch

For 'Flexible' Vistavision

Hollywood, March 2.

20th Inks Sheree North

Hollywood, March 2.

After a series of elaborate screen tests Sheree North was handed a term contract at 20th-Fox, with either "Pink Tights" or "There's No Business Like Show Business" as her first picture.

Darryl F. Zanuck said the selection of an initial film will be decided after further tests.

Heartburn in Importer

Circles as Kassler's

Newsletter Rates Arties

Indie distributors are doing a burn over a newsletter being circulated to some 20 art houses by Frank Kassler, prexy of Continental Distributing, which handles foreign films and in which Walter Reade is a partner.

Mimeographed sheet, published on a bi-monthly basis, is devoted mainly to an evaluation of various new imports from abroad and how they're likely to stand up in the arties.

Reviewing service, which Kassler says he has undertaken at the request of Reade and as an aid to the art house circuit that's been in the formation stage for quite some time, has drawn the fire of Kassler's competitors in the field. Subject was discussed at the Independent Motion Picture Distributors Assn. meet in N. Y. last Thursday (25).

Several of those attending thought they had a good court case vs. Kassler, particularly since it's claimed he doesn't himself see all the pix he writes about. The J. Arthur Rank Org. and United Artists also are doing a burn over the Kassler epistles.

Indies feel they're having a tough time as is without having one of their own make it any tougher. This they have already made clear to Kassler, but the latter figures it's his own business, particularly since he's doing it for Reade and his exhib friends who are thus appraised of upcoming product in the artie vein.

Reviews in the newsletter are very much to the point. On one film, for instance, Kassler said: "Not for art houses—much too routine." On another: "Too long and draggy. We rate it o.k. as a filler." Sheet also appraises exhibits of N. Y. reviewers' comments.

Ronald Neame Hits N.Y.

Ronald Neame, British producer-director, arrived on the Queen Elizabeth yesterday (Tues.) to map plans for releasing his latest pic, "Man with a Million."

Alan Ladd due in on the United States tomorrow (Thurs.) following picture work abroad.

Paramount president Barney Balaban today (Tues.) made his first public pitch for the Par-endorsed widescreen pic process, underlining that it is sufficiently flexible to accommodate the needs of all theatres, and will involve costs which are in keeping with exhibs' budgets.

"Paramount is firmly convinced that it has the over-all answer to the problem of how to improve the presentation of motion pictures to the public and that all exhibitors can take advantage of Paramount's plan and also will be able to afford it," the prez declared.

Balaban made no specific mention of CinemaScope but hinted at alleged limitations of the 20th-Fox process so far as widespread application is concerned.

He stated: "Paramount acknowledges the debt the industry owes to all who have taken the lead in trying to find new and better methods not only of producing motion pictures but of presenting them on the screen. The position of Paramount is, and has been from the beginning, that any plan developed should be one applicable to all theatres, large and small."

(Continued on page 26)

Indonesia Remits

\$1,700,000, '53

Indonesian remittances amounting to \$1,700,000 and covering receipts in 1953 have now been arranged by Irving Maas, chief of the Motion Picture Export Assn.'s Far Eastern section. Of the \$1,700,000, the first quarter of '53 slice—amounting to \$500,000—has already been transferred.

Maas made the arrangements last week in Djakarta, Indonesia, in confabs with Indonesian government officials. He then returned to Tokyo for talks with the Japanese Finance Ministry on provisions for U.S. films and remittances during the coming financial year which starts April 1.

Remittance of \$1,700,000 from Indonesia leaves the American distributors with leftover coin which they intend to use for building housing. Some also will go into government bonds.

Alperson's Added % Of Profit Demands Upsets 'New Faces' Syndicate

Private investors in the CinemaScope version of "New Faces," burned at producer Edward L. Alperson's added percentage demands, have asked 20th-Fox, distributor of the film, to withhold all payments to the producer until the controversy is resolved. Alperson, who put up an extra \$50,000 to complete the picture, is asking "an additional 20%" of the profits as a bonus for the dough. Other investors charge this is contrary to the original agreement.

Twentieth, meanwhile, has disclaimed any responsibility in the dispute, maintaining it is a matter between Alperson and the investors. According to investors, if 20th persists in this attitude, an action will be brought to attach all funds accruing from "Faces."

Meanwhile, co-producer Berman Swartz, who has a separate deal with Alperson, reportedly is also dissatisfied with Alperson's terms.

"Faces" was originally budgeted at \$200,000, with performers and writers down for a percentage. According to one coin-provider, the original deal called for Alper-

(Continued on page 24)

Rose Marie (CISCOPE-COLOR)

Slow-moving version of familiar operetta, but with sufficient ingredients to make it b.o.

Metro release of Mervyn LeRoy production. Stars Ann Blyth, Howard Keel and Fernando Lamas. Features Robert Hutton and Marjorie Main. Directed by LeRoy. Screenplay, Ronald Miller and George Froese, based on the operetta "Rose Marie" presented by Arthur Hammerstein, book and lyrics by Otto A. Harbach and Oscar Hammerstein 2d, music by Rudolf Friml and Herbert Stothart; lyrics for screen version by Paul Francis Webster; additional music and lyrics by Friml, George Stoll and Robert Baker. Musical direction by Stoll; musical numbers staged by Busby Berkeley; camera, Paul Vogel; editor, Harold F. Kress. Premiered in N.Y., March 1, '54. Running time, 104 MINS.

Rose Marie Lemaitre..... Ann Blyth
Mike Malone..... Howard Keel
James Severn Duval..... Fernando Lamas
Barney McKelvie..... Bert Lahr
Lorraine Lane Dunstock..... Marjorie Main
Wanda..... Joan Taylor
Inspector Appleby..... Ray Collins
Black Eagle..... Chief Yowlachie

"Rose Marie," a perennial operetta favorite since first presented on Broadway in 1924, was first converted to the screen as a silent picture in 1928 with Joan Crawford in the leading role. Then "Rose Marie" talked and sang when Metro teamed Jeanette MacDonald and Nelson Eddy in 1936. Now the Rudolf Friml-Herbert Stothart-Otto A. Harbach-Oscar Hammerstein 2d opus is dished up as a lavish CinemaScope production complete with stereophonic sound.

CScope treatment adds to the production values, for the wide-screen medium is ideally suited for the presentation of the Canadian northwest scenery. The views of the forests, the lakes and the mountains are being captured in very fast Eastman color. Unfortunately "typical" operetta plot of yesterday is sweet and occasionally sad, but with little substance. Resultantly, the current "Rose Marie" is a slow-moving offering.

Old score fares better than plot. Despite the familiarity of such Friml tunes as "Rose Marie," "Indian Love Call" and the rousing "Mounties," they all register solidly. Some additional tunes added by Friml, with lyrics by Paul Francis Webster, make pleasant listening. These include "Free to Be Free," "The Right Place for a Girl" and "I Have the Love."

There are probably enough ingredients, however, in the film to make it a generally acceptable boxoffice attraction. Like the Mounties of the story who always get their man, "Rose Marie" will get its coin, but the chase won't be an entirely easy one.

Mervyn LeRoy, who produced and directed, has fine looking leads in Ann Blyth, Howard Keel and Fernando Lamas, but they fail to instill much verve or enthusiasm to the proceedings. The bright moments of the film are offered by Marjorie Main and Bert Lahr, who provide some welcome comedy relief. Lamentably, Lahr is not given enough screen time. His buffoonery in "The Mountie Who Never Got His Man," by George Stoll and Herbert Baker, comes over solidly.

Miss Blyth is seen as the backwoods French-Canadian gal who

has to choose between Howard Keel, the Mountie, and Lamas, "the ornery but no-killer" trapper. Keel magnanimously releases her from any obligations and she rides off into the woods to join Lamas. There may be many in the audience who may quarrel with the ending.

There is one dance production number, staged by Busby Berkeley, an Indian festival dance completely lacking in authenticity but nevertheless an effective eye-catcher. Paul Vogel's photography is top-notch and all other technical aspects are right out of the top-draw.

There is a nine-minute prologue to the film, with the Metro orchestra, under the direction of symphony conductor Alfred Wallerstein, playing the "Poet and Peasant" overture. Holl.

Casanova's Big Night (SONG-COLOR)

Mild comedy with Bob Hope to give it fair b.o. chances.

Hollywood, Feb. 26. Paramount release of Paul Jones production. Stars Bob Hope, Joan Fontaine, Basil Rathbone; co-stars Audrey Dalton, Hugh Marlowe; features Arnold Moss, John Conte, John Hoyt, Hope Emerson, Robert Hutton, Lon Chaney, Raymond Burr, Frieda Inescort, Primo Carnera. Directed by Norman Z. McLeod. Written and screen by Hal Kanter and Edmund Hartmann; based on a story by Audrey Wisberg; camera (Technical-Lionel) editor, Elton Hori; Hoagland; score, Lyn Murray; song, Jay Livingston and Ray Evans. Premiered Feb. 24, '54. Running time, 84 MINS.

Pippo..... Bob Hope
Captain Robert..... Joan Fontaine
Elena..... Audrey Dalton
Signora Di Gambetta..... Basil Rathbone
Stefano Di Gambetta..... Hugh Marlowe
The Doge..... Arnold Moss
Minister Foreasi..... John Caradine
Margherita..... Elton Hori
Duchess of Castelblanco..... Hope Emerson
Raphael, Duc of Castelblanco..... Robert Hutton
Emo..... Lon Chaney
Bragadino..... Raymond Burr
Signora Di Gambetta..... Frieda Inescort
Corfa..... Primo Carnera
Carabaccio..... Frank Puglia
Signor Alberto Di Gambetta..... Paul Cavanagh
Giovanni..... Romya Vincent
Capit..... Henry Brandon
Signora Foreasi..... Charles Nelson
2nd Prisoner..... Douglas Fowler
Gnocchi..... Nestor Palma
1st Prisoner..... Lucien Littlefield

This is an attempt at broad comedy that misses as often as it clicks. Overall effect is very mild. Boxoffice chances, although the name of Bob Hope can be expected to help, point to fair returns only.

The laughs are spotty in the Paul Jones production, coming mostly from Hope's interpretation of a meek tailor's apprentice who finds himself forced to impersonate the notorious libertine, Casanova. The costume comedy is laid in Italy back in the 1700's and rates widescreen lensing in Technicolor to show off the period trappings. The blowup in size at the preview wasn't particularly impressive since there was a noticeable lack of definition.

Norman Z. McLeod's direction holds a loose rein on the antics, letting the situations run wild over the 85 minutes of footage to force as many laughs as possible. This was probably the best way to handle the frantic hoke offered in the script by Hal Kanter and Edmund Hartmann, based on a story by Audrey Wisberg. Audience comment is invited by two endings on the film, one showing Hope being beheaded and the other having him best his enemies. Winding the plot up shouldn't have posed any problems for the writers as they have shown a tendency to blithely ignore all the other story holes.

Comedy basis has Hope, mistaken for Casanova, hired by Hope Emerson, a duchess, and Robert Hutton, her son, to "test" the love of Hutton's fiancée, Audrey Dalton. If successful, he is to bring back Miss Dalton's petticoat, embroidered with the duchess' family crest. Chaperoning Hope on this love adventure are Joan Fontaine, a widow to whom he is attracted, and Basil Rathbone, the real Casanova's valet. Court intrigue is mixed in by having Arnold Moss, Doge of Venice, use the situation as an excuse to take over Miss Emerson's duchy, George Stoll and Herbert Baker, comes over solidly.

Comedy is not Miss Fontaine's forte, but she manages to be a pleasant sparring partner for Hope. The others in the cast work hard at laughs, sometimes scoring. Hope's best moments include a comedy duel, dancing a gavotte while dressed as a baroness, a prison sequence with Lon Chaney, and some "dondola antica" while singing "Tic-A-Tic-A-Tic," clefted by Jay Livingston and Ray Evans.

Lionel Lindon handled the color cameras on the production, with John P. Fulton doing the special photographic effects. Art direction, editing and other assists are okay. Brog.

Robert Stack and Mona Freeman rule as King and Queen of the University of Saint Thomas Mardi Gras in Houston this week.

Phantom of Rue Morgue (3-D COLOR)

Three-D horror feature in color for exploitation dates. Fair entertainment for thrill-chill fans.

Hollywood, Feb. 25. Warner Bros. release of Henry Blanke production. Stars Karl Malden, Claude Dauphin, Patricia Medina, Steve Forrest. Directed by Roy Del Ruth. Screenplay, Harold Medford, James R. Webb; from Edgar Allan Poe's "Murders in the Rue Morgue"; camera (WarnerColor), J. Peverell Marley; editor, James Moore; music, David Butolph. Premiered Feb. 23, '54. Running time, 83 MINS.

Dr. Maris..... Karl Malden
Inspector Brown..... Claude Dauphin
Jeanette Rovere..... Patricia Medina
Prof. Paul Dupin..... Steve Forrest
Yvonne..... Alice Kelley
Arlette..... Veola Vonn
Camille..... Dolores Dorn
Jacques Breve..... Anthony Caruso
Arlette's Brother..... Gregory Grant
Rene..... Paul Richards
LeBon..... Rolphe Sedan
Ward's Editor..... Edith Brown
Specialty..... The Flying Zucchini

The horror in "Phantom of the Rue Morgue" is more to be taken lightly than seriously, since the shocker quality in Edgar Allan Poe's chiller tale, "Murders in the Rue Morgue," has been dimmed considerably by the passage of time. The picture is light on market, but has plenty of strong ballyhoo values and other commercial aspects, such as the 3-D, WarnerColor treatment, to give it good prospects for exploitation dates. Most filmgoers attracted to this kind of show should enjoy its attempts at hackle-raising, but are not likely to experience any goose-pimple thrills.

Murders and gory bodies abound in the Henry Blanke production, which gives fulsome attention to the bloody violence loosed by the title's phantom. Considering the film's entertainment intent and those it will attract, the display of crushed titbits is okay, but not for the squeamish. The script by Harold Medford and James R. Webb follows regulation horror lines in getting the Poe yarn on film and Roy Del Ruth's direction also is standard. Performances by Karl Malden, Claude Dauphin, Patricia Medina, Steve Forrest and the others fall into the same groove and none manages to rise above the material.

Malden is the mad scientist who has his trained ape destroy all pretty girls who spurn him. The ape is lured to the victims by bells jangling on the bracelets they wear. After Allyn McLerie Velez Vonn and Dolores Dorn have died violent deaths, the rather stupid police inspector played by Dauphin figures Forrest, young professor of psychology, is the guilty party. Forrest is jailed and Malden seems set to make time with the young man's girl, Miss Medina. Finale takes place in a zoo gone mad with escaped animals, a completely berserk Malden, an ape who has fallen for Miss Medina, and police who have seen the truth at last.

The 3-D color lensing by J. Peverell Marley is good, and puts the turn-of-the-century Paris scenes on display to full advantage. The settings have excellent period values, the score fits the melodrama and the editing is good. Brog.

Battle of Rogue River (COLOR)

George Montgomery in standard cavalry versus Indians outdoor feature. Fair actioner.

Hollywood, Feb. 26. Columbia release of Sam Katzman production. Stars George Montgomery, Richard Denning, Martha Hyer. Directed by William Castle. Story and screenplay, Douglas Heyes; camera (Technicolor), Henry Freulich; editor, Charles Nelson. Premiered Feb. 23, '54. Running time, 78 MINS.

George Montgomery..... George Montgomery
Richard Denning..... Richard Denning
Martha Hyer..... Martha Hyer
Capt. Richard Hillman..... John Crawford
Sergeant McClain..... Emory Parnell
Chief Mike..... Michael Granger
Private Reed..... Freeman Morse
Corporal Bill Brady..... Bill Brady
Matt Parnell..... Charles Evans
Lt. Keith Ryan..... Lee Roberts
Frank Sullivan..... Frank Sullivan
Steve Ritch..... Steve Ritch
Henry..... Jim Hale
Wes Hudman..... Wes Hudman
Jimmy..... Jimmy
Major Wallich..... Willis Bouchee

Some fair action, along program lines, is kicked up in this regulation outdoor feature which has George Montgomery coplining to give it a bookish assist in its market. The plot is of the cavalry versus Indians school, strictly stock, but should get by with the undiscriminating trade.

Story period is in the pre-tenthood days of Oregon. Montgomery is a stern cavalry officer assigned to bring order to the Rogue River fort. Working against him in secret is Richard Denning, leader of a group of civilian volunteers, who keeps the Indians led by Michael Granger stirred up so that Oregon's rich mineral resources can be exploited by Charles Evans and other crooked businessmen. Montgomery learns the truth in time and brings the crooks to justice,

establishing a lasting peace with the redskins.

The heroics of Montgomery come off acceptably and Denning also does okay with his skullduggery. Martha Hyer lends the action an attractive femme touch and there is capable support from John Crawford, Emory Parnell, Granger and the others.

The Sam Katzman production uses Technicolor for added physical values, which are passable considering budget expenditure. William Castle's direction is fairly effective in handling the players and the screen story by Douglas Heyes. Technical credits turn in standard jobs. Brog.

The Runaway Bus (BRITISH)

London, Feb. 16. Boisterous British comedy has limited U.S. appeal because lacking known-name stars.

Eros Films release of Conquest-Guest production. Stars Frankie Howard, Margaret Rutherford, Petula Clark. Written by Terence Alexander, Val Guest. Screenplay, David Pavey; editor, Doug Myers; music, Ronald Binge. At Dominion Theatre, London. Running time, 80 MINS.

Frankie Howard..... Frankie Howard
Miss Beeston..... Margaret Rutherford
Lee Nichols..... Petula Clark
Shroeder..... George Coulouris
Toby..... Tole Townley
Peter Jones..... Terence Alexander
Janie Grey..... Belinda Lee
Detective John..... John Gielgud
Duty Officer..... Anthony Oliver

Frankie Howard, a British comic who recently has come to the fore, makes his screen debut in this broad, boisterous comedy which will hit the jackpot in the home market, but will have only a limited appeal overseas. This is especially true of the U.S. market, because lacking known-name players.

A prolog preceding the credit titles establishes the fact that there's going to be a bullion raid on the London Airport at the first heavy fog. On the appointed day, Frankie Howard is a relief driver who is detailed to drive a coach from one airport to another with a cargo of half-a-dozen assorted passengers and a load of gold tucked away, unknown to him, in the luggage compartment. The plot is neatly worked out as the coach slowly moves on its tortuous way through the almost impenetrable fog.

With the accent on easy laughs, the suspense angles are of secondary consideration. Atmosphere is effectively created while the mixed passenger list provides all the necessary red herrings. Apart from Howard, there is Margaret Rutherford, as a determined battleaxe ferociously wielding an umbrella; George Coulouris, a suspicious-looking character, with a foreign-sounding name; Terence Alexander in the uniform of a pilot officer, who obviously knows too much; Tole Townley, as a mild individual with a passion for garden seed catalogs; Belinda Lee, whose entire conversation is made up from the plots of paper-covered thrillers and Petula Clark, who is the official hostess. They enter into the spirit of the theme with obvious good humor, extracting the best from the story.

Film has been competently scripted and directed by Val Guest. Myro.

Hobson's Choice (BRITISH)

Charles Laughton and John Mills starred in successful filmization of stage hit; high-grade art house winner.

London, Feb. 25. British Lion release of London Films production. Stars Charles Laughton, John Mills, Brenda de Banzie. Directed by David Lean. Screenplay, David Lean, Norman Spencer, Harold Jack Hildyard; Wynyard Browne; camera, David Lean; editor, Richard Attenborough; music, Malcolm Arnold. At Plaza, London. Feb. 24, '54. Running time, 107 MINS.

Charles Laughton..... Charles Laughton
John Mills..... John Mills
Brenda de Banzie..... Brenda de Banzie
Hobson..... Hobson
Daphne Anderson..... Daphne Anderson
Victor Hobson..... Victor Hobson
Prunella Scales..... Prunella Scales
Alfred Prosser..... Alfred Prosser
Derek Blomfield..... Derek Blomfield
Helen Haye..... Helen Haye
Joseph Tomelty..... Joseph Tomelty
Julien Mitchell..... Julien Mitchell
Gibb McLaughlin..... Gibb McLaughlin
Dorothy Gordon..... Dorothy Gordon
Midge Brindley..... Midge Brindley
Raymond Huntley..... Raymond Huntley
Nat. Beemstock..... Nat. Beemstock
Jack Howarth..... Jack Howarth
Printer..... Herbert C. Wat-son

There is a wealth of charm, humor and fine characterization in David Lean's latest British picture made under the Korda banner. Although the film ambles slowly to its obvious conclusion, it should have great boxoffice appeal to class audiences which appreciate better type of productions. This is also a highgrade art theater offering which could play selected dates throughout America as well.

This period comedy, with a Lancashire setting, is essentially British in its makeup although it should prove international in appeal. Charles Laughton returned to his native country to star, and

his name, coupled with John Mills, should help sell the pic.

Laughton plays the widower Hobson, a shoemaker with three unmarried daughters, one of whom is regarded as being permanently on the shelf. After all, as he is always explaining to his cronies in the saloon, she is past it at 30. But the daughter will have none of it; she railroads one of her father's assistants into marriage, and together, using her brains and his skill, they set up successfully in opposition. Finally, when the old man is critically ill, with chronic alcoholism, the sneered-at son-in-law returns as a partner in the business.

Dovetailed into the main plot are a number of delightful episodes with rich comedy situations. One of the best of these is the wedding night supper when the bride traps her father into providing marriage settlements for her two sisters. There are times, however, where the treatment is a shade too leisurely, and some comedy scenes are allowed to run overly long. This is a defect which can easily be remedied in a film of this length.

It was a natural piece of casting to have Laughton fill the Hobson part. Although he richly overplays every major scene, his performance remains one of the film's highlights.

Mills also makes a major contribution in his interpretation of the illiterate shoemaker's assistant who learns to assert himself. Brenda de Banzie captures top femme honors for her playing of the spirited daughter who triumphs over the ridicule of her father and sisters. These latter roles are nicely filled by Daphne Anderson and Prunella Scales while Richard Wattis and Derek Blomfield are more than adequate as their suitors.

The name supporting cast includes Helen Haye, Joseph Tomelty, John Laurie and Raymond Huntley, all of whom contribute to the picture. Myro.

L'Eta Dell'Amore (The Age of Love)

(FRANCO-AMERICAN)

Rome, Feb. 9. Diana release of a ICS-Cormoran production. Stars Marina Vlady, Pierre Micheli Beck, Fernand Gravel, Aldo Fabrizi, Vittorio Sanpao. Directed by Lionello De Felice. Screenplay, Franco Brusati, Vittorio Novati, De Felice. Based on the play, "Mother Nature," by Andre Birabeau; music, Mario Nascimbene; camera, Mario Mammì; editor, Mario Serandrell. Tradeshown in Rome.

A touchy subject is handled with care and taste in this coproduction, shot in Rome with a mixed cast. With a stronger script, it might have gone places. As is, it looks mild for the local trade, but export offers some possibilities. Subject and treatment may help in the U.S. but it looms very limited there.

Two 15-year-olds, one the son of a well-to-do lawyer with marital troubles and the other the daughter of a widowed jailbird, fall in love. After the boy is sent away to school, the girl discovers she is pregnant. In their innocence, both kids are happy over the coming event. Only contact with their elders and efforts of police to find the child's father make them realize that their innocence is an evil thing. Pic is weak in depicting parental events, although Aldo Fabrizi has some good moments in his few appearances. Hawk.

'Beat the Devil'

"Beat the Devil," a Romulus production starring Humphrey Bogart, and Jennifer Jones, was reviewed from London for VARIETY Dec. 2, 1953. The film is being distributed in this country by Independent Film Distributors in association with British Lion.

According to Myro, "The picture is John Huston's third successive directorial effort for Romulus and demonstrates his mastery of diverse facets of the screen. The story unfolds with a gay and fascinating freshness, though at times the action drags and the overall tempo could be heightened by more careful editing. In an easy sort of way, the story describes the adventures of a bunch of uranium hunters who want to get hold of some valuable land in Africa. Humphrey Bogart's virile performance in handsomely matched by Jennifer Jones' part and vivacious study of the wife of the Englishman, Edward Underdown. Despite its colorful settings the picture loses nothing by its handsome black and white lensing."

Yesterday and Today

Film nostalgia isn't the sole property of tv. yet. "Yesterday and Today," a 57-minute clip-story of pix progress, is strong supporting fare. Pic already has had some playdates around the country and is due for a New York showcasing at the Embassy Theatre shortly.

Film is a George Jessel operation. As the writer, he blends the vintage clips with a terse and wry commentary. And as the narrator, he delivers in his flavorsome toast-master styling that captures the spirit of the pic.

The oldies come across clear and precise and they're not the familiar museum pieces, either. Each is a standout example of the cinema technique of that period. Among the socko episodes are clips with such oldtime stars as John Bunny, Max Lindner and Tonolini, Italian comic. There are also shots of such yesterday faves as Mary Pickford, Charles Chaplin, Marie Dressler, George Arliss, Clara Bow, Dolores De Rio and Rudolph Valentino that'll delight the fans. Valentino is great stuff for the femmes.

Pic was produced and directed by Abner J. Greshler and is being released via United Artists. Eliot Daniel's musical background complements the footage nicely. Gros.

CINERAMA'S 200G WEEKLY TAKE

C'Scope Okayed for Arg. Film Fete; WB Wants to Exhib 'Wax' Via 3-D

Buenos Aires, March 2.
As a result of parleys with the Press Minister and the Central Cinematografica Circuit (Lautaret & Cavallo) CinemaScope will be shown by 20th-Fox at the International Film Festival, which opens in Mar del Plata March 16. This insures inclusion of "The Robe" as one of the three American feature film entries.

WB is also negotiating with the government and other circuits with a view to installing 3-D equipment, but it is doubtful if this deal will come off in time for the festival. WB proposed exhibiting "House of Wax" in 3-D. The C'Scope installation will be made at the 1,052-seat Ocean Rex Theatre in Mar del Plata, and subsequently the equipment will be transferred to the 1,720-seat Broadway here. Both theatres will be shuttered for a few days for the conversion.

The cost of conversion is estimated at over \$20,000. To cover this expenditure the circuit has been authorized to increase admission scales of CinemaScope pix to around \$4 in Mar del Plata, and \$2 at the Broadway here. Thereafter 20th-Fox plans releasing "Khyber Rifles." The theatre, it is understood, will be exempt from compliance with the Protectionist Law which obliges every theatre to exhibit a national (local) production at least one week out of every month.

Through this special deal, 20th-Fox is still cashing in on the advantage gained from making "Way of a Gaucho" on Argentine soil and from having brought a special camera crew to make color documentaries of Eva Peron's funeral ceremonies.

At the time when C'Scope ex-
(Continued on page 20)

Ballyhooable 'B's' Glow in Today's Feature Famine

Despite the switch to widescreen techniques and the concomitant "big" picture, there's coin and playdates galore for gimmick programmer pictures. By proper exploitation, the small budgetters, rarely brought in at more than \$300,000, have been able to rack up domestic grosses of \$800,000 and, in some instances, have hit the million dollar mark.

Normally slated for the lower half of dual bills, these pictures, as a result of forceful ballyhoo, have taken on the aura of "A" pix and have obtained bookings in key situations as the main feature. These small films, of course, must have an exploitable angle, be it the title, the subject matter, or the principals involved. Distributors are not unwilling to shell out \$100,000 in publicity and advertising if they feel the picture has a chance of catching on. Reasoning is that the extra \$100,000 would only bring the whole cost to about \$400,000, a modest production outlay in today's market. If the pic doesn't get off the ground as expected, it can still recoup most of its cost via normal double bill dates. On the other hand, if it catches fire, the potential is tremendous.

Most recent example of this technique is Columbia's campaign
(Continued on page 22)

Charges 'Wild' Theft

Los Angeles, March 2.
Screen writer Robert Blees filed a \$75,000 damage suit in Superior Court against Milton Sperling and United States Pictures, charging misappropriation of a story property.

Plaintiff contends that Sperling's production, "Blowing Wild," was taken from material he submitted in 1951.

Pix Aid Union Label

Hollywood, March 2.

Pledges to lend their services to the film exhibit at the forthcoming Union Label Show here were given by members of all Hollywood guilds and unions to Charles Boren, industrial relations chief of the Association of Motion Picture Producers.

Exhibit, to be built at Paramount, will require 246-man days of work. Materials and space will be provided by the studios while crafts and guilds will furnish the labor to build it.

Industry Itself Forcing Tougher Law, Sez Flick

Film industry is making a mistake and isn't doing itself any favors by its blanket indictment of censorship, whether it's arbitrary or constructive, Hugh M. Flick, the N.Y. censor, declared last week.

He was commenting on the eight film company presidents' statement proclaiming their faith in the production code. Heads took the occasion to lash out against censorship declaring: "We abhor and oppose governmental censorship. Such censorship is alien to our basic American tradition of freedom."

As Flick, who has the reputation of being the most liberal and co-operative of the state censors, sees it, the lack of distinction in the criticism of the censor welders is hurting the industry since it forces the censor boards to be more specific in their restrictions.

"That Motion Picture Assn. of America statement was a mistake," he observed. "It forces our hand. If they had said 'arbitrary' censor-
(Continued on page 24)

Mpls. Projectionists Ask 45-Minute Preparation When It's CinemaScope

Minneapolis, March 2.
Local independent subsequent-run neighborhood exhibitors are resisting a projectionists' union demand for 45 minutes extra preparatory time, in place of the present 15, when CinemaScope is employed.

In downtown first-runs the CinemaScope extra preparatory time is only 30 minutes, but the projectionists point out there are two men to a booth in the Loop, whereas the neighborhoods have one and therefore it takes longer to ready the booth.

Another meeting of representatives of the two sides is scheduled for the ensuing week following a failure to agree at the initial negotiations get-together.

DECCA HOLDINGS OF

U STOCK TALLY 62.93%

Decca Records has increased its holdings of Universal stock to the point where, on Feb. 15, 1954, it owned 672,996 shares—or 62.93%—of the film company's outstanding stock.

U report to the Securities and Exchange Commission last week disclosed the increase, listing Decca as "the parent company" of U. On Dec. 31, 1953, Decca held 600,075 shares—or 59.6%—of U common. Boost is due to the Decca offer of two of its shares for one of Universal. Total of Decca shares offered was 145,842 and full tender of the U stock was received.

GROSS ON FIRST FILM \$9,000,000

With 10 theatres currently operating, it's estimated that Cinerama is presently grossing between \$200,000 and \$250,000 weekly. Total gross so far from the exhibition of "This Is Cinerama," its initial entry, is slightly over \$9,000,000. Operating expenses of the 10 houses are running about 50% of the gross or between \$100,000 and \$125,000 weekly.

A large percentage of the profit is being poured back into the wide-screen medium, specifically for underwriting the cost of a new picture and for setting up new Cinerama-equipped outlets. Coin taken in is also being used to write off installation costs of the theatres, estimated at about \$100,000 per theatre.

Financial structure of the operation, precarious until Stanley Warner stepped in last August, has improved considerably. The cost of "This Is Cinerama," produced by Cinerama Productions Corp., the company which turned over to SW the rights to the medium, has been completely amortized. In addition, the installation costs of the four theatres opened originally by Cinerama Productions has been recouped. For these theatres—in New York, Detroit, Chicago and Los Angeles—Cinerama Productions and SW are sharing the profits on a 50-50 split. Coin from the other six operations is going toward financing of the new pic.
(Continued on page 24)

Paris Hopeful For 3-D Films Sans Specs Soon

Paris, March 2.
Consensus of industry opinion here is that 3-D with glasses despite the success of "House of Wax" (WB) and "Sangaree" (Par), tri-dimensional pix may be available soon sans specs. "It Came From Outer Space" (U) held down a smallsteater for a few weeks, but RKO's "Second Chance" is doing only fair biz. The Clichy-Palace is now being converted to show 3-D without glasses and Andre Kozlowski, house manager, thinks this will be the answer at the b.o.

New setup is expected to be unveiled in April. Process is the invention of Francois Savoye called the Cyclostereoscope. Main feature is a comic grill which surrounds the screen and turns at a speed regulated with the projector. Films are shown just like ordinary 3-D except for the absence of polaroid lenses on the projectors. Revolving grills alternate the two images for each eye. Drawbacks
(Continued on page 22)

Exhibs Fear Farm Downbeat

Minnesota Dairy Families Lose \$2,500,000 Monthly In 'Support' Cut by Government

Minneapolis, March 2.
Minneapolis Sunday Tribune's estimate that the government's reduction in the support price of butter, cheese and dried milk from 90% of parity to 75% will reduce the incomes of Minnesota's 50,000 dairy farmers \$2,500,000 a month starting April 1 is disturbing news to exhibitors hereabouts. Bennie Berger, North Central Allied president, and other exhibitor leaders declare that this is sure to hit boxoffices throughout the state "another heavy blow." Theatreowners already have been feeling the ill effects caused by the continuous drop in grain and cattle prices.

Indie Distribs Move to Combat Aztec, Clasa-Mohme 'Monopoly' in Latin Pix

Twins?

Hollywood, March 2.
Chill Wills will be seen and unseen in two roles in UT's "Francis Joins the WACS," doubling as an army general and the voice of Francis the Mule.

The boys on the lot were quick to see the humor; what happens if the general forgets himself and talks like a jackass.

TV's 'Blessing In Disguise' for Pix; Stirs Theatre B.O.

Minneapolis, March 2.

Here's a switch: Tv, so hated by most exhibitors as a boxoffice killer, has some sweet words tossed at it by William Volk, one of the territory's leading circuit owners. He thinks it may be "a blessing in disguise" for the industry and credits it with helping to make "the public more films-in-theatres conscious" than ever before.

Volk sees tv stirring up a desire to witness better film fare than home sets afford. Also, tv has provided a new and highly effective exploitation medium.

Volk further argues that TV has prodded Hollywood producers to greater efforts to turn out better pictures resulting in higher quality, and has stimulated the film companies and exhibitors alike to harder and more effective selling.

Other exhibitors feel that the Volk's views about tv are influenced by the fact that, despite it, his new Terrace is proving a highly profitable operation, and two of his other three houses here also are still faring well. Even so, Volk Brothers are plaintiffs in a federal court suit against major distributors and the United Paramount circuit, charging conspiracy and seeking substantial damages because of alleged discrimination.

Editors Honor Colleagues Nominated for Oscar

Hollywood, March 2.
Five film editors who have been nominated for the Oscar Derby will be honor guests at the fourth annual dinner of the American Cinema Editors, to be held March 17.

Irvine (Cotton) Warburton, William Lyon, Otto Ludwig, Robert Swink and Everett Douglas, the five nominees, will be presented with Certificates of Recognition by prexy William B. Murphy.

Possibility of a monopoly in the American distribution of Spanish-language features will be explored by a special committee set up last week by the Independent Motion Picture Distributors Assn. of America in which many of the indie importers and distributers are members.

The same committee, consisting of Jules Levey, Max Goldberg, Jack Hoffberg and Arthur E. Mayer, also is due to appear before the Federal Trade Commission in Washington next month to document monopoly charges against Italian Films Export, Ephraim S. London will act as special counsel.

Complaint regarding Spanish pix was raised at last week's IMPDA membership meet which enjoyed unusually large attendance. It's charged that all Spanish-language imports go to two companies—Clasa-Mohme and Aztec Films—and that it is virtually impossible for anyone else to book a picture into one of the Spanish-language houses. Latter now represent the most important market for foreign pix in the U.S. They're concentrated in N.Y. and in the south-west.

The 30-odd members of IMPDA this week were dunned at \$100 a piece. There have been suggestions that the indie group take on paid personnel and establish an office. For the moment, however, Mayer is opposed to the idea. Barbara Lang of the Burstin office is acting as secretary for the group.

Meeting last week established various committees including public relations (chairman Edward Harrison); trade practices (Carroll Pucciatto); distribution and credit (Jules Levey); relations with customs bureau and other government agencies (Jack Hoffberg); and grievances (George Roth).

Members discussed establishment of a credit information exchange setup to aid distributers in their dealings with exhibs.

'12 Mile Reef' Open to Deals Away From Rank

London, March 2.
As J. Arthur Rank has decided to stand by his original decision of limiting his CinemaScope installations with four dimensional sound to a maximum of 75 theatres, 20th-Fox has been forced to make a major policy switch in regard to the release of "12 Mile Reef" which premiered last week at the Carlton, the Haymarket theatre taken over by the company as a shopwindow for their productions.

On his return from the continent, Spyros R. Skouras had further talks with Rank and his principal aide, John Davis, and, though the confabs were officially described as "amicable," the British film tycoon stood pat on his previously declared policy and, in consequence, "Reef" will be sold on the open market with equal booking opportunities for both circuits and independents. This policy switch does not apply to either "The Robe" or "How to Marry a Millionaire" which are following the normal release pattern established in Great Britain.

UI Shoots Five

Hollywood, March 2.
Production activity at Universal-International continues high with two features facing the cameras this week, making a total of five in work.

Starters are "Francis Joins the WACS" and "The Tight Squeeze." Held over from last week are "Bengal Rifles," "This Island Earth" and "The Matchmakers."

L.A. Going for 'French Line,' Sock

\$43,000; 'Say No' Fair 14G, 'Lagoon'

Bright 17G, 'Miller' Hep \$34,000, 2d

Los Angeles, March 2.

The controversial "French Line" is tri-dimensionalizing to great \$43,000 this week in two theatres to lead newcomers. Other new entries are considerably lighter. However, the 3-D "Creature of Black Lagoon" shapes okay \$17,000 in three houses, two of them small-seaters. "Couldn't Say No" looms fair \$14,000 in three spots. "Boy From Oklahoma" is scant \$3,000 in one site but rated okay in six others.

"Glenn" Miller Story" looms socko \$34,000 or better in two locations for second week. Also in second, "Long, Long Trailer" is okay \$17,000, for two houses. One Summer Happiness" is rated solid \$6,300 in second round at the El Rey. "Cinerama" pushed up to smash \$36,300 in 43d stanza, with 19 performances.

Estimates for This Week
Hawaii, Orpheum (G&S-Metropolitan) (980; 2,213; \$1.10-\$1.40)—"French Line" (RKO) (3-D). Great \$43,000. Last week, with other units.

Warner Downtown Wilmette, Fox Hollywood (SW-FWC) (1,757; 2,344; 756; 70-11.10)—"She Couldn't Say No" (RKO). Fair \$14,000. Last week, Wilmette, Hollywood, Orpheum, "Loopole" (AA) and "Texas Bad Man" (AA), \$9,500. United Artists (UA) (2,100; 70-11.10)—"Boy From Oklahoma" (WB). Scant \$3,000. Last week, with Hawaii, "Money From Home" (Par) (2d wk), \$10,500.

Globe, Iris, Uptown (FWC) (782; 814; 1,715; 70-11.10)—"Cowboy and Girl" (Indie) and "Casanova Brown" (Indie) (reissues). Thin \$6,000. Last week, "Man Between" (UA) and "Three Young Texans" (20th), \$9,500.

Los Angeles, Ritz, Vogue (FWC) (2,097; 1,363; 885; 85-\$1.25)—"Creature From Black Lagoon" (U) and "Project M-7" (U). Okay \$17,000. Last week, with Loyola, "Top Banana" (UA) and "Man of Confession" (Indie), \$12,700.

Hilma, Panes (RKO) (2,752; 2,812; 80-\$1.25)—"Glenn Miller Story" (U) (2d wk). Smash-\$34,000. Last week, \$53,400.

Loew's Thea, Egyptian (UA) (2,404; 1,538; 70-11.10)—"Long, Long Trailer" (M-G) (2d wk). Okay \$17,000. Last week, \$24,000.

El Rey (FWC) (861; \$1-\$1.25)—"One Summer Happiness" (Indie) (2d wk). Solid \$6,300. Last week, \$9,800.

Wilshire (FWC) (2,296; \$1-\$1.50)—"Red Garters" (Par) (3d wk). Mild \$6,000. Last week, \$6,500.

Warner Beverly (SW) (1,612; 70-11.10)—"Rob Roy" (RKO) (3d wk). Slim \$2,500. Last week, with Warner Downtown, \$7,700.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,300; 1,430; 95-\$1.50)—"Command" (WB) (3d wk). Fair \$14,000. Last week, \$18,800.

Chinco (FWC) (1,905; \$1-\$1.80)—"Khyber Rifles" (20th) (4th wk). Modest \$8,500. Last week, \$12,400.

Fine Arts (FWC) (631; 90-\$1.50)—"Living Desert" (Disney) (11th wk). Good \$3,600. Last week, \$4,500.

Four Star (UA) (900; \$1-\$1.50)—"Julius Caesar" (M-G) (16th wk). Okay \$3,500. Last week, \$4,400.

Warner Hollywood (SW) (1,364; \$1.20-\$2.80)—"Cinerama" (Indie) (44th wk). Into 44th frame after socko \$36,300 last week, which had 19 showings.

'Enemy'-Little Caesar'
Fine \$10,000 in Pitt;

'Miller' Tops H.O.s, 21G

Pittsburgh, March 2.
Big guns here are still "Glenn Miller Story" at the Fulton and "Long, Long Trailer" at the Penn. with both doing stand-out biz in their second weeks, and practically certain to stick again. Reissues of "Little Caesar" and "Public Enemy" are lifting the Stanley out of the doldrums while "Murder on Monday" looks like a winner at the Squirrel Hill. "Cinerama" is holding well at the Warner and even showing signs of future improvement of good advance sale.

Estimates for This Week
Fulton (Shea) (1,700; 85-\$1.25)—"Glenn Miller Story" (U) (2d wk). Great \$21,000, and should be around for some time yet. Last week, wham \$24,000, best here since "The Outlaw," which holds house record.

Harris (Harris) (2,100; 65-85)—(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$476,700
(Based on 23 theatres)
Last Year \$609,800
(Based on 22 theatres)

'O'Keefe' Tall 9G, Mpls.; 'Miller' 23G

Minneapolis, March 2.

In its second week, "Glenn Miller Story" continues to give an amazing boxoffice performance on top of its terrific initial stanza. It again leads the Loop procession currently. Topnotch newcomer is "Majesty O'Keefe" good at RKO-Orpheum. "Long, Long Trailer," in its second week, is still hot boxoffice stuff at the Gopher.

Estimates for This Week
Century (Par) (1,600; 65-85)—"High Treason" (Indie). In for only 4 days and then house ends its United Paramount life prep to expected acquisition by Stanley-Warner for "Cinerama." Slim \$2,000.

Last week, "Saudia" (M-G), \$2,500. Gopher (Berger) (1,000; 65-85)—"Long, Long Trailer" (M-G) (2d wk). Has given this house its best in many months. Sturdy \$7,000. Last week, \$8,400.

Lyrie (Par) (1,000; 65-85)—"Man in Attic" (20th) and "Man Crazy" (20th). Good \$5,000. Last week, "Stand at Apache River" (U) and "White Fire" (Lip), \$4,500.

Radio City (Par) (4,000; 85-\$1)—"Glenn Miller Story" (U) (2d wk). Has taken town by storm. Still rolling after smash first canto. Socko \$23,000. Last week, \$28,000.

RKO-Orpheum (RKO) (2,890; 65-85)—"Majesty O'Keefe" (WB). Very well liked action picture, but title may be hurting some. Good \$9,000. Last week, "The Command" (WB), \$11,000 at 76-\$1.

RKO-Pan (RKO) (1,600; 40-76)—"Pochontas" (UA) and "Steel Lady" (UA). Lean \$3,500. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$5,500.

World (Mann) (400; 55-\$1.20)—"Gilbert and Sullivan" (UA). Nothing but kind words but not enough G. & S. fans in this city to make it smash. Modest at \$3,300. Last week, "Little Fugitive" (Burstyn) \$3,800 in 9 days.

'Miller' Terrif \$23,000, Cincy Ace;

'Money' OK 12G, 'Morgue' Hefty 13G

'Morgue' Wham \$11,000,
L'ville; 'Trailer' 9G, 2d

Louisville, March 2.

"Phantom Rue Morgue" at the Mary Anderson the bright spot among major houses this week. This 3-D'er trade co-incidental with opening, looks solid, and sure to hold. "Rob Roy" at the Rialto is just so-so. Holdover of "Long, Long Trailer" at State is satisfactory.

Estimates for This Week
Kentucky (Switow) (1,200; 54-75)—"Jivaro" (Par) and "Alaska Seas" (Par). Oke \$5,500. Last week, "Forever Female" (Par) and "Private Eyes" (AA) (2d wk), \$6,000.

Mary Anderson (People's) (1,200; 54-75)—"Phantom Rue Morgue" (WB). Catching strong patron response as a 3-D entry. Wow \$11,000, and h.o. seems sure. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$7,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Rob Roy" (RKO). Modest \$10,000. Last week, "Hell, High Water" (20th), \$14,000.

State (Loew's) (3,000; 54-75)—"Long, Long Trailer" (M-G) and "Prisoners Cashab" (Col) (2d wk). Good \$9,000 after \$13,000 opener.

'Miller' Hotsy 16G, Port.; 'Bigamist' 7G

Portland, Ore., March 2.
Big news here currently is the boffo trade being registered by "Glenn Miller Story" at the Broadway. "Conquest of Everest" may shape tall. "Long, Long Trailer" and "Hell, High Water" look solid in second stanzas.

Estimates for This Week
Broadway (Parker) (1,890; 90-125)—"Glenn Miller Story" (U). Torrid \$16,000. Last week, "Taza" (U) and "Charge of Lancers" (Col), \$7,400.

Guild (Indie) (400; \$1.25-\$2.40)—"Julius Caesar" (M-G) (4th wk). Modest \$2,500. Last week, \$3,600.

Liberty (Hamrick) (1,875; 65-90)—"Boy From Oklahoma" (WB) and "Diamond Queen" (WB). Big \$9,000. Last week, "The Command" (WB) (2d wk-4 days), \$5,600.

Oriental (Evergreen) (2,000; 90-11)—"Conquest of Everest" (UA). Tall \$4,000. Last week, "Khyber Rifles" (20th) (5th wk), \$3,200.

Orpheum (Evergreen) (1,600; \$1.25)—"Hell, High Water" (20th) (2d wk). Nifty \$8,500. Last week, \$14,000.

Paramount (Port-Par) (3,400; 65-90)—"The Bigamist" (FR) and "White Fire" (Indie). Mild \$7,000 or near. Last week, "Money From Home" (Par) and "Monte Carlo Baby" (Indie) (2d wk), \$2,200.

United Artists (Parker) (890; 65-90)—"Long, Long Trailer" (M-G) (2d wk). Stout \$7,000. Last week, \$11,900.

'Miller' Record \$31,000, Toronto

Toronto, March 2.

With lengthy daily lines, "Glenn Miller Story" has smashed the Up-town house record, previously held by "Egg and I," for a terrific \$31,000 week with nothing seen like it for years. Other deluxer biz is also big, notably two-house combo playing reissue of "Best Years of Lives." "Public Enemy" and "Little Caesar," two oldies, former banned in Canada when released first in the 30's, looms smash in five spots. "Top Banana" and "Eddie Cantor Story" are barely okay.

"Long, Long Trailer" and "Money From Home" are holding up well in second stanzas.

Estimates for This Week
Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,059; 955; 470; 894; 698; 35-60)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Smash \$18,000. Last week, "Jack Slade" (AA) and "Terror on Train" (M-G), \$15,000.

Edison University (EP) (1,080; 1,558; 40-75)—"Best Years of Lives" (RKO) (reissue). Wham \$17,000. Last week, "Forever Female" (Par) (2d wk), \$11,000.

Hyland (Rank) (1,250; 60-90)—"Personal Affair" (Rank). So-so (Continued on page 20)

H.O.s Hamper Det; 'Morgue' Loud 20G,

'P'trooper' 19G, 'Miller' Wow 28G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,829,800
(Based on 25 cities, and 237 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,458,700
(Based on 23 cities and 207 theatres.)

'Trailer' Speedy \$22,000 Tops Hub

Boston, March 2.

Hub downtown first-runs are still reeling from the tremendous upset in last week's biz which was the strongest along the mainstem in many months. While trade naturally is off with kids back at school, it is holding up very well currently. Newcomers, "Long, Long Trailer" at the Astor, and "Riot in Cell Block 11," at the Paramount and Fenway, are very big. "Pinocchio" in second week at the Memorial, shapes nifty with "Money From Home" at the Met also in second frame ditto. "Cinerama," in ninth week at the Boston, is holding up great, getting big play from out-of-towners.

Estimates for This Week
Astor (B&Q) (1,500; 60-\$1.10)—"Long, Long Trailer" (M-G). Hefty \$22,000 or more. Last week, "Best Years of Lives" (RKO) (reissue) (3d wk), \$12,000.

Beacon Hill (Beacon Hill) (800; 50-\$1)—"Living Desert" (Disney) (4th wk). Neat \$7,000 following \$8,500 in third.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.40)—"Cinerama" (Indie) (9th wk). Still strong at \$27,000. Two extra shows helped last week to \$38,000.

Exeter (Indie) (1,300; 60-\$1)—"Gilbert & Sullivan" (UA) (6th wk). Nice \$6,000. Last week, \$7,500.

Fenway (NET) (1,373; 50-90)—"Riot in Cell Block 11" (AA) and "Paris Playboys" (AA). Slick \$8,000. Last week, "Boy From Oklahoma" (WB) and "Thunder Over Plains" (WB), \$6,000.

Memorial (RKO) (3,000; 50-90)—"Pinocchio" (RKO) (reissue) (2d wk). Sock \$26,000. First week was fabulous \$31,500, outgrossing "Snow White" and "Alice in Wonderland."

Metropolitan (NET) (4,367; 65-\$1.10)—"Money From Home" (Par) (3-D) and "Man Crazy" (20th) (2d wk). Very nice \$25,000 after \$32,000 for first.

Orpheum (Loew's) (3,000; 90-\$1.50)—"Knights of Round Table" (M-G) (3d wk). Nifty \$20,000 after second week hit \$33,000.

Paramount (NET) (1,700; 50-90)—"Riot in Cell Block 11" (AA) and "Paris Playboys" (AA). Preceded by saturation tv campaign should hit \$20,000 or near. Last week, "Boy From Oklahoma" (WB) and "Thunder Over Plains" (WB).

Pilgrim (ATC) (1,800; 60-95)—"Bad For Each Other" (Col) and "Drive a Crooked Road" (Indie) (2d wk). Oke \$9,000. Last week, \$14,000.

State (Loew's) (3,500; 90-\$1.50)—"Knights Round Table" (M-G) (3d wk). Down to oke \$9,000. Last week, \$15,000.

Trans-Lux (764; 50-90)—"Go, Man Go" (UA) and "Man in Hiding" (UA). Slick \$7,000. Last week, "Steel Lady" (UA) and "Ft. Algiers" (UA), \$6,000.

**'Millionaire' Loaded in
St. Louis With \$25,000**

St. Louis, March 2.
"How To Marry a Millionaire" looms outstanding here this round for the newcomers. It is a smash at the St. Louis. "Cinerama" continues terrific in third round at the Ambassador. "Money From Home" shapes solid in second frame at the Fox while "Long, Long Trailer" looms good in second week at Loew's.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (3d wk). Terrific \$27,500 after \$28,200 last week.

Fox (F&M) (5,000; 60-75)—"Money From Home" (Par) and "Redheads from Seattle" (Par) (2d wk). Swell \$16,000 after \$21,000 opener.

Loew's (Loew) (1,762; 50-75)—(Continued on page 20)

Detroit, March 2.
Holdovers are putting a slight damper on film biz this week among the downtowners. The two newcomers, "Paratrooper" at the Michigan and "Phantom Rue Morgue" at the Palma, are doing well. "Glenn Miller Story" at the Madison shapes smash. "Long, Long Trailer" is big on United Artists Holdover. "Cinerama" rolls on with great money in 50th week at the Music Hall. "Khyber Rifles" is light in second week.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Khyber Rifles" (20th) (2d wk). Slow \$19,000. Last week, \$36,000.

Michigan (United Detroit) (4,000; 80-\$1)—"Paratrooper" (Col) and "Drums of Tahiti" (Col). Good \$19,000. Last week, "Money From Home" (Par) and "Redheads From Seattle" (Par), \$15,000 in second week.

Palms (UD) (2,961; 95-\$1.15)—"Phantom of Rue Morgue" (WB) (3-D) and "Nebraska" (Col) (2-D). Socko \$20,000. Last week, "War Arrow" (U) and "Miss Body Beautiful" (AA), \$18,000.

Madison (UD) (1,900; 95-\$1.25)—"Glenn Miller" (U) (2d wk). Great \$28,000. Last week, \$33,000.

Broadway-Capitol (UD) (3,500; 80-\$1)—"Riot in Cell Block 11" (AA) and "Paris Playboys" (AA) (2d wk). Off to oke \$12,000. Last week, \$17,000.

United Artists (UA) (1,938; \$1-\$1.25)—"Long, Long Trailer" (M-G) (2d wk). Big \$21,000. Last week, \$22,000.

Adams (Balaban) (1,700; 95-\$1.25)—"Knights Round Table" (M-G) (10th wk). Slow \$5,500. Last week, \$5,800.

Musie Hall (Cinerama Productions) (1,194; \$1.40-\$2.80)—"Cinerama" (Indie) (50th wk). Terrific \$20,000. Last week, \$20,500.

Krim (Krim) (1,000; 90-\$1.50)—"Julius Caesar" (M-G) (3d wk). Oke \$8,000. Last week, \$10,000.

'Hell' New Frisco Ace, 24G; 'Trailer' NSH 14G, 'Miller' Socko 20G, 2d

San Francisco, March 2.
Continued balmy weather is keeping biz down at first-runs here this season. Several houses lowered their top scales to \$1 this week. Best showing despite offish tone is being made by "Glenn Miller Story," which continues smash in second week at Golden Gate.

"Hell and High Water" is rated nice at the huge Fox but "Long, Long Trailer" is somewhat disappointing at Warfield. "Forever Female" looks okay at the St. Francis. "Cinerama" still is sock in ninth stanza at the Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,850; 80-\$1)—"Glenn Miller Story" (U) (2d wk). Smash \$20,000. Last week, \$35,000.

Fox (FWC) (4,651; \$1-\$1.50)—"Hell, High Water" (20th). Nice \$24,000. Last week, "Khyber Rifles" (20th) (3d wk), \$13,500.

Warfield (Loew's) (2,656; 65-\$1)—"Long, Long Trailer" (M-G). Fair \$14,000. Last week, "Easy To Love" (M-G) (2d wk), \$11,000.

Paramount (Par) (2,646; 65-\$1)—"Money From Home" (Par) and "Safari Drums" (Indie) (2d wk). Fair \$10,000. Last week, \$15,000.

St. Francis (Par) (1,400; 65-\$1)—"Forever Female" (Par). Okay \$10,000. Last week, "Wild One" (Col) and "Man From Cairo" (Indie) (2d wk), same.

Orpheum (Cinerama Theatres Calif.) (1,458; \$1.80-\$2.80)—"Cinerama" (Indie) (9th wk). Sock \$34,000. Last week, \$33,000.

Bridge (Schwarz-Read) (399; \$1-\$1.20)—"Living Desert" (Disney) (9th wk). Held at good \$4,000 in eighth week ended Sunday (28). Last week, \$4,500.

United Artists (No Coast) (1,207; 65-95)—"Wicked Woman" (UA) and "Black Glove" (Indie). Nice \$7,000 in 8 days. Last week, "Personal Affair" (UA) and "Gay Adventure" (UA), \$5,500.

Stage-door (A-R) (370; \$1.80-\$2.40)—"Julius Caesar" (M-G) (10th wk). Fine \$7,000. Last week, \$7,600.

Clay (Rosener) (400; 65-85)—"Tiffted Thunderbolt" (U) (6th wk). Okay \$2,000. Last week, \$2,800.

Larkin (Rosener) (400; 65-85)—"The Village" (Indie). Fair \$2,200. Last week, "Seven Deadly Sins" (Indie) (reissue) (4th wk), \$2,600.

Vogue (S. F. Theatres) (377; 85-\$1)—"Rome 11 O'Clock" (Indie) (2d wk). Good \$3,000. Last week, \$3,500.

'Faces' Bright \$38,000, Chi; 'Jubilee' Smash 25G, 'Between' Rousing 14G, 'Say No' 11G, 2d, 'Miller' 48G, 3d

Chicago, March 2.

Main S.T.E.M. is strengthened slightly this round by three new entries, but overall cash haul in the Loop remains about par as several holdovers are way off. Among new bills, "New Faces" is scoring a nice \$38,000 at the Oriental. "Man Between" is hot \$14,000 at Loop. Roosevelt's "Jubilee Trail" and "Gun Fury" shapes sockeroo \$25,000.

"Hell and High Water" is solid in second frame at the Woods. McKivvers looks light with "She Couldn't Say No" and "Marry Me Again."

"Glenn Miller Story" at the Chicago is great in third session. Grand is still in big chips with "Money From Home" in fourth round. Monroe is slight with "Forever Female," also in fourth.

The 31st stanza of "Cinerama" is great at the Palace.

Estimates for This Week

Chicago (B&K) 3,900; 90-\$1.25— "Glenn Miller Story" (U) with Louis Armstrong stageshow (3d wk). Hot \$48,000 seen. Last week, \$58,000.

Grand (RKO) (1,200; 55-98)— "Money From Home" (Par) (2-2d) (4th wk). Strong \$11,000 after \$17,000 last week.

Loop Telem't (600; 90-\$1.25)— "Man Between" (UA). Potent \$14,000. Last week "Living Desert" (Disney) (9th wk), \$7,800.

McKivvers (J&S) (2,200; 65-95)— "She Couldn't Say No" (RKO) and "Marry Me Again" (RKO) (2d wk). Slim \$11,000. Last week, \$18,000.

Monroe (Indie) (1,000; 55-98)— "Forever Female" (Par) (4th wk). Slow \$3,700. Last week \$4,300.

Oriental (Indie) (3,400; 98-\$1.25)— "New Faces" (20th). Stout \$38,000. Last week, "Khyber Rifles" (20th) (4th wk), \$17,000.

Palace (Rite) (1,484; \$1.25-\$3.60)— "Cinerama" (Indie) (31st wk). Terrific \$38,000. Last week, \$48,000.

Roosevelt (B&K) (1,400; 55-98)— "Jubilee Trail" (Rep) and "Gun Fury" (Col). Smash \$25,000. Last week, "Majesty O'Keefe" (WB) and "Gun Belt" (UA), \$16,000.

Selwyn (Shubert) (1,000; \$1.25-\$2.40)— "Julius Caesar" (M-G) (9th wk). Rousing \$11,500 on two-day policy. House reverts back to legit, if and when.

State-Lake (B&K) (2,700; 98-\$1.25)— "Knights Round Table" (M-G) (7th-final wk). Brisk \$20,000. Last week \$23,500.

Surf (H&S) (Salaban) (685; 98)— "Hamlet" (U) (reissue) (3d wk). Nice \$3,600. Last week \$4,500.

United Artists (B&K) (1,400; 55-98)— "Bait" (Col) and "Man Crazy" (20th) (2d wk). Weakish \$13,000 after \$18,000 last week.

Woods (Essaness) (1,198; 98-\$1.25)— "Hell, High Water" (20th) (2d wk). Fancy \$26,000. Last week, \$32,000.

World (Indie) (687; 98)— "Rome 11 O'Clock" (Indie) (3d wk). Brite \$3,800. Last week, \$4,700.

Ziegfeld (Lopert) (430; 98)— "Gilbert and Sullivan" (UA) (6th wk). Thin \$2,500. Last week, \$2,300.

'Trailer' Sturdy \$20,000 Buff; 'Wicked' Good 12G, 'Miller' Brisk 21G, 2d

Buffalo, March 2.

Both "Long, Long Trailer" at the Buffalo and "Wicked Woman" at the Center shape very big here this round, with laurels about evenly split. Comparatively better showing, however, is being made by "Glenn Miller Story" in second session at Lafayette where still smash.

Estimates for This Week

Buffalo (Loew) (3,000; 55-80)— "Long, Long Trailer" (M-G) and "War Paint" (UA). Dandy \$20,000. Last week, "Knights Round Table" (M-G) (4th wk), \$11,000 at \$1.25 top.

Paramount (Par) (3,000; 55-80)— "Boy From Oklahoma" (WB) and "World for Ransom" (AA). Slow \$9,000. Last week, "Cease Fire" (Par) and "Monte Carlo Baby" (P), \$11,400.

Center (Par) (2,000; 55-80)— "Wicked Woman" (AA) and "Shark River" (UA). Very good \$12,000. Last week, "The Command" (WB) (2d wk), \$10,000.

Lafayette (Basil) (3,000; 80-\$1)— "Glenn Miller Story" (U) (2d wk). Still smash with \$21,000. Last week, \$30,500, best here in many months.

Century (Buhaw) (3,000; 80-\$1)— "Hell, High Water" (20th) (2d wk). Staunch \$10,000. Last week, \$20,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Miller' Sockeroo \$22,500, Indpls

Indianapolis, March 2.

Biz is good at most first-runs here this stanza despite opening round of state high school basketball tournament which drew 102,000 from Thursday to last Saturday. "Glenn Miller Story" at Indiana is sockeroo to easily pace the field. "Phantom of Rue Morgue" at the Circle also is extra strong. "Gun Fury" is okay at Keith's. "Long, Long Trailer" is holding up well in second week at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 65-95)— "Phantom of Rue Morgue" (WB) and "Man in Hiding" (UA). Solid \$13,000. Last week, "War Arrow" (U) and "Forbidden" (U), \$10,000.

Indiana (C-D) (3,200; 65-95)— "Glenn Miller Story" (U). Smash \$22,500. Last week, "Three Young Texans" (20) and "Vicki" (20th), \$8,000.

Keith's (C-D) (1,300; 60-85)— "Gun Fury" (Col) and "Moonstruck Melody" (Indie). Oke \$5,000. Last week, "O.K. Nero" (IFE) and "Trent's Last Case" (Rep), \$4,000.

Loew's (Loew's) (2,427; 60-85)— "Long, Long Trailer" (M-G) and "El Alemein" (Col) (2d wk). Nifty \$5,000 after \$14,000 opener.

Lyric (1,600; 50-76)— "Man Crazy" (20th) and "Thy Neighbor's Wife" (20th). Fair \$6,500, with stage show at \$1.25 top replacing second feature Sunday only. Last week, "Go Man Go" (UA) and "Donovan's Brain" (UA), \$7,000 on same setup.

State-Lake (B&K) (2,700; 98-\$1.25)— "Knights Round Table" (M-G) (7th-final wk). Brisk \$20,000. Last week \$23,500.

Surf (H&S) (Salaban) (685; 98)— "Hamlet" (U) (reissue) (3d wk). Nice \$3,600. Last week \$4,500.

United Artists (B&K) (1,400; 55-98)— "Bait" (Col) and "Man Crazy" (20th) (2d wk). Weakish \$13,000 after \$18,000 last week.

Woods (Essaness) (1,198; 98-\$1.25)— "Hell, High Water" (20th) (2d wk). Fancy \$26,000. Last week, \$32,000.

World (Indie) (687; 98)— "Rome 11 O'Clock" (Indie) (3d wk). Brite \$3,800. Last week, \$4,700.

Ziegfeld (Lopert) (430; 98)— "Gilbert and Sullivan" (UA) (6th wk). Thin \$2,500. Last week, \$2,300.

'Reef' Great \$24,000 in K.C.; 'Command' Bangup 10G, 'Trailer' 8G in 2d

Kansas City, March 2.

Sturdy current leader is "12-Mile Reef" at four Fox Midwest Theatres. It is the second C-Scoper to play three houses. First C-Scoper pic at the Paramount, "The Command," shapes bangup. Fox Midwest has opened the recently dark Esquire for moveover of "Glenn Miller Story," doing nifty biz at this bandbox house. "Long, Long Trailer" is okay in second week. Weather is warm after much needed rains.

Estimates for This Week

Esquire (Fox Midwest) (820; 65-95)— "Glenn Miller Story" (U) (m.o.). Big \$4,000 after two weeks at four houses. Will hold.

Kimo (Dickinson) (504; \$1-\$1.24)— "Julius Caesar" (M-G) (7th wk). Initiates new price policy of \$1.24 top against former \$1.80. Sturdy \$2,500. Last week, same.

Midland (Loew's) (3,500; 50-75)— "Long, Long Trailer" (M-G) and "Conquest Cochise" (Col) (2d wk). Nice \$8,000. Last week, \$14,000.

Missouri (RKO) (2,650; 75-\$1)— "Jesse James Vs. Dalton's" (Col) (3d) and "Slaves of Babylon" (Col). Dull \$4,000. Last week, "Wild One" (Col) and "Combat Squad" (Col), \$6,000.

Paramount (Tri-States) (1,900; 65-85)— "The Command" (WB). First C-Scoper to play this house. Strong \$10,000. Last week, "Jivaro" (Par) and "Alaskan Seas" (Par), \$5,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 70th; 1,217; 75-\$1)— "12-Mile Reef" (20th). Great \$24,000, and may hold. Last week, "Glenn Miller Story" (U) (2d wk), \$20,000 after huge opener.

Vogue (Golden) (550; 75-\$1)— "Captain's Paradise" (UA) (8th wk). Okay \$1,400. Last week, \$1,500.

'So Big' Large \$17,000, Mont'; 'Knights' 29G

Montreal, March 2.

Despite poor weather and the apparent dent caused by tv, all deluxers have sold returns this week. Two holdovers, "Knights" at Palace and "Here Come Girls" at Loew's still big following socko opening rounds. "So Big" looms good at Capitol. "Moulin Rouge" at the Orpheum is doing great.

Estimates for This Week

Palace (C.T.) (2,625; 75-\$1.25)— "Knights Round Table" (M-G) (2d wk). Great \$29,000. Last week, \$36,000.

Capitol (C.T.) (2,412; 50-80)— "So Big" (WB). Fine \$17,000. Last week, "Blowing Wild" (WB), \$14,000.

Princess (C.T.) (2,131; 50-80)— "Jivaro" (Par). Okay \$11,000. Last week, "Majesty O'Keefe" (WB), \$10,000.

Loew's (C.T.) (2,855; 50-85)— "Here Come Girls" (Par) (2d wk). Good \$16,000 after \$24,000 first stanza.

Imperial (C.T.) (1,830; 34-60)— "Border River" (U) and "Stolen Identity" (U). Oke \$7,500. Last week, "Drums of Tahiti" (Col) and "Atlantic Convoy" (Col), \$7,000.

Orpheum (C.T.) (1,048; 50-80)— "Moulin Rouge" (UA) and "Black Fury" (UA). Big \$9,000 or over. Last week, "Man From Cairo" (Lip) and "Terror Street" (Lip), \$7,000.

'Trailer' Lively \$20,000, Philly

Philadelphia, March 2.

Film biz was indefinite over the past weekend. With midweek trade soft, newcomers are getting a split decision. "Long, Long Trailer" is rolling in high. "War Arrow" looks lean. Many long-runs appear overly extended, with numerous ones being yanked this week. "Cinerama" in contrast is pushing above the previous stanza to get a smash total in 21st week at the Boyd.

Estimates for This Week

Aradia (S&S) (625; 99-\$1.50)— "Julius Caesar" (M-G) (4th wk). Great \$13,000. Last week, \$16,000.

Boyd (SW) (1,459; \$1.30-\$2.80)— "Cinerama" (Indie) (21st wk). Pushing to smash \$22,800. Last week, \$21,000.

Fox (20th). (2,250; 74-\$1.50)— "Hell, High Water" (20th) (4th wk). Okay \$17,000 in 6 days. Last week, \$25,000.

Goldman (Goldman) (1,200; 50-99)— "Top Banana" (UA) (2d wk). Off to fair \$10,000. Last week, \$19,000.

Maibaum (SW) (4,260; 99-\$1.30)— "War Arrow" (U). Lean \$16,000. Last week, "Rob Roy" (RKO) (2d wk), \$13,000.

Midtown (Goldman) (1,000; 74-\$1.30)— "Long, Long Trailer" (M-G). Smash \$20,000. Last week, "Conquest of Everest" (UA), \$5,000 in 5 days.

Randolph (Goldman) (2,500; 99-\$1.80)— "Knights Round Table" (M-G) (2d wk). Off to potent \$30,000. Last week, \$33,000, new house record.

Stanley (SW) (2,900; 74-\$1.25)— "Should Happen to You" (Col) (4th wk). Fair \$10,000. Last week, \$15,500.

Stanton (SW) (1,473; 50-99)— "Living Desert" (Disney) (5th wk). Okay \$8,500 or near. Last week, \$10,000.

Trans-Lux (T-L) (500; 99-\$1.50)— "Moon Is Blue" (UA) (18th wk). Nice \$4,500. Last week, \$5,600.

Studio Goldberg (500; 85-\$1.25)— "Fan-Fan the Tulip" (UA). First week looks like big \$6,000. Last week, "Captain's Paradise" (UA) (9th wk), \$3,700.

'Miller' Whopping 32G, Denver; 'Trailer' 14G

Denver, March 2.

"Glenn Miller Story" is packing the Paramount this session to achieve a new house record. It will hold. "French Line" continues fine in second session at Denham and holds a third. "Long, Long Trailer" looms nice in eight days at Orpheum. "Red Garters" shapes fair at Denham while "Top Banana" is astonishingly dull at the Denver. It was pulled after five days.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)— "Gilbert and Sullivan" (U), (2d wk). Poor \$2,000. Last week, \$5,500.

Broadway (Wolfberg) (1,200; 50-85)— "French Line" (RKO) (2d wk). Fine \$10,000. Holding. Last week, \$16,000.

Denham (Cockrill) (1,750; 50-85)— "Red Garters" (Par). Fair \$7,000. (Continued on page 20)

B'way Eases Off; 'Home' Cozy 55G, 'Robe' (Again) 4 1/2G in 4, 'Say No' So-So 12G, 'Lili' Goes Into 2d Yr.

Launching of five new bills and mild weather are helping to maintain a firm business tone at Broadway first-runs currently although trade is down considerably from last sessions' holiday upbeat.

Steady downpour Monday (1) afternoon which continued until after 7 o'clock cut sharply into the intake that day. The new pictures for the most part are failing to measure up to advance hopes. A bullish factor for the overall total was the fact that many bills held up fairly well after the big showing in the Washington's Birthday stanza.

Best newcomer is "Money From Home," with a very good \$55,000 at the Paramount although the new Martin-Lewis comedy is not measuring up as well as might be expected for this team boxoffice-wise. "She Couldn't Say No" is surprisingly mild with \$12,000 or less at the Criterion. "The Robe," playing subsequent-run at the Globe, is a major disappointment and stays only 10 days.

"Hell's Half Acre" with vaude is heading for nice \$20,000 at the Palace. "Bait" was slow \$10,000 opening week at the Holiday, and may not last the two full weeks originally contemplated.

Still champ is "Long, Long Trailer" with stageshow at the Music Hall. Although down as expected from the socko opening round, it is still holding near a nice \$129,000 in second week. Stays a third. Second session of "New Faces" is off sharply with only light \$48,000 probable at the RKO. It also goes a third.

Pacing the straight pix holdovers is "Glenn Miller Story" with a rousing \$55,000 in third session at the Capitol. Also still showing much stamina is "Act of Love," with stout \$17,000 looming for third Astor stanza. "Top Banana" is writing from \$15,000 for second frame at the Victoria.

Second session of "Riot in Cell Block 11" is heading for fine \$17,000 at the Mayfair, insuring a third week. "Should Happen to You" is sagging to around \$15,000, still sturdy, in seventh stanza at the State. "Saskatchewan" is due to follow but opening date is not set. "Genevieve" continues great with \$16,000 registered on initial holdover round at the Sutton. "Lili," which held at \$7,200 in 51st week at the Trans-Lux 52d Street, starts its second year at the house March 10.

Estimates for This Week

Astor (City Inv.) (1,300; 80-\$1.80)— "Act of Love" (13d wk). Current session ending tomorrow (Thurs.) looks to hold solidly near \$17,000 after \$19,500 last week, below expectations. Stays a fourth.

Baronet (Reade) (430; 90-\$1.50)— "Intimate Relations" (Indie) (2d wk). First holdover round started Saturday (27). First week was nice \$6,000.

Capitol (Loew's) (4,820; 70-\$2.20)— "Glenn Miller Story" (U) (4th wk). Third week ended last night (Tues.) finished at very fine \$55,000 after \$87,000 in second round. Stays on indef.

Criterion (Moss) (1,700; 85-\$2.20)— "She Couldn't Say No" (RKO). Initial session ending tomorrow (Thurs.) doesn't seem likely to top \$12,000; mild. "Best Years of Lives" (RKO) (reissue) due in March 10.

Fine Arts (Davis) (468; 90-\$1.80)— "Conquest of Everest" (UA) (13th wk). The 12th stanza ended last night (Tues.) held with fancy \$6,200 after \$7,300 for 11th week. Stays on for a while.

Globe (Brandt) (1,500; \$1-\$1.80)— "The Robe" (20th). Here on first Broadway subsequent-run date after initial preview at the RKO is very disappointing with less than \$4,500 likely in first four days ended yesterday (Tues.). Stays only 10 days. In ahead, "Millionaire" (20th) (16th wk-4 days), okay \$5,000 after \$13,000 in 15th full week, and highly successful longrun. "Go Man Go" (UA) opens March 9.

Guild (Guild) (450; \$1-\$1.80)— "A Queens Royal Tour" (Indie). Opened yesterday (Tues.). Last week, "Hamlet" (U) (reissue) (3d wk-5 days), okay \$5,500 after \$10,000 for second full week.

Holiday (Rose) (950; 70-\$1.80)— "Bait" (Col) (2d wk). Initial session ended Monday (1) hit only mild \$10,000. Stays only briefly. In ahead, "Duffy on an Aqueduct" (WB) (2d wk), \$10,000. "Dangerous Mission" (RKO) due in next, and possibly before end of two weeks of "Bait."

Mayfair (Brandt) (1,736; 70-\$1.80)

"Riot in Cell Block 11" (AA) (2d wk). First holdover round ending today (Wed.) is heading for nice \$17,000 after \$26,000 opening week. Stays on. "Naked Jungle" (Par) due in next.

Normandie (Normandie Theatres) (592; 95-\$1.80)— "Golden Coach" (IFE) (6th wk). Current frame finishing today (Wed.) continues in the chips around \$6,800 after \$9,500 in fifth. Continues on.

Palace (RKO) (1,700; 60-\$1.20)— "Hell's Half Acre" (Rep) and 8 acts of vaude. Session ending tomorrow (Thurs.) looks to hit nice \$20,000 or near. In ahead, "Highway Dragnet" (AA) and vaude, \$24,000 with boost from holiday weekend.

Paramount (Par) (3,664; 80-\$1.80)— "Money From Home" (Par). First week ending tomorrow (Thurs.) is heading for very good \$55,000 or close. Now set to go three rounds. In ahead, "Majesty O'Keefe" (WB) (3d wk), \$33,000.

Paris (Indie) (568; 90-\$1.80)— "Captain's Paradise" (UA) (23d wk). The 22d frame ended Sunday (28) hit stout \$8,800 after \$7,500 in 21st week.

Rialto (Reade) (600; 50-98)— "Striporama" (Indie) (22d wk). Heading for sturdy \$4,000 in current week ending tomorrow (Thurs.) after \$5,200 in 21st round. Holds on, with new management starting Monday (1) not being in any rush to move in a new pic as long as this holds up as well as it has recently.

Riviera (NAT) (2,092; 95-\$2)— "Khyber Rifles" (20th) (11th wk). The 10th stanza ending today (Wed.) looks to dip to around \$7,500, light, after \$9,500 in ninth week. Keeping this on until new product is available.

Radio City Music Hall (Rockefellers) (6,200; \$1-\$2.75)— "Long, Long Trailer" (M-G) with stage-show (2d wk). Current stanza ending today (Wed.) is heading for fine \$129,000. First week was socko \$162,000, over expectancy. Stays a third, with "Rhapsody" (M-G) set to follow on March 11.

Roxey (Nat'l Th.) (5,717; 65-\$2.50)— "New Faces" (20th) (2d wk). This latest C-Scoper is sagging to light \$48,000, below expectations. First week was nice \$83,000, over below hopes. Stays a third to bring in "Night People" (20th) on March 12.

State (Loew's) (3,450; 85-\$1.80)— "Should Happen to You" (Col) (7th wk). Current round ending tomorrow (Thurs.) looks to slip to fine \$15,000 after \$23,000 in sixth week. Stays on, with "Saskatchewan" (U) set to follow.

Sutton (R&B) (561; 90-\$1.50)— "Genevieve" (U) (3d wk). First holdover round ended Monday (1) continued in great fashion with \$16,000 after \$18,700 opening week. Continues on indef.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)— "Holly and Ivy" (Pace) (4th wk). Present (4th) session winding up today (Wed.) is likely to hit \$7,000 after \$7,800 in third week. Stays again.

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)— "Lili" (M-G) (52d wk). The 51st stanza ended Monday (1) night held at \$7,200, and now is in its 52d week to make it a full year here. The 50th week was \$8,700.

Victoria (City Inv.) (1,060; 95-\$1.80)— "Top Banana" (UA) (2d wk). First holdover week ending tomorrow (Thurs.) looks to hold with fine \$15,000 after \$23,000 opening week. Stays on.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.60)— "Cinerama" (Indie) (39th wk). Current session ending tomorrow (Thurs.) is headed for socko \$42,000 after \$46,000 for holiday (38th) week, over. Stays on indef.

'Miller' Leads D.C. in 2d Week, Great \$26,000

Washington, March 2.

This shapes as a routine session, with some sock holdovers taking the spotlight from two mild newcomers. "Man in the Attic" at Loew's Palace is sluggish. In hold-over class, "Glenn Miller Story" in second week at RKO Keith's shapes smash. "Long, Long Trailer" in second stanza at Columbia still is strong.

Estimates for This Week

Capitol (Loew's) (3,434; 90-\$1.50)— "Knights Round Table" (M-G) (5th-final wk). Nosedived to so-so \$12,000 after disappointing \$16,000 last week. Moves on.

Columbia (Loew's) (1,174; 55-85)— "Long, Long Trailer" (M-G) (2d wk). (Continued on page 20)

NOT SINCE *Frankenstein* HAS HORROR PAID OFF LIKE THIS!

RECORD BUSINESS: Doubled the gross of any previous U-I picture at Broadway-Capitol Theatre, Detroit.

RECORD BUSINESS: Set all-time house record, Century Theatre, Grand Rapids, Mich.

RECORD BUSINESS: Set all-time house record, Lucon Theatre, East Lansing.

RECORD BUSINESS: Set all-time U-I house record, Capitol Theatre, Kalamazoo.

RECORD BUSINESS: Set all-time U-I house record, Franklin Theatre, Saginaw.

RECORD BUSINESS: Set all-time U-I house record, Family Theatre, Monroe.

RECORD BUSINESS: Set all-time U-I house record, Strand Theatre, Flint.

RECORD BUSINESS: Set all-time U-I house record for regular admission film, Strand Theatre, Pontiac.

and Out-grossed Mississippi Gambler, Washington Theatre, Bay City.

Out-grossed Mississippi Gambler and Bend of the River, Riviera Theatre, Port Huron.

CREATURE FROM THE BLACK LAGOON

Starring

RICHARD CARLSON · JULIA ADAMS with **RICHARD DENNING**
ANTONIO MORENO

AVAILABLE
IN BOTH
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Universal
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'Bad Twice as Bad on Widescreen'

Samuel Goldwyn's by-now familiar observations concerning the state of the film business are covered extensively in an interview with the producer which is published in the current U.S. News & World Reports. Unusual angle is that a 10-page reprint of the piece has been serviced by the weekly mag to press, radio and tv outlets for quotation purposes.

Goldwyn notes that "a bad story will be twice as bad on a wide screen," colnbox television at home represents enormous boxoffice but many obstacles exist, the Production Code should be changed so that a "moral" story could be told about narcotics, double features are dead, the industry's key to success is fewer pictures but good ones.

Inside Stuff—Pictures

Possibility that the Federal Communications Commission may limit operation of subscription tv outfits to five or seven cities—similar to the way in which it restricts ownership of tv stations—is worrying attorneys for the toll tv organizations. There hasn't been any definite decision on this from the commission which has yet to rule on the basic question of pay-as-you-see. However, certain lawyers are convinced that the FCC will follow the usual station ownership limitation pattern. If this turns out to be true, it would not affect those systems that work on a closed-circuit basis servicing single communities since this type of operation doesn't come under FCC jurisdiction. Example is the Telemeter run in Palm Springs.

Academy Award nominations last week saw one of the 20th-Fox art series shorts proposed for an Oscar for the second year in a row. Nod went to "The Joy of Living," depicting the work of Renoir. Last year, the Academy honored "The Light in the Window" which studied the paintings of Vermeer. The Oscar was then accepted in N.Y. by Boris Vermont, producer of the series, whose wife, Mildred Barish Vermont, was responsible for the scripting. Jean Oser directed. There are seven shorts in the 20th art lineup, all of them lensed in European museums. Pix have fallen far short of expectation in the U.S., but have been extremely well received in Canada and Europe.

Warner Bros. has received an award from Freedoms Foundation for its News Magazine of the Screen, a series of 16mm films distributed to schools in 28 states, Hawaii and the District of Columbia. Award, presented by Dr. Milton S. Eisenhower, prexy of Pennsylvania State College, was for "comprehensive and sparkling patriotic documentary motion pictures of the American Heritage series." Films, produced by Warner Pathe with Robert Youngson as editor, consist of a review of important world and domestic events and special-educational patriotic material.

For certain films, the industry has a cheering section on its side which for the most part seems to be going by unnoticed. It's a monthly mag put out by the Museum of Natural History. Publication, billed Natural History, comments on the authenticity of pix dealing with nature, geography and exploration. "Conquest of Everest" received this rave: "Surely one of the most stirring epics ever put together from on-the-spot material." And this concerning Walt Disney's "The Living Desert": "Marvels disclosed in this film must be seen before one can sense full significance."

Cinema Annex, Chicago westside theatre which for years showcased Italian films, is now operating on a diet of Red propagandistic imports. House until recently was run by Irwin Franklin, who has been deported for communistic affiliations. Policy switch has stirred some public protests, but police censors say their blue-penciling is limited to matters of morality and decency. Federal authorities can't curb films unless they preach violent overthrow of the Government. In more urbane Manhattan, Stanley Theatre has shown Soviet product for years.

James Jesse Booth, the North Carolina exhibitor who invoked the Fifth Amendment in a boxoffice receipts fraud case, also is the subject of a 15-month (and continuing) investigation by the Bureau of Internal Revenue. Booth said in N. C. Federal Court that opening his books to film distributors might tend to incriminate him. Court ruling was that he should show only a record of his gross receipts. Plaintiff film companies allege he hasn't been paying them their rightful percentage of grosses.

Another repercussion from the Ed Sullivan "Toast"-Schary-Selznick-Mayer et al imbroglio: Mae Murray stresses her "Great Waltz" click for Metro and is off to the Coast this week on a vidpix bid from "some baking powder company," which is all she knows. It would be a telefilm series in color, and Ken Later would represent her. Some letters to VARIETY also mentioned the omission of Miss Murray from the 30 year cavalcade.

Differing from the procedure with "The Robe," when no preview was given to critics prior to its public showing, Scot film scribes were afforded ample time to judge "How to Marry a Millionaire." 20th-Fox staged a special press and trade show at the Odeon Theatre, Glasgow, and newspaper space as a result was all the greater. Scottish critics like to review at their leisure and convenience and not flush up against deadline.

Sam Shain, formerly assistant to Spyros Skouras at 20th Century-Fox and now with COMPO, has acquired a 17-year-old newsletter as an investment. It's Space & Time and Shain is fourth owner in succession. Third owner for past five years was Robert J. Landry, now managing editor of VARIETY. Newsletter deals with advertising and public relations.

One theatre in Ohio is giving out free passes to students making all "A's." Every youngster attending any elementary, junior and senior high or parochial schools with straight "A's" gets a month pass to the theatre; those getting "A's" and "B's" or all "B's" receive a week's pass.

'Luther's' Chi Subsequents

Chicago, March 2. Indie-produced "Martin Luther" will day-and-date at 15 metropolitan theatres here on March 5 in its first outlying run. Pic, distributed here by Max Roth at Capitol Film Exchange, has had a nine-week clearance since its 13-week first-run stand at the Loop Theatre. Two major Chi chains have slated the pic for neighborhood exhibition at "B" houses, with B&K booking it into five theatres and Essaness into four. All houses will be asking \$1 admission, plus tax.

Sues Over Set Accident

Los Angeles, March 2. Claiming she suffered a broken back during the shooting of "The Long, Long Trailer," bit player Ann Graeff filed suit for \$71,500 against Metro, director Vincente Minnelli and three others. Plaintiff declares she was injured by a car driven by stunt man Jack Sterling while she was standing in nelli. Other defendants are Jerry Thorne and Carl Rupp, assistant directors.

C'SCOPE'S SECOND, OR SHAKEDOWN, PHASE POINTS UP (1) BREAKDOWN, AND (2) STORY

By FRED HIFT

400 FILMS CCMPETE

'Golden Reel Award' For Best Non-Theatrical of Year

Chicago, March 2.

With 400 new films already scheduled to compete for the annual Golden Reel award, American Film Assembly will set a record for films exhibited at this conclave this year. Showings of the non-theatrical product, all released in the past year, will be held at the Conrad Hilton Hotel here from April 1 to 3.

Films represent the best issue in non-theatrical fare of 1953. Juries of professional users and producers will select one pic from each of 12 categories for the award. Competing fields are Agriculture, Geography and Travel, Graphic and Visual Arts, History and Biography, Home and Family, Medical Sciences, Religion and Ethics, Safety, Sales Promotion, Science, Sociological and Political Understanding, and Training.

'Backroom' Work On Prints Behind Proposed Law

Albany, March 2.

Supported by Film Exchange Employees, B-51, New York, an amendment to the New York City administrative code which would prohibit the bringing of film into projection booths unless it had been inspected and repaired, and bore evidence of same, immediately prior to shipment, is proposed in a bill introduced by Sen. Mario M. DeOpatis, Brooklyn Democrat, and Assemblyman Irving Kirschenbaum, New York Republican. The State Federation of Labor likewise approves the measure.

The union claims that at present film exchanges are "introducing false and unsafe economies by their failure to provide the proper inspection and repair of such films." The result: "A dangerous and unsafe condition is created by the projection of unrepaired films and the fire hazard to members of the public is greatly increased."

Film officials in New York, terming the above bill "a greenlight for featherbedding," indicated that efforts would be made to fight the measure. Company execs were burned by the claim relating to the "fire hazard," especially since non-flammable acetate film is now all most universally in use. By next year, it was emphasized, only acetate film will be used.

A union official, while frankly stating that the bill had its purpose to protect the jobs of the backroom employees, said he was not convinced by the argument about the safety film. He noted that as long as restrictive provisions were contained in the city's administrative code, the use of film of any kind "still may constitute a danger."

He noted that in recent years the entire system of repairing and checking films had been altered. The job of the backroom employees had dwindled down to the task of merely checking if the film was wound straight, he explained. He charged, that the repair and examining work had been taken over by the projectionists, who were assuming work normally in the domain of the backroom staffers.

Chas. Moss Scouts Europe

Charles B. Moss, operator of the Criterion Theatre on Broadway and theatres in Florida, left for Europe last week to tour film production centers.

The shortage of Hollywood product, according to Moss, makes it necessary for the exhibitor who formerly played only American pictures to give serious consideration to foreign films.

Moss will visit studios in Rome, London and Paris and will also investigate production facilities for vidpix, a field in which he has recently been active.

CinemaScope, which since its public inaugural last September, has made more news and excited more divided comment than any innovation in years, is now seen entering its second, or shake-down, phase.

As had been widely commented by trade observers and critics at the time "The Robe" opened at the Roxy in N. Y., the anamorphic lens broadened the technique of motion picture making and projection but did not change the fundamental truism dating back to Shakespeare "the play's the thing." Smash business and long runs chalked up by "The Robe," and to a lesser extent by "How to Marry a Millionaire" have now been followed by more average boxoffice and shorter runs by lesser CinemaScope features. Meanwhile, 20th Century-Fox, which shot the works and staked its whole future on C'Scope can point to 1,800 installations, a whopping share of the total first-run market. From this vantage point it may now approach the secondary phase.

Exhibitor elements which have been fighting the Skouras company on the side issue of stereophonic sound, a requirement some contend is an unnecessary added expense to theatres, show signs of exploiting the quickie (two weeks' stay of "Hell and High Water" at N. Y.'s Roxy).

Unrealistic Expectations

Against this view the head of one of the big circuits, not committed to any producer, commented: "Anybody who expected all pictures in CinemaScope to gross \$15,000,000 couldn't be in his right mind." This comes back to the idea that the quality of the individual release is the determining box-office consideration, and should surprise nobody.

Still quoting: "Boxoffice decline of latter-day CinemaScope is a natural development; 20th-Fox, at the start, put its best foot forward with its best films. Then came the average pictures. The good ones do very well. The mediocre ones do less. But they're still better than mediocre ones in any other medium. To compare the new CinemaScope films with 'The Robe' or any other big picture at the box-office is not right for the comparison is just not there. The fact that the newer pictures aren't so strong as the first ones is not significant. This was expected. Also, it had to be expected that the novelty value would wear off. But there still will be big ones in the future. Take 'Prince Valiant,' for example."

Rush to Fill Schedule

Nonetheless rate at which runs and grosses are leveling off is becoming a matter of considerable attention on the part of exhibitors and other distributors, some of whom express the view that the "return to normal" has set in considerably earlier than had been anticipated and that the novelty of the widescreen process already is wearing off.

Also observers point to Warner Bros.' "The Command," which didn't distinguish itself in its Paramount Theatre, N. Y., run and which is below expectations elsewhere and the short-lived reissue of "The Robe" at the Globe Theatre, N. Y.

At 20th in N. Y. execs explain that pix like "Beneath the 12 Mile Reef" and "King of the Khyber Rifles" were made in a hurry so as to provide "Scope-equipped exhibitors with product. It's felt that the content of features, as well as their technical handling, will improve greatly as time goes by. Some big CinemaScopers are coming, it's said, starting with "Prince Valiant," the Easter attraction.

Meanwhile, however, observers in touch with the field maintain that the overall performance of the "Scope films does have a definite bearing on theatres that haven't ordered their 'Scope units so far. Added to this is the uncertainty over new processes yet to come and the realization that, whatever a company like Paramount or RKO will have to offer, it will be coupled with single-track stereophonic sound.

For the first time, exhibitors are beginning to wonder whether, in buying CinemaScope, they might possibly be stuck with outmoded

equipment," a top sales exec, just returned from a countrywide swing, commented last week.

Complaint at 20th is that exhibitors, and the trade in general, are too apt to base all comparisons on "The Robe," which held unusual attraction due to both the subject-matter based on a bestselling novel and the introduction of CinemaScope. "It's unreasonable to expect all CinemaScope pictures to gross as did 'The Robe,'" commented a 20th exec. "We knew all along that, somewhere along the line, CinemaScope would find its own level." He complained that exhibitors' "wide-screen" advertising had hurt CinemaScope.

Where's Breakdown Point?

Gradually diminishing grosses and runs on CinemaScope films are reviving speculation on just how many theatres 20th actually must have to stay in the black with its all-CinemaScope policy. Somewhere between 1,800 and 1,900 houses are currently equipped, according to the company, but only 75% of these can be played by any one picture on the first time 'round.

Impression has been created that 20th feels that, once the 3,000 keys are equipped, the remainder is important but not vital for CinemaScope's success. Observers now wonder whether this assumption still holds true if the current trend towards shorter runs continues. They're commenting also on the revenue 20th stands to lose if it persists in not servicing any drive-ins not equipped with two-speaker sound. In 1953, 20th garnered \$8,000,000 in film rental from the ozoners.

Mixed O'seas Pix Not Just USSR, For Stanley, N. Y.

Stanley Theatre, N. Y., which for years has specialized in showing Russian films, is switching to an "international" policy featuring imports from various countries, according to operator David Fine.

He explained that the decision to broaden the Stanley's fare was taken in view of the shortage of first-run outlets for foreign pix and that it wasn't predicated on any shortage in the supply of Soviet productions. Fine said that, for the first time in years, he actually had a backlog of about six Russian films and that another half dozen are "on the way."

Length of runs on the Moscow imports are down from the former six and seven weeks to three or four, Fine indicated, adding that this gave him a chance to play other films, too. He doesn't have a contract with Artkino, which distributes the Soviet productions.

Fine declared that Russian pix being sent to the U.S. for the most part weren't propaganda efforts. "They're no longer sending those," he said. "They learned their lesson some years ago when Customs stopped pictures with out-and-out Communist propaganda slants." Even so, however, practically every Russian film carries the party line in one way or another. "You've got to remember these pictures are made for Russian consumption and not for export," Fine observed.

Walsh Sees Production

Upsurge In April

Hollywood, March 2. Film production in Hollywood is due for an early speed-up probably around the first of April, according to Richard Walsh, head of IATSE. The switch to new techniques, he added, is the chief cause of the current slump.

At a meeting of the Hollywood AFL Film Council, Walsh discussed "runaway" production by American producers who take advantage of cheap foreign labor. Also discussed was the possibility of picketing "Sitting Bull," which W. R. Frank and Miguel Aleman Jr. are now filming in Mexico.



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**PICTURES WITH THAT
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Harry Joe Brown: Re Westerns

Hollywood, March 2.

Harry Joe Brown, oldest producer of oaters in filmdom, celebrated his 35th year of picture making and at the same time completed his 132d Hollywood production, "Three Hours to Kill," a western, at Columbia.

"Westerns," he said, "gave movies their big proscenium long before CinemaScope or Cinerama were invented; they have been surefire fill-in at the boxoffice whenever hard times have hit Hollywood; and nothing has ever been tried or can be tried that will replace them, either with exhibitors or in the affections of moviegoers everywhere. A well-made western will rival any product, as was proved recently by 'Shane' and 'High Noon.'"

COMPO Lobby Hits Congress With New Data

Washington, March 2.

Members of the Council of Motion Picture Organizations, led by Robert Coyne, were buttonholing Congressmen here this week as part of their preliminary effort to get the 20% Federal admissions tax eliminated.

But even as the lobbying went on, Rep. Daniel A. Reed (R, N. Y.), chairman of the House Ways and Means Committee, introduced a bill that would cut all excises to a minimum of 10%, thereby halving the admissions levy. Reed hopes to push the measure through the committee today (Wed.) and aims to have it passed by the House next week.

The Reed bill, estimated to save the taxpayers around \$1,000,000 a year, also would slice the niteries' tax to 70% but would retain the 50% scalpers tax in connection with theatre fix.

The COMPO pitch for cutting out the 20% admissions tax was given documented support by a survey conducted by Albert E. Sindlinger. Latter, in a wire to Coyne, maintained that 1,000 houses had shuttered since last July and that the total of distressed situations at the moment stood at 6,127 which is "more than the theatres in distress this time last year."

Sindlinger's statistics showed that of the 6,127 theatres, 4,820 are losing something like 11c out of every dollar sale at the b.o. In addition, taxes take 16.7c out of each dollar. So, runs the argument, even if admissions were halved, leaving Uncle Sam a little more than 8c in taxes, this concession still wouldn't offset the 11c loss.

COMPO is telling Congressmen that many theatres are holding on merely in the hope realizing the tax relief promised them last year by President Eisenhower in vetoing elimination of the admissions tax. It's pointed out that nearly 95% of all distressed theatres charge 50c or less admission and that technological innovations have hurt them.

Ask 8 Boothmen at \$140; Demand May Cancel Minneapolis Cinerama

Minneapolis, March 2.

Stanley-Warner's inability to reach an agreement with the projectionists union, AFL, here may keep Cinerama out of Minneapolis after all, although United Paramount is ready to relinquish its loop Century theatre's lease to S-W.

Lester Isaacs, representing S-W, offered the projectionists the same deal as was recently set in St. Louis and as good or not better than all but three of its largest cities, but this offer of eight men at \$130, one at \$155 and another at \$175 a week, was rejected.

Refusing to meet a demand of \$140 a week for the eight men, Isaacs returned east and with the possibility that Minneapolis may be dropped from the S-W plans. Previously S-W had reached agreements with UP for theatre lease and with the stage employees AFL union.

Stanleyites were split on the desirability of coming into Minneapolis under any condition, but finally those favoring the move won out.

Jewel Productions is readying a package consisting of "Ecstasy" and the French "Lucrezia Borgia."

Omaha Feels Video Crest Passed But Films Boom Only Over the Weekends

Omaha, March 2.

Two major b.o. developments have Omaha's top industryites both happy and sad these days. (1) Films apparently have fought off the tv challenge and once again are packing 'em in on the important Sundays. (2) But save for the weekends, film biz is practically nil. The Fridays, Saturdays and Sundays are keeping the doors open.

This was especially evident the past two weeks at the 2,890-seat Orpheum, biggest house in the city. CinemaScopes "King of Khyber Rifles" and "Command" started off with huge week-end takes and appeared headed for sturdy grosses at upped 70-90c scale. But the final three days lured practically no one and resulted in disappointing final figures.

However, showmen are definitely encouraged over the Sunday upswing since tv held command the first two years it had outlets here.

Unpredictable market quirks, according to Tri-States District Manager Bill Miskell, are westerns and name stars. "One western will do big biz here," he reports, "then a couple of weeks later another cowboy opera will come in with good advances but prove a flop. Same way with names. Alan Ladd has always been a draw here and we've slotted his shows to our flagship, the Orpheum. He was boffo in 'Shane,' a great picture, of course. But a couple of weeks later we did poorly with his 'Bel- any Bay.'"

Nabe biz remains spotty, although Ralph Goldberg's Dundee and Ralph Blank's Admiral and South Omaha Chief had been strong at times. Benson Theatre last week shuttered to become an appliance store.

COL HAS 21 SCRIBES PREPPING 18 FILMS

Hollywood, March 2.

Columbia's writing mill is working at high speed with 21 scribes readying 18 stories. Most of the scripts are slated for early filming.

Scribes and their assignments include: Maxwell Anderson, "Richard the Lion Hearted;" George Axelrod, "Phffit;" Norman Krassna, "Speak to Me of Love;" Emmett Lavery, "The Franz Liszt Story;" Garson Kanin and Ruth Gordon, "A Nice Place to Visit;" Dr. Edith Sitwell and Walter Reisch, "Fandango for Elizabeth;" Daniel Taradash, "Picnic;" Roy Huggins, "River of the Sun;" Melville Shavelson and Jack Rose, "Pal Joey;" John Lee Mahin, "Joseph and His Brethren;" Edward Hope, "Mister West Point;" Harry Kleiner, "The Bandits;" Edwin Blum, "Those Reported Missing;" Steve Fisher, "Monster of the Deep;" Douglas Hayes, "Bat Masterson, Bad Man;" Dan Mainwaring, "William the Conqueror;" Herbert Margolis, "Chicago Uncensored;" and George Plympton, "Fighting With the Texas Rangers."

Goldstein's 'Talk' As His Last on Current 20th Deal

Hollywood, March 2.

Leonard Goldstein borrowed Jeff Hunter and Debra Paget to co-star in "Talk of the Desert," the last Panoramic production under the current 10-picture releasing contract with 20th-Fox. No decision has been made thus far on Panoramic release, either continuing with 20th-Fox or through another distributor.

Meanwhile, Goldstein's personal production contract with the Westwood lot is still in force. It was suspended to permit him to organize Panoramic as an indie company.

Black-White Prints An Economy Preference For Tint Pix Hitting Europe

Practice of releasing color pix in black-and-white version abroad to save on print expenses is being followed by an increasing number of distrib.

Reasoning is that, particularly with programmers, it doesn't pay to make up tinted prints for export. Tinting also is a consideration since it's a good deal more expensive on color prints.

Foreign exhibs usually don't mind the switch since they pay a lower rental on black-and-white product. In some instances, they aren't even aware that the film originally was lensed in color. Companies also have been sending out color reissues in black-and-white.

Republic Waits For Clear Lead On Widescreen

Despite introduction of new projection techniques in the industry over the past year, Republic Pictures will continue its policy of "watchful waiting" until a definite pattern emerges which will be generally acceptable to exhibitors. Company's cautious stand was again outlined last week by prexy Herbert J. Yates in his annual report to the stockholders.

Yates pointed out that while the firm's research and production departments are following developments such as 3-D and CinemaScope "very carefully," the studio has "refrained from making pictures using these new processes due to the lack of any uniformity within the industry to date."

Regardless of the new techniques, Yates told the shareholders, "we believe the ultimate success of a picture depends upon its entertainment quality." All of the studio's films turned out in 1953, he added, were for the conventional or wide screen of any width.

While Republic may be straddling the fence as to adoption of new projection techniques, it's not being left at the post as far as television is concerned. For the company, Yates reminded stockholders, is benefiting through a number of phases of tv operation.

Over the past year at the studio, he reported, new stages and equipment were installed to handle ad- (Continued on page 26)

February Top 12

1. "Knights Table" (M-G).
2. "Cinéma" (Indie).
3. "Miller Story" (U).
4. "Khyber Rifles" (20th).
5. "Majesty O'Keefe" (WB).
6. "The Command" (WB).
7. "Money Home" (Par).
8. "Sadie Thompson" (Col).
9. "Cantor Story" (WB).
10. "12-Mile Reef" (20th).
11. "Julius Caesar" (M-G).
12. "Forever Female" (Par).

RKO Schedules 24 Features

King Brothers, Goldstein Brothers Among Those Lined Up on Production Deals

Hollywood, March 2.

RKO, under Howard Hughes' expected one-man operation, is likely to release 24 features in next year. Approximately half should be studio productions under Hughes' supervision. Others will come from various indies, including King Brothers, with whom deal concluded over weekend for two pix annually with RKO to have approval of casts and stories, but Kings to furnish own financing.

Still in works but apparently near finalization is deal whereby Leonard and Robert Goldstein and Robert L. Jacks will move Panoramic Productions into RKO to deliver eight to 10 annually.

In addition, RKO has one release each from Disney, Goldwyn, Sol Lesser ("Tarzan") to give it 24 total.

'Knights' Boxoffice Leader in Feb.; 'Top Banana' and 'New Faces' Good

First-run film business continued at a high level in February, with the big pix racking up nearly as much money as in January, according to Variety's monthly boxoffice survey. Not only did b.o. soar in three out of four weeks but a batch of new product gives promise of holding strong in the ensuing 60 days or longer. There was not the same domination of key first-runs last month by 3-D, CinemaScope and other dimensional mediums although five of the top seven grossers fell into this category ("Money From Home" was shown both in 3-D and 2-D).

"Knights of the Round Table" (M-G), which was champ at the wickets in January, again finished No. 1 last month. This C'Scoper was first three times during the month, dropping to fourth in final week of February. It grossed \$1,200,000 in the four-week period. "Cinéma" (Indie), which was second in the preceding month, again wound up with second place honors. The fact that it now is playing in 10 different key cities undoubtedly enabled this daddly-of-'em-all in the dimensional field to hold so high again.

"Glenn Miller Story" (U), although out in release only two weeks ago by the end of the month, finished a smash third, and promises to be heard from considerably in the future. The James Stewart starrer was b.o. leader in nearly every city where opening in the final week of February.

Fourth money goes to "Khyber Rifles" (20th), an improvement from its sixth position of January. This C'Scoper pic was third-place winner two weeks in succession, and never dipped below seventh.

"His Majesty O'Keefe" (WB), like "Miller Story" in 2-D, copped fifth position, being consistently strong throughout the month. It nosed out "The Command" (WB), initial C'Scoper from Warners, which wound up sixth. Lack of marquee strength appeared to hold it back from higher rating, and indicating that the tag "CinémaScope" alone was not everything.

"Money From Home" (Par), latest Martin-Lewis comedy, wound up seventh, finishing the month very big. "Sadie Thompson" (Col), fifth in January, took eighth money. It played both 2-D and 3-D like "Money," some exhibs for this one actually switching to regular flatie version after opening in 3-D.

"Eddie Cantor Story" (WB) wound up ninth, dearth of playdates seeming to hurt its standing. Pic wound up fourth one week, however. "12-Mile Reef" (20th), which was third in January, took 10th spot. "Julius Caesar" (M-G) managed to finish 11th, doing big in many small or arty theatres.

"Forever Female" (Par) rounded out the Golden Dozen although never quite measuring up to its initial promise and good reviews. "Fl. Bravo" (M-G) and "Paratrooper" (Col) were the two-runners-up pix of the month.

Besides "Miller Story," there were several new pix launched late in the month which hinted real promise. "Long, Long Trailer"

(M-G) is one of these. The Lucille Ball-Desi Arnaz comedy, backed by the big pix advance campaign, wound up second the first week: it was out on release. It registered a smash \$162,000 opening week at the vast N. Y. Music Hall, word-of-mouth for the crack tv team enabling the film to hold solidly after the holiday weekend.

"Top Banana" (UA) started out big on its preem week in N. Y. "New Faces" (20th) also was stout on initial stanza at the N. Y. Roxy. "Taza" (UA), an admittedly inexpensive production, has been doing surprisingly well on its initial playdates. "Should Happen to You" (Col) measured up to its initial promise in a few scattered dates.

"Creature From Black Lagoon" (U) should shape up strongly judging from the first few engagements. This 3-D'er is looming something like "Outer Space" (U). "Act of Love" (UA) is sock on first two weeks at N. Y. Astor.

"Hell and High Water" (20th), just getting started, looks like another strong C'Scoper production from 20th-Fox. It showed enough to finish fifth stanza in the final week of month, but did not have enough playdates to rate in February listings. "Riot in Cell Block 11" (AA) was big in Detroit and sock in N. Y. on its first dates. "She Couldn't Say No" (RKO), also new, was smash in Chi and okay in Seattle.

"Living Desert" (Disney) continued rolling up stout to great biz in arty houses for the most part. "Rob Roy" (RKO), comparatively new, displayed enough to finish as top runner-up pic one week. "Walking Baby Home" (U) still was taking in nice coin, finishing among the runner-up films one stanza.

"Easy to Love" (M-G), ninth in January, captured ninth place another session. "Public Enemy—Little Caesar," two WB oldies, still was reflecting the original promise with several impressive playdates.

"The Bigamist" (FB) pushed ahead briskly a couple of weeks, winding up ninth on one session. "Cease Fire" (Par), playing both 2-D and 3-D in line with exhibitor demands, again got nice coin, finishing in runner-up category one week.

Nichols Wins Laurel As SWG Honors 'Eternity' 'Holiday' and 'Lili'

Hollywood, March 2.

Screen Writers Guild handed its Laurel Achievement Award to Dudley Nichols at its sixth annual awards dinner and acclaimed Columbia's "From Here to Eternity," Paramount's "Roman Holiday" and Metro's "Lili" as the best written American drama, comedy and musical of 1953.

Nichols' award, presented by Samuel Goldwyn, was for "the screen writer who has contributed most through the years to his craft and his guild." Among his screenplays were "Prince Valiant," "The Bells of St. Mary," "The Big Sky," "Stagecoach," "For Whom the Bells Toll" and "The Informer."

Daniel Taradash won the best drama award for "From Here to Eternity," with Dore Schary presenting. Ian McLellan Hunter and John Dighton won the best comedy award for "Roman Holiday," with Darryl Zanuck presenting. Helen Deutsch won the best musical award for "Lili" with Don Hartman presenting.

Charles Brackett presented the first teleplay award in the Guild's history to David Niven for Mrs. Gwen Bagni for "The Last Voyage," a Four Star Playhouse production. Mrs. Bagni is the widow of John Bagni, with whom she collaborated on the script.

Nobody won the \$1,000 Heritage Press Award, which was deferred until next year, when it will amount to \$2,000. Award is for the "best written script of a motion picture adapted from a recognized classic." It was announced that Metro's "Julius Caesar," which surpassed all other films in that category, had no screenplay credits.

Goldwyn, the keynote speaker, praised the writers for their work and urged them to spend their time and energy in creative work.

MONROE AND LADD GET PHOTOPLAY TAG

Marilyn Monroe, Alan Ladd and Columbia's "From Here to Eternity" copped top citations in Photoplay mag's annual poll. Gold medals will be presented at a banquet in Hollywood next Monday (8).

Miss Monroe emerged as "most popular" actress via her performances in "How to Succeed in Business Without Really Trying" and "Gentlemen Prefer Blondes." Ladd was "most popular" because of "Shane." "Eternity" was designated the "most popular" pic.

Monroe "achievement" plaques will be given to Darryl Zanuck, Walt Disney, Elaine Stewart, Robert Wagner and Frank Sinatra.

LIFE

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Nationally publicized in
all leading magazines,
JANE RUSSELL in 3D has
created more excitement
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"Some people expect me to have
I'm a lady."

ph (above),
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J.R. / in 3D!

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HOWARD HUGHES presents

JANE RUSSELL in ***THE FRENCH LINE***

co-starring

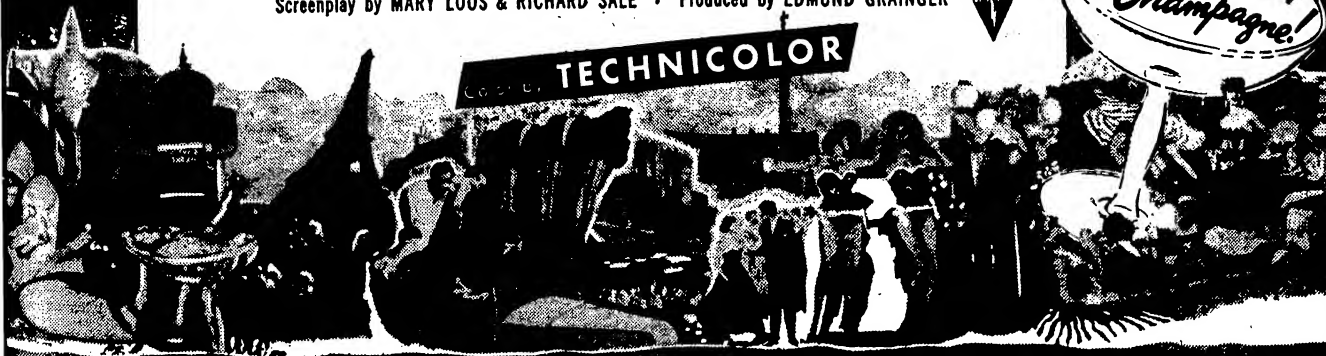
GILBERT ROLAND • ARTHUR HUNNICUTT • MARY McCARTY

AN EDMUND GRAINGER PRODUCTION • Directed by LLOYD BACON
Screenplay by MARY LOOS & RICHARD SALE • Produced by EDMUND GRAINGER



TECHNICOLOR

*Songs as Gay
as Champagne!*



Only 40% Legiters Earn 'Fair Living' In Britain; Longest Jobs in Ice Shows

London, Feb. 23.

What are the prospects of making a fair living by acting? This question has been examined by British Actors Equity, which just published the results of a survey carried out in the latter part of last year in which almost 3,000 of its 9,000 members participated.

The answer reveals that only 40% of the membership, or 3,700, make a "fair living"; 34% make no living at all, and 26% are on a marginal level. These two latter groups account for 5,500. The analysis, divided into various age and salary groups within weekly brackets of under \$20 or over \$110, shows that a large percentage of Equity members have to seek extra employment outside the legitimate theatre to keep going. This is meant to include radio, television, films, etc. Others have had to take jobs outside the profession and numbers have drawn the dole from Ministry of Labor Employment Exchanges.

Apart from those who had been completely unemployed during the sixmonth period covered by the survey, the probe showed that Equity members working in ice shows had the record of employment with a total of 19 weeks. Runnersup were those engaged in opera and ballet and also musicals with a total of 18 weeks. Members of repertory (stock) companies had 17 weeks work and those in straight plays totalled 14 weeks employment.

A complete breakdown of the figures shows that, in an average week, around 4,850 Equity members were working in various secondary and subsidiary media, and another 650 were working outside the profession. Also, 1,280 were officially unemployed and 1,470 were "non-employed." Of this last category 400 were genuinely unemployed. It is reckoned that a further 700-800 non-Equity members were employed, during the period under review, in summer seasons and touring revues.

Ballying Cuts Made By Censors Harmful Stunt For Pix, Sez Scot Exec

Manchester, Eng., Feb. 23.

A. T. L. Watkins, secretary of the British Board of Film Censors, believes publicity people do the film industry a bad turn when they inform the newspapers of cuts made by the censor. "If the patrons think something has been cut from the film, there is less incentive for them to go and see it," he said. Watkins said they did not work to a censorship code in Great Britain, but preferred to judge each film on its merits.

Another misconception was that the board of censors had some responsibility for the quality of the pix it saw. A film might be of poor quality, but the board had still to pass it if otherwise a suitable subject.

Watkins said some of the publicity sent out with pictures was harmful to the best interests of the industry. The kind of advertising that persuaded the public it was going to see sex and violence kept more people out of the cinemas than it brought in.

OLD VIC TO DO 'HAMLET' AGAIN AT ELSINORE

London, Feb. 23.

Under a visit jointly sponsored by the Danish government and the British Council, the Old Vic Co. is to play "Hamlet" at Elsinore next June. Arrangements are now being finalized for eight to 10 performances to be given between June 18-27.

Company will include Fay Compton as Gertrude, Claire Bloom as Ophelia and Richard Burton as Hamlet. Michael Bentall, who will adapt the present Old Vic production to fit into the courtyard of Elsinore Castle, is flying to Denmark this month to make preliminary arrangements. The Old Vic's last visit to Elsinore was in 1950, when they presented "Hamlet" with Michael Redgrave in the title role.

BBC-TV's Farewell Aired For Alexandra Palace

London, Feb. 23.

A farewell to Alexandra Palace will be the theme of the BBC TV program on Friday, March 19, when three of the announcers from the original 1937 service will be in the studio. They are Elizabeth Cowell, Jasmine Bligh and Leslie Miller. Also featured in the program will be Joan Miller, who was the original Picture Page Girl, and Cyril Fletcher, who is one of the many artists who worked in the early days of the British video service at the Palace.

The program will be edited by Cecil Madden, who is the only remaining member of the original program staff. His first show was a variety feature, "Here's Looking at You," which ran twice a day for two weeks.

BBC-TV was shuttered on Sept. 1, 1939, for security reasons and reopened on June 7, 1946.

Big Revival In Jap Westerns

Tokyo, Feb. 23.

Chambara films, Japanese sword-wielding counterparts of U. S. westerns, have had a revival with the relaxing of Occupation-spawned directive against films which encourage nationalism and war. Since the peace, they have been coming back into prominence, and now three studios have announced plans for the remake of the granddaddy of all such films, "Chushingura," a violent story of murder and revenge climaxed by the mass harikiri of 47 soldiers.

"Chushingura" was made periodically before the war. Even after the peace, it has been filmed against the policy of the Japanese Motion Picture Code of Ethics, which maintained a check on such films. To beat the ban, the studios made the story under another title.

In October last year, the Ethics Board sanctioned use of the title for a planned production of the new Nikkatsu Studios. Immediately Shochiku Studio announced a new version of "Chushingura" as one of its two top pix for 1954. Toei, which had produced a trio of sword-wielders under substitute titles, announced it will reedit them into a full fledged "Chushingura," to join in the b. o. race. Incidentally, this title is usually translated, "Story of the 47 Ronin," romin being the Japanese word for loyal retainers.

U Sets Deal With Two Top Mexico Circuits

Mexico City, Feb. 23.

Near-national playing of Universal pix has been arranged by Alfredo Holguin, company manager here, via inkling with two top chains, the one operated by Gen. Abelardo L. Rodriguez, ex-president of Mexico, and Operadora de Teatros.

The product deal means U product will play the Rodriguez cinemas along the Pacific coast and in Vera Cruz on the Gulf coast, as well as Tampico and Meridia. Operadora houses are here and in all top provincial towns.

Mex Govt. Retains Studio

Mexico City, Feb. 23.

The government has decided to limit itself to controlling the Clasa studios here, pioneer of Mexican modern pic treatment plants, in its participation in the film trade, the Ministry of the Interior indicated in announcing that Clasa is neither to be closed nor sold. What to do about Clasa, in view of how all five local studios are suffering, was quite a hassle for the trade's Banco Nacional Cinematografico and the government's fiscal agency, the Nacional Financiera. Both have charge of Clasa.

Reported that film labor was the deciding factor in the government's decision to retain control of Clasa and keep it running.

La Belle Sexy Parée

Paris, Feb. 23.

Spat of sex films here, forbidden to those under 16, has led one cartoonist to picture two moppets at a boxoffice saying that they only wanted to see the newsreel pictures on the Berlin Conference.

Films this week featured the story of a nymphomaniac, an adolescent's initiation to love and the life of a prostitute's son.

Cuban Tourism Faring Poorly

Havana, Feb. 23.

Tourism, Cuba's second industry after sugar, is faring poorly this winter. Less Americans than expected are visiting the land of rum and rumba, and those precious Yankee dollars are not as abundant as the Cubans wish.

Hotel Nacional, which advertises extensively in the U. S., reported a 15% drop in guests as compared to last winter. Hotel Presidente reported a drop of 30%. Hotel Sevilla Biltmore said its winter business "dropped like everyone else's."

Compania Cubana de Aviacion reported that it flew 2,851 passengers from Miami to Havana in December of 1952. In the same month of last year it flew 2,823 persons on the same route—a slight drop, but a drop nevertheless. Delta-Chicago & Southern Airways is flying about the same number of passengers this winter as last—despite the fact that it has doubled to two the number of its daily flights from New Orleans to Havana.

The Cuban Tourist Institute denied that there was a drop in the number of visitors, but reported that its figures for November and December were not completed yet.

The drop in tourism can be traced to a number of causes. One is continual reports of political unrest in Cuba, which receives extensive coverage in the U. S. press. Such advertising as is being done is paid for by the hotels and airlines.

Americans seem to be shunning the Caribbean as a whole. With a minor recession under way, less people are inclined to spend money on travelling. Those that have sufficient funds appear to prefer Europe now that the cold war has settled down and the Korean War has ended.

Old Barrault Plan Comes True With Small-Seater For Experimental Legit

Paris, Feb. 23.

Jean-Louis Barrault has had an old dream come true with the opening here of his Petit Theatre De Marigny last week. The theatre is a 200-seater in the same building as the regular Theatre Marigny. This was once a rehearsal room and now makes a nice site for an experimental theatre. A series of benches for seats adds to the offbeat qualities of the enterprise. First showing is Georges Schehade's "La Salree Des Proverbes" ("The Evening of Proverbs"), which is a fitting offbeat entry for this type of legit.

Crix have been kind to "Soiree," and word-of-mouth should make this an important adjunct of the Barrault-Madeleine Renaud troupe. Play is a strange drama of a group of weird people all on their way to a rendezvous at a place called the Four Diamonds. A young man waiting for his fiancée gets embroiled with these weird creatures and leaves his girl to go to the meeting. Here he meets a grotesque bunch of people who have lost faith in themselves and in life and spend their time tearing each other to bits. A hunter enters and kills the young man, for it is he and his meeting with life that has destroyed him.

Play is given a rapid, virile mounting and actors sometimes have to rush between the little and large theatre in various roles. This little theatre will also serve as a tryout place for more advanced dramas before being given full public viewing. Little theatre was SRO when caught. Next showing is "An Evening With Jean-Paul Sartre."

Tinters, Spectacles Foremost in '54 Plans of French Film Producers

Paris, Feb. 23.

Essoldo Circuit Buys Four More Pix Theatres

London, Feb. 23.

The Essoldo circuit, controlled by Sol Shekman and his brother, Mark, which earlier this year passed the 100 mark, has now acquired all four picture theatres in the country town of Tunbridge Wells.

The deal, involving capital outlay of nearly \$300,000, also included a large block of property in the centre of town. The theatres were independently owned and none of the major circuits has an outlet in this town.

'Show' Top 1953 Grosser in Mex

Mexico City, Feb. 23.

Top boxoffice grosser here last year was "Greatest Show on Earth" (Par) with a \$188,255 registered on simultaneous playing the Cines Mexico and Mariscal, official data covering first-runs reveals.

Runner-up pix were comedies, one starring Charlie Chaplin and the other "Cantinflas" (Mario Moreno). Both played the swanky Cine. Roble. The latter's "Mr. Photographer" did a \$125,675. "Limelight," distributed in Mexico by Eagle Lion, did \$81,515.

Other top grossers at first-runs were "Peter Pan" (RKO), \$76,430 at the Cine Alameda, and "Moulin Rouge" (UA), \$72,865 at the Cine Real Cinema.

Anti-Hitler Play, First Banned By British, OK'd For Scot Stock Showing

Ayr, Scot., March 2.

Ayr Fort Players, local stock group, has been given okay by the British Lord Chamberlain to stage an unpublished version of a banned play, "He Sits at the Melting Pot." Piece is by Danish author Kaj Munk, who in 1944 was found murdered in a ditch near his home in Denmark. The Germans had killed him because of his outspoken attacks on the occupying power.

Munk wrote the play shortly before the war, but it was banned by the then Lord Chamberlain. One reason was that it attacked the Nazis, with whom the Prime Minister was then negotiating.

Plot deals with an archaeological professor who finds a painting of Christ painted by an artist who was with Him. The professor is to receive from Hitler himself the "prize of the year" for his discovery, until it is realized that the face is that of a typical Jewish peasant.

London Producer Hall Left \$1,610,000 Fortune

London, March 2.

Alderson Burrell Horne, known as Anmer Hall, theatrical producer and former owner of the Westminster Theatre, left a fortune of \$1,610,000. His will, published last Thursday (25) shows that his son and daughter, David and Janet Horne, are chief beneficiaries, each receiving half the residue of the estate in trust.

Hall staged many serious and classical plays at the Westminster from 1931 until he sold out in 1946 for \$371,000.

Brit. Exhibs Up Mgrs. Pay

London, Feb. 23.

Exhibitors here face an increased wage bill of almost \$1,500,000 a year as a result of a new pact concluded with the Society of Cinema Managers. The new agreement, approved last week by the Cinematograph Exhibitors Assn., provides for an all-round increase of \$2.15 weekly for all managers and assistants.

As a result of the pact, the managers' union has withdrawn its claim for a commission on all ancillary sales, such as ice-cream, confectionary, tobacco, etc.

In hunting the best boxoffice formula, French film producers are beginning to go in for color, spectacle or a combo of both plus more sensational offbeaters. They hope in this way to build receipts which have been falling off since the war. French production has kept solvent because of the hike in admission prices. Of the 437 pix shown here last year, 390 were French, 193 were dubbed foreign films and the others were in original versions or reissues of old films.

Of these, the two top grossers had offbeat subjects. H. G. Clouzot's "Wages of Fear" was a bombastic, harsh thriller which with the Cannes Fest kudo and word-of-mouth, chalked up top returns. Other b.o. topper was "Little World of Don Camillo." Starring Fernandel, depicted a comic combat between church and Communism.

Next strongest were color specs, "Greatest Show On Earth" (Par), "Quo Vadis" (M-G) and the Franco-Italo "Lucrece Borgia." Among the next 32 big ones, 18 were tinters, and the others were either offbeat pix exploitation films or productions with top star names.

New batch of tinters and spectacles in the making or soon to be distributed are such films as Sacha Guitry's "If Versailles Were Told To Me," which has every big name in films here plus color; Pierre Brasseur as the mad Russian monk in the color opus, "Raspoutine"; Robert Siodmak's remake of "The Big Game," a tinter with Gina Lollobrigida. Also waiting for distrib is a Moroccan adventure opus, "Sidi Bel Abbas," the story of Franz Liszt, "By Order of the Czar" in color; "Count of Monte Cristo," with Jean Marais; "C'est La Vie Parisienne," an evocation of Gay Paree of the 1900's in color, a bullfight opus with Zsa Zsa Gabor; Fernandel and Pier Angeli in "Mam'Zelle Nitouche," a musical; "Castles In Spain," a tinter, with Daniele Darrieux (made in Spain) and "The Magic Village."

Plan Numerous Tinters

Being prepared are such top color spectacles as the Claude Autant-Lara production of Stendhal's "Black and The Red"; Yves Allégret's "French Cancan"; "Million And One Nights," handled by Max Opul, and a tinter, "La Castiglione." Yvonne De Carlo plays the title role in this last-named.

Christian-Jaque has a batch of color specs starring Martine Carol lined up. Among them are Emile Zola's "Nana," the life of "Madame Du Barry," "Folies-Bergere" and "Charming Boys." Other tinters in preparation are Jacques Becker's "All Baba and The 40 Thieves," Alexandre Dumas' "The Women of Montsoreau," life of Dumas to be played by Pierre Brasseur, "Mademoiselle Pigale," and "La Reine Margot."

As for CinemaScope or wide-screen, "Mutineers of the Lomach," H. G. Clouzot plans to make his next film, "Heaven and Earth," in CScope. One 3-D pic, "Paris Nights," has been produced.

BRIT. LEGIT SEEKS END OF ADMISSION TAX

London, Feb. 23.

A demand for complete tax abolition for live theatres has been made to the Chancellor of the Exchequer in a memorandum prepared by the Theatres National Committee. This organization covers legit houses throughout the country. Admission tax on legitimate theatres is substantially lower than on picture houses where the rate is the equivalent of 40% of the gross. Film exhibitors already have made their demand for a \$20,000,000 cut in duty.

The Theatres National Committee, in submitting its case to the government, stressed the urgency of the question. The relief they ask, they say, will do no more than insure that theatres do not close—a prospect facing many houses at the present time.

They underline the competition from restaurants which stage floorshows but are not subjected to the tax. Also, the advantages of the film theatre which relies on mechanical reproduction.



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Goldwyn-Johnston 'You Did-I Didn't' Hassle Over Code Overhaul Promises

Hollywood, March 2.

Samuel Goldwyn and Eric Johnston, separated by thousands of miles, have challenged each other's veracity in a verbal duel over the Production Code. The indie producer, in a speech before the Screen Writers Guild, declared "Johnston assured me when he would call a meeting here of all interested producers to discuss the entire question. In view of his complete silence up to this moment, I now call on him to let us know whether he will go through with his promise or not."

The MPAA prexy, who got news of Goldwyn's speech in far-off Sao Paulo, Brazil, replied by cable: "In view of what you are now saying, I wish that our conversation had been in writing."

The controversy stemmed from a recent MPAA statement that no sweeping changes in the Code were necessary. Goldwyn wanted to know whether that statement was a repudiation of the "assurances" he had been given by Johnston.

"Mr. Johnston's denial that he would call a meeting of Hollywood producers to discuss the Code," he said, "is contrary to the facts. He did assure me that he would call such a meeting, and I had sufficient confidence in his integrity to believe it was not necessary to put that in writing. I now see I was wrong in that respect."

Johnston replied: "In our conversation in Hollywood I certainly made no promise to call a meeting of producers. I have told you that the board of directors of our Association has the responsibility for the Code. I have told you that if you have specific suggestions to change the Code, you should put them in writing and I would submit them to the board for its consideration."

Goldwyn retorted: "I think it makes no sense that the determination of what shall be in the Code should be exclusively in the hands of eight or nine company presidents who are on the board of MPAA."

Referring to the recent MPAA statement that no sweeping changes or version of the Code are necessary, the producer asserted: "That is creating a straw man and evading the question of the need for a meeting to discuss the specific manner in which the Code can best serve not only our industry but the public. If they oppose any changes whatever in the Code, they are in disagreement with a great number of men who actually produce their pictures in Hollywood."

Goldwyn declared that he is 100% in favor of the Code and would never make a picture without the Production Seal. Still, he added, the world has moved on in the 25 years since the Code was adopted, and that the film industry should move with it, without departing from fundamentals.

FILM DIVIDEND DATA

Down in January But Facts Need Explaining

Washington, March 2. Film dividends were considerably off during January, 1954, in comparison with the same month of 1953, U. S. Department of Commerce reports. Figure was \$1,201,000 as against \$1,070,000 a year earlier. However, it was pointed out, this is misleading, since some companies don't always issue their dividends in the same month of each year.

For example, Columbia paid a dividend in December, 1952, instead of January, 1953. It then cut a stockholders' melon in January, 1954, for an aggregate of \$176,000. Warner Bros. paid out \$1,238,000 in January, 1953, but nothing in January, 1954. RKO Theatres, which issued a \$337,000 dividend in January, 1953, paid nothing this January.

On the other hand, National Theatres disbursed dividends of \$415,000 in January, 1954, but none the same month of a year before. Stanley Warner, new corporation operating the former WB circuit, paid \$495,000 this January and was not around a year earlier.

Ed Sullivan Reprise Of Old Metros Seen Erasing Stigma of 'Reissues'

Display of a number of Metro's features of yesteryear on Ed Sullivan's "Toast of the Town" (CBS) several weeks ago has also aroused exhibitor interest in the pictures as reissue possibilities. Majority of the critical and lay comment of the tv show made mention of the impact the old pix made on the viewers. This reaction led many to the conclusion that there might be some potent boxoffice value in the films, especially at this time when many theatres are faced with a product shortage.

Attitude marks a change in heart of exhibs who have generally frowned on reissues. Responses to the Metro clips as well as the recent success of Warner Bros.' tandem, "Little Caesar" and "Public Enemy," has led many theatremen to the belief that a careful combing of the film vaults may uncover some valuable properties. It's stressed, however, that an indiscriminate spate of reissues may be harmful but that an occasional and careful resurrection of a famous oldie could work wonders at the b.o.

Metro's sales chief Charles Reagan, apprised of exhib interest in the films, said: "We haven't decided what to do yet." Metro films on the Sullivan show included excerpts from "Ben Hur," "Min and Bill," "Dinner at Eight," "Mutiny on the Bounty," "Philadelphia Story," and "Gone With the Wind." It's official that the latter will be rereleased in a widescreen version in May, the fourth time around for the David O. Selznick production.

Houston Ponders Closings

Houston, March 2.

During the past three years, seven of the smaller neighborhood motion picture houses have been closed here. Among those closing were the Stude, State, Bluebonnet, Plaza, Globe, Midway and the Sunset. The Sunset has reopened as the Academy.

According to Morris Lee, president of the Houston Real Estate Board, this is definitely a local problem. A man who is next to a theatre that shuts down may be anxious about what is coming there or whether it is going to be vacant. Ironically, the Plaza is being turned into a retail outlet for tv sets.

The old State has been converted into the Theatre Lounge by its owner, Robert Z. Glass, who also owned the Stude. He blamed tv and ozozer for closings.

Many of the closed houses testify that a closed theatre becomes a deteriorating influence on the nabe's whole economy.

'MAGNIFICENT BASTARDS'

Par Buys Book, Wonders About Title on Screen

Having purchased rights to the novel, "The Magnificent Bastards," Paramount is understood now figuring on using the same title for its pic adaptation if the Production Code Administration clears it.

Title was the appellation given the U. S. Marines during World War II. The book, by Lucy Herdon Crockett, was published by Farrar Straus & Young. Par-ites believe that the title will be less spectacular than at present if the novel is widely circulated and the nomenclature becomes more in common use.

STUDIOS ESCAPE TAB FOR OSCAR PUBLICITY

Hollywood, March 2.

For second consecutive year, major studios will get that Oscar publicity ride free. Television pays all freight.

Video stepped into breach last year when Academy was faced with "austerity" silver anniversary program after four majors declined to chip in. When NBC came up with sponsor coin, majors who had agreed to pay costs had their dough returned.

This year, with Oldsmobile bankrolling, no film company had to pony up necessary cash. Last time studios paid for event was in 1952. Cost runs to \$90,000-\$100,000 annually, of which six companies contributed about \$70,000, with remainder obtained through ticket sales.

Judge to Decide On Schaefer-NV Partnership

Los Angeles, March 2.

First part of George Schaefer's \$3,500,000 suit against Milton Gunzburg and Natural Vision will be decided by Federal Judge Ben Harrison without a jury. In the case, filed about six months ago, Schaefer claimed he had a partnership agreement with Gunzburg to handle exploitation of the NV 3-D setup.

Court denied a motion by Gunzburg to dismiss the case, but ruled in favor of a motion to try the partnership issue first. If he finds that a partnership existed, he will proceed with the actual trial of Schaefer's \$3,500,000 suit.

Amusement Stock Quotations

(N.Y. Stock Exchange)
For Week Ending Tuesday (2)

1953-54	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
High	Low	In 100s			
10 1/2	12 1/2	Am Br-Par Th 232	16 1/2	16 1/2	—
10 1/2	38 1/2	CBS, "A" ... 68	48	46 1/2	+ 1/4
10 1/2	38 1/2	CBS, "B" ... 17	48	46 1/2	+ 1/4
23 1/2	11 1/2	Col. Pic. ... 15	22 1/2	22	+ 1/4
12 1/2	7 1/2	Decca ... 317	10 1/2	9 1/2	+ 1/4
53	41 1/2	Eastman Kdk. 194	53	51 1/2	+ 1/4
14 1/2	10 1/2	Loew's ... 124	14 1/2	14 1/2	—
7 1/2	4 1/2	Nat. Thea. ... 279	6 1/2	6 1/2	+ 1/4
30 1/2	24 1/2	Paramount ... 164	29 1/2	29 1/2	+ 1/4
36 1/2	26 1/2	Philco ... 288	30 1/2	28 1/2	+ 2 1/2
29 1/2	21	RCA ... 810	27 1/2	24 1/2	+ 2
5 1/2	2 1/2	RKO Picts. ... 679	5 1/2	5 1/2	—
5 1/2	3 1/2	RKO Thea. ... 277	4 1/2	4 1/2	—
4 1/2	2 1/2	Republic ... 19	3 1/2	3 1/2	—
11 1/2	9 1/2	Rep., pld. ... 7	11 1/2	11	—
14 1/2	8 1/2	Stanley War. 210	14 1/2	13 1/2	— 3/4
22 1/2	13 1/2	20th-Fox ... 612	22 1/2	20 1/2	+ 1 1/4
20 1/2	14	Univ. Piz. ... 62	20 1/2	19	+ 1/4
70 1/2	61	Univ., pld. ... 32	70 1/2	69 1/2	— 1/4
17 1/2	11	Warner Bros. 38	14	13 1/2	— 1/4
84	62 1/2	Zenith ... 703	70 1/2	66 1/2	+ 3 1/4

American Stock Exchange

	Bid	Ask		Bid	Ask
6	2 1/2	Allied Artists 23	4 1/2	4 1/2	— 1/4
17 1/2	8 1/2	Du Mont ... 87	10 1/2	10 1/2	— 1/2
17 1/2	12 1/2	Technicolor ... 165	12 1/2	12 1/2	— 1/2
3 1/2	2 1/2	Trans-Lux ... 1	3	3	—

Over-the-Counter Securities

	Bid	Ask		Bid	Ask
Capitol Records	8 1/2	9 1/2	—	1 1/2	—
Cinepeake Industries	2 1/2	3 1/4	+ 1/4	2 1/2	+ 1/4
Cinarama	2	2 1/2	+ 1/4	—	—
Color Corp. of Amer.	1	1	—	—	—
Polaroid	40	41 1/2	+ 1/4	—	—
U. A. Theatres	11 1/2	13	—	—	—
Walt Disney	8 1/2	9 1/4	— 1/4	—	—

* Actual Volume. (Quotations furnished by Dreyfus & Co.)

Stocks Lively, React to Tax Cut Hopes

Loew's, Paramount, Technicolor, Columbia Shares All Rise on Market—For Variety of Causes

NO QUORUM IN N. Y.

So 20th-Fox Board Meeting Slated for Miami

Because it couldn't get a quorum together in N. Y., the 20th-Fox board has skedded a meeting in Miami next Sunday (7).

Spyros P. Skouras, 20th prexy, who's due to arrive in N. Y. from Europe today (Wed.), will fly to Miami for the powwow. Agenda is said to involve nothing special. The board is expected to declare the regular quarterly dividend.

U.S. UNDERPLAYS BRIT. STILL DAVIS-THEME

London, Feb. 23.

Ever since John Davis, the J. Arthur Rank exec, wrote to the Daily Telegraph some weeks back complaining of the inadequate earnings of British films in America, there has been a long correspondence on the subject from within and without the film industry.

Latest letter to be published came from Edwin Tetlow in New York, who claimed that American exhibitors do not book British pix because they do not draw the American crowds and make as much money as Hollywood films. He quoted from VARIETY's Box Office Grosses in substantiation.

To reinforce his argument he quotes the receipts of "Hell and High Water," a CinemaScope picture, which was "harshly treated by the critics" but, according to VARIETY, "looks to hit a nice \$75,500 in its first week at the RKO." The figures also show that a British film, "The Final Test," "which the critics loved," did a fine \$5,000 in its second week at the Baronet after opening at \$7,700. Asserts Tetlow: "If figures ever told a story, surely these do." (What he fails to point up is the RKO's 5,717 capacity versus the Artie Baronet's 430 seats, so relatively this off-Broadway nabe does better than the Times Square deluser—Ed.)

An Old Refrain

During his visit last autumn to Canada and the States, John Davis in interviews at Toronto and New York sounded off against British rentals in the U.S. roundup of exhibitor and distributor comments in some 20 key centres was subsequently published in these columns, Yanks thought British were doing much better, especially where the features had recognizable-to-Americans marquee names. Most British releases did not play major showcases because experience had proven this the wrong, and the risky, way to handle them. A complaint of Rank's managing director had been against "side street locations."

As a result of Davis returning to the same tune on several occasions New York trade circles are inclined to attribute his actions to a wheel-that-cries-gets-the-grease policy.

Trenton All-Year Drivem

The Walter Reade circuit has acquired its second drivem in Trenton, N. J. It's the 900-car Trenton Theatre which opened last fall. It was purchased from the Morris Ellis interests and W. Brock Whitlock.

The new Reade ozoner is located on N.J. Highway 130 between Robbinsville and Hardville in Hamilton Township, approximately five miles from the heart of Trenton. Both of the Trenton installations will operate on a year 'round basis, with electric heaters being installed. Both ozoners will open for the 1954 season in mid-March.

Rossi Heads RKO in Cuba

In the first personnel shift since Walter Branson was named head of RKO's foreign department, Francisco Rossi has been named general manager for the company in Cuba. He succeeds Pedro Saenz, who resigned.

Rossi also will continue as manager in Panama, which post he has held since 1950.

By MIKE WEAR

The stock market came to life, sharply on the upside, last Friday and held high Monday (1) after being rather sloppy earlier last week. Both film and radio shares got into the act, stepping up into new high ground even in that portion of last week when other shares were floundering aimlessly about. The fact that many key cities reported an unusually big Washington's Birthday trade helped sentiment for picture issues.

With General Electric—after its three-for-one split and healthy dividend—becoming one of the most active leaders on the Big Board, it was only natural that interest be revived in radio-tv stocks. Reports that sales of sets had been picking up bolstered sentiment towards such shares as Zenith, Magnavox, CBS, RCA, etc.

The glowing earnings statement of General Precision plus an upped divvy pushed the stock to a new high for the year. Substantial buying from many sources also was noted in these shares.

Admission Tax Issue

Sentiment for film issues was further bolstered by reports from Washington that the admission tax might at least be cut in half. But possibly more important were continued bright reports emanating from Hollywood about future strong product.

Paramount Pictures' stock was pushed up near its year's peak on reports of its new dimensional process, being tried for the first time on "White Christmas." This was deemed of considerable importance if it should prove to be the answer to current 3-D headaches. Interest in Technicolor shares was considerably restored when it was revealed that Techni cameras (and, of course, Technicolor color) was used on this Bing Crosby-Danny Kaye opus.

The fact that Loew's, long a leader of amusement stocks, made new highs for the year on several successive days was rated a good omen. Decca shares had to meet considerable selling midweek, this being tied in with a familiar family row in company circles. It did not disturb Universal stocks, with the common holding near the year's peak and the preferred moving into higher ground.

Columbia preferred rose sharply on reports that the shares were to be retired. They slid back later when it was officially denied. The Col common hung near the best prices of the year. Republic preferred held well above the 10 mark on declaration of the usual 25c dividend.

The big news among film stocks on Monday (1) was the sharp climb in 20th-Fox shares following the statement by a columnist Sunday (28) night on tele that oil had been found on the company's Hollywood lot. It required about 30 minutes to open the stock, and when it did come out it was at 22 1/2 or two points higher than the Friday close. Later it dipped to 22, but closed very high at 22 1/4.

WIDOW'S 745G SUIT

'Unauthorized' Portrayal of Blackburn in 'Joe Louis Story'

Chicago, March 2.

Since her late husband, Jack (Chapline) Blackburn, is portrayed in "Joe Louis Story" without her written consent, Mrs. Laura Blackburn Shaw filed suit in Chicago Federal District Court last week against United Artists in application to 46 states. The two states exempted, California and Rhode Island, do not have laws purportedly protecting the rights of persons living or dead in connection with motion pictures. Mrs. Shaw is asking for \$745,000.

A second suit for \$32,000 was filed against 15 exhibs in this territory who have shown the feature so far. Attorney Harold R. Gordon, repping Mrs. Shaw, said he would sue every exhibitor in the country "if justice is not done."

Chapline Blackburn had been a famous boxer reputed to have done more than any other person to make Louis a heavyweight champion.

THE CROWDS ARE REALLY GOING FOR

All New!
All True!

Ask Loew's in
Hartford and Syracuse!
BUSINESS WAS TERRIFIC!

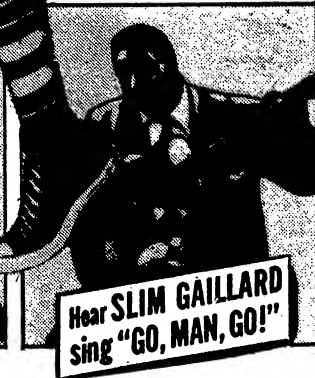
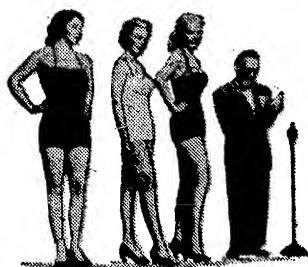
Now watch 'em **GO** in:

DETROIT—Broadway-Capitol
CHICAGO—RKO Grand
MILWAUKEE—Strand
BOSTON—Trans-Lux
BUFFALO—Century
NEW ORLEANS—Centre
CINCINNATI—RKO Grand



Go, Man, Go!

Starring *The World Famous*
HARLEM GLOBETROTTERS
and **DANE CLARK**



with
PATRICIA BRESLIN · SIDNEY POITIER
Produced by ANTON M. LEADER · Directed by JAMES WONG HOWE · Screenplay by ARNOLD BECKER



Picture Grosses

TORONTO

(Continued from page 8)

"The Sinner" (Indie) (6th wk), \$5,500.
"Imperial" (RKO) (3,373; 50-85)—
"Money From Home" (Par) (2d wk).
 Good \$14,000. Last week, \$19,000.
"Loew's" (Loew) (2,096; 50-80)—
"Long, Long Trailer" (M-G) (2d wk). Hefty \$12,000. Last week, \$16,000.

Odeon (Rank) (2,390; 50-90)—
"Top Banana" (UA). Okay \$10,000.
 Last week, "Sadie Thompson" (Col) (2-D) (3d wk), \$10,000.
Shea's (FP) (2,386; 40-75)—
"Edie Cantor Story" (WB). Satisfactory \$10,000. Last week, "Botany Bay" (Par) (2d wk), \$10,000.
Towpe (Taylor) (695; 50-80)—
"Annapurna" (IFE). Light \$4,000.
 Last week, "Julius Caesar" (M-G) (9th wk), \$5,000.
Uptown (Loew's) (2,745; 65-51)—
"Glenn Miller Story" (U). Smash \$31,000, new record for house. Last week, "Quo Vadis" (M-G) (reissue), \$5,500 in 4 days.

"MONEY" CRISP \$8,000

IN PROV; 'HELL' 10G, 2D

Unusual situation here finds every downtown first-run house holding over its bills mostly for second stanzas. State's "Knights of Round Table" still is strong for third shew. Majestic's "Hell and High Water" shapes big on hold-over. Strand's "Money From Home" was solid on first stanza.

Estimates for This Week
Albee (RKO) (2,200; 35-51)—
"Pinocchio" (RKO) (2d wk). Nice \$8,000. First week was \$18,000.
Majestic (Fay) (2,200; 70-51)—
"Hell, High Water" (20th) (2d wk). Big \$10,000. Last week, \$18,000.
Metropolitan (Snider) (3,100; 50-70)—House dark. Last week, "Moon Is Blue" (UA) and "Shark River" (UA) 2d wk, just so-so \$4,000.
State (Loew) (3,200; 90-51.10)—
"Knights Round Table" (M-G) (3d wk). Still strong at \$10,500. Second week, \$18,000.

Strand (Silverman) (2,200; 50-70)—
"Money From Home" (Par) (2d wk). First session was solid \$8,000. Second week began Monday (1).

'Miller' Terrific \$22,000,

Omaha; 'Hell' Slow 5G

Omaha, March 2.

"Glenn Miller Story" shapes wow stand-out here this round at the large Orpheum despite the fact that it got its world preem at Clarinda, Ia., only some 75 miles away, more than a month ago. "Long Trailer," sockeroo in first stanza, continues strong at the Omaha. "Hell and High Water" is rated minor at the State.

Estimates for This Week
Brandeis (RKO) (1,100; 50-76)—
"She Couldn't Say No" (RKO) and "Killers from Space" (RKO). Mildish \$6,000. Last week, "Rob Roy" (RKO), \$5,500.
Omaha (Tristates) (2,000; 50-76)—
"Long, Long Trailer" (M-G) (2d wk). Nice \$7,500 after \$12,500 opener, way over hopes. Rated one of year's biggest sleepers here.
Orpheum (Tristates) (2,890; 70-51)—
"Glenn Miller Story" (U). Wow \$22,000. Last week, "Jubilee Trail" (Rep), \$10,500 at 70-90 scale.
State (Goldberg) (875; 70-90)—
"Hell, High Water" (20th). Minor \$5,000. Last week, "Easy to Love" (M-G) (2d wk), \$3,500 at 50-80 scale.

ST. LOUIS

(Continued from page 8)

"Long, Long Trailer" (M-G) and "Great Diamond Robbery" (M-G) (2d wk). Good \$13,000 after \$18,000 initial session.
Missouri (F&M) (3,500; 60-75)—
"Botany Bay" (Par) (2d wk) and "Dragonfly Squadron" (AA). Modest \$7,000. Last week, with "War of Worlds" (Par), \$6,500.
Orpheum (Loew's) (1,400; 50-75)—
"Gun Fury" (Col) (3-D) and "Mr. Walkie Talkie" (Lip). Fair \$6,500. Last week, "Easy to Love" (M-G), \$9,000.
Pageant (St. L. Amus.) (1,000-80)—
"Conquest of Everest" (UA) (2d wk). Fine \$3,000 following \$3,500 initial session.
St. Louis (St. L. Amus.) (4,000; 60-75)—
"Millionaire" (20th). Smash \$25,000. Last week, "She Couldn't Say No" (RKO) and "Dragonfly Squadron" (AA), \$12,000.
Shady Oak (St. L. Amus.) (800-90)—
"Little Fugitive" (Burstyn). Fast \$3,500. Last week, "Cruel Sea" (U), \$3,000.

'Morgue' Sprightly 16G, Cleve; 'Money' Hot 18G, 'Miller' Hep \$21,000, 2d

Cleveland, March 2.

Despite heavy snowstorm which chopped all grosses Monday (1), some pix are weathering storm this week. Best showing is being made by holdover of "Glenn Miller Story" in second Palace stanza. "Phantom of Rue Morgue" is fine in opening week at the Allen. "Money From Home" looms good opening round at the State.

Estimates for This Week
Allen (S-W) (3,000; 55-85)—
"Phantom of Rue Morgue" (WB). Fine \$16,000. Stays for 3 extra days. Last week, "Boy From Oklahoma" (WB), \$9,000.

Hipp (Telemanagement) (3,700; 55-85)—
"Hell, High Water" (20th) (3d wk). Heading for fair \$9,000 on last 5 days, following \$24,000 last round.
Ohio (Loew's) (1,200; 55-85)—
"Sadie" (M-G) and "Great Diamond Robbery" (M-G). Average \$5,000. Last week, "Glass Web" (U) and "Border River" (U), same.
Hanna (Hanna Co.) (1,500; 75-90)—
"Man Between" (UA). Light \$2,500 on 5-day h.o., after disappointing \$3,500 in first week.

Palace (RKO) (3,300; 55-85)—
"Glenn Miller Story" (U) (2d wk). One of this spot's top grossers in several seasons, hitting powerful \$21,000 or near. Last week, \$28,500.
State (Loew's) (3,450; 55-85)—
"Money From Home" (Par). Good \$18,000. Last week, "Long, Long Trailer" (M-G), \$16,000.
Stillman (Loew's) (2,700; 55-85)—
"Long, Long Trailer" (M-G) (m.o.). Fast \$7,000. Last week, "Alaska Seas" (Par), \$2,000 for 5 days.

'Miller' Still Boffo

18G in Balto, 2d Wk.

Baltimore, March 2.

Large number of holdovers here this week indicates only fairish returns. "Glenn Miller Story" is still smash in its second week at the Hipp. "Robe" looms fair at the Town. "Hell and High Water" is okay in second round at the New.

Estimates for This Week
Century (Loew's-UA) (3,000; 50-125)—
"Knights Round Table" (M-G) (5th wk). Nice \$6,000 after \$7,700 for fourth.
Hippodrome (Rappaport) (2,100; 35-90)—
"Glenn Miller Story" (U) (2d wk). Smash \$18,000 after \$23,000 opener.
Keith's (Schanberger) (2,400; 25-80)—
"Money From Home" (Par) (4th wk). Oke \$7,000 after \$8,200 in third.

Little (Rappaport) (310; 25-51)—
"Captain's Paradise" (UA). Starts tomorrow (Wed.) after a battle with censors. In ahead, "Living Desert" (Disney) (7th wk), oke \$2,000.

New (Mechanic) (1,800; 50-90)—
"Hell, High Water" (20th) (2d wk). Nice \$11,000 after \$17,200 opener.
Playhouse (Schwaber) (420; 50-51)—
"Moon Is Blue" (UA) (3d wk). Strong \$6,200. Last week, \$6,500.
Stanley (WB) (3,200; 35-85)—
"Fighting Pimpirelli" (Indie). Sad \$7,700. Last week, "Boy From Oklahoma" (WB), \$7,500.
Town (Rappaport) (1,600; 35-51)—
"Robe" (20th). Back for pop scale run, and fair \$9,000. Last week, "Rob Roy" (RKO), \$8,000.

PITTSBURGH

(Continued from page 8)

"Man in Attic" (20th) and "3 Young Texans" (20th). Coming out after six lean days to less than \$5,500. Last week, "Should Happen to You" (Col) (2d wk), \$7,000.
Penn (Loew's) (3,300; 65-85)—
"Long, Long Trailer" (M-G) (2d wk). Looks like fancy \$15,000 after \$18,500 last week. May hold again.

Squirrel Hill (SW) (900; 65-85)—
"Murder on Monday" (Indie). Good notices helping business and looks like at least \$3,000, more than enough to rat a holdover. Last week, "Hamlet" (U) (2d wk), \$2,000.
Stanley (SW) (3,800; 65-85)—
"Little Caesar" (WB) and "Public Enemy" (WB) (reissues). Fine \$10,000, better than a lot of new ones at this house recently. Last week, "Forever Female" (Par), \$6,500 in 6 days.

Warner (SW) (1,200; 130-\$2.80)—
"Cinerama" (Indie) (12th wk). Advance sale is building and week-ends are still terrific. Around \$21,000, smash this week. Last week, helped by extra Washington's Birthday matinee, \$22,000.

'Jubilee' Happy \$7,000 Seattle; 'Trailer' 13G

Seattle, March 2.

"Jubilee Trail" at the Liberty and "Long, Long Trailer" at Music Hall are getting major selling attention currently. Latter shapes solid while "Jubilee" is rated okay. The Blue Mouse is holding "Tanga Tiki," still nice in third stanza. "Walking Baby Home" looms good at Orpheum.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90-125)—
"Tanga Tiki" (Indie) (3d wk). Fine \$3,000 after \$5,000 last week.

Coliseum (Evergreen) (1,829; 65-90)—
"Jesse James and Daltons" (Col) and "Charge of Lancers" (Col). Okay \$7,500. Last week, "Paratrooper" (Col) and "Thy Neighbor's Wife" (20th), \$9,000.
Fifth Avenue (Evergreen) (2,500; 51-125)—
"Hell, High Water" (20th) (2d wk). Good \$8,500 after \$14,600 last week.

Liberty (Hamrick) (1,650; 65-90)—
"Jubilee Trail" (Rep). Oke \$7,000 or near. Last week, "She Couldn't Say No" (RKO) and "Terror Street" (Lip), \$5,000.

Music Box (Hamrick) (850; 125-\$1.50)—
"Living Desert" (RKO). Big \$8,000. Last week, "Julius Caesar" (M-G) \$5,000 in 4th week.
Music Hall (Hamrick) (2,300; 90-125)—
"Long, Long Trailer" (M-G). Solid \$13,000. Last week, "The Command" (WB) (2d wk-3 days), \$2,700.

Orpheum (Hamrick) (2,700; 65-90)—
"Walking Baby Home" (U) and "Black Glove" (Lip). Good \$8,000. Last week, "Eddie Cantor" (WB), \$7,000.

Paramount (Evergreen) (3,039; 65-90)—
"Bigamist" (FR) and "White Fire" (Lip). Slow \$5,000. Last week, "Nebraskan" (Col) (2-D) and "Drums Tahiti" (Col), \$5,000.

WASHINGTON

(Continued from page 9)

Handsome \$13,000 after \$15,000 last week. Stays.
Dupont (Lopert) (372; 90-125)—
"Julius Caesar" (M-G) (4th wk). Big \$10,000 after \$11,000 last week. Holds.

Keith's (RKO) (1,939; 74-51)—
"Glenn Miller Story" (U) (2d wk). Smash \$26,000 after \$30,000 last week. Continues.

Metropolitan (SW) (1,200; 55-85)—
"Boy From Oklahoma" (WB). Fair \$7,000. Last week, "The Command" (WB) (2d wk), \$10,000.
Palace (Loew's) (2,370; 55-85)—
"Man in Attic" (20th). Slow \$10,000. Last week, "Money From Home" (Par) (2d wk) okay \$11,000, tilted scale.

Playhouse (Lopert) (435; 55-51)—
"Living Desert" (Disney) (9th wk). Steady \$4,000 for third consecutive week. Stays.

Warner (SW) (1,300; 120-\$2.80)—
"Cinerama" (Indie) (17th wk). Big \$19,000. Last week, \$21,000 for 17 shows.

Trans-Lux (T-L) (600; 90-125)—
"Eternity" (Col) (27th wk). Okay \$5,500 after \$4,000 last week. May hold past Academy awards.

DENVER

(Continued from page 9)

Stays. Last week, "Money from Home" (Par) (3d wk), \$6,000.
Denver (Fox) (2,525; 50-85)—
"Top Banana" (UA) and "Dragonfly Squadron" (AA). Dull \$6,000, and pulled after 5 days. Last week, "Hell and High Water" (20th) (2d wk), \$12,000.

Orpheum (RKO) (2,600; 50-85)—
"Long, Long Trailer" (M-G) and "Trent's Last Case" (Rep). Fine \$14,000 in 8 days. Last week, "Rob Roy" (RKO), \$6,000 in 5 days.
Paramount (Wolfberg) (2,200; 60-51)—
"Glenn Miller Story" (U). Record \$32,000. Holds on. Last week, "Command" (WB) (2d wk), \$11,000.

Tab (Fox) (1,967; 50-85)—
"Man in Attic" (20th) and "Man Crazy" (20th). Fair \$3,500. Last week, "Wicked Woman" (UA) and "Dragon" (UA), \$3,500.
Vogue (Pike) (60-90)—
"Fan-Fan Tulip" (Indie). Good \$2,400. Last week, on reissues.
Webber (Fox) (712; 50-85)—
"Man in Attic" (20th) and "Man Crazy" (20th). Fair \$1,500. Last week, "Annapurna" (IFE) and "Wicked Woman" (UA), \$2,000.

IA Loses Film Ed Case

Washington, March 2.

National Labor Board has ruled against Local 780 of IATSE to serve as bargaining agent for film editors and assistant film editors of the Coronet Instructional Films Division, of Esquire, Inc. In the balloting, the vote was 2 for IA and 2 votes against.

Union protested, and a trial examiner upheld the protest. However, NLRB overruled him.

USE EDITOR & PUBLISHER

COMPO Selling Film Problems Via Dailies' Trade Paper

Council of Motion Picture Organizations launched a series of 26 insertions in Editor & Publisher in the Saturday (27) issue. Ads are designed to convey to the nation's press the film industry's "own story" concerning such problems as the Federal admissions tax and admittedly "pretty awful" press and public relations.

Underlining the trade's anxiety over lack of newspaper support in the tax campaign so far, the initial ad draws attention to the numerous press stories and editorial comment which were based, says COMPO, on "misinformation or misunderstanding of the facts."

B&K PASSES UP STEREO ON WARNERS 'COMMAND'

Chicago, March 2.

Balaban & Katz circuit is nixing stereophonic sound for its showing of Warner's "The Command," which is skedded for the United Artists on March 17, and will use instead the optional optical track. Theatre currently is awaiting delivery of CinemaScope equipment, and the circuit reports it has elected to show "Command" with single sound-track because the house has not yet installed stereophonic apparatus.

Warners, of course, is making four-track sound optional for this pic. "Command" is skedded for a minimum of two weeks at United Artists.

Col's High Budget Spree On 26 Pix; 4 in C'Scope

Hollywood, March 2.

Columbia's 1954 production program contains the greatest number of top-budget pictures in the studio's history. Lineup consists of 26 high-cost productions, of which 24 will be in Technicolor and at least four in CinemaScope.

Definitely set for CinemaScope filming are: "Three for the Show," currently in work, "Joseph and His Brethren," "Speak to Me of Love" and "Fanfare for Elia-beth."

Other studio productions will be "The Bandits," "Mr. West Point," "Violent Men," "Phfft," "Reminiscences of a Cowboy," "My Sister Eileen," "Pal Joey," "Jubal Troop," "The Franz Liszt Story," "River of the Sun," "The Gilded Rooster," "A Nice Place to Visit," "Picnic," "Debut" and "Richard the Lion Hearted."

In addition to the company's own productions the 1954 slate will include three productions by Warwick, three by William Goetz and one by David Rose. Warwick's trio consists of "Prize of Gold," "Cockshell Heroes" and an untitled Arctic yarn. Rose will contribute "End of the Affair." Goetz has scheduled "Guys and Dolls," "Down in the Sky" and a third still to be selected.

Drop Special Showcase For IFE's 'Golden Coach'

Chicago, March 2.

Italian Films Export has abandoned its earlier intention to showcase "Golden Coach," its current prize baby, in roadshow fashion here and has slated the pic for a March 19 opening at the Carnegie Theatre. There it will have continuous showing.

IFE nixed two-a-day plan after unimpressive results with roadshow scheme in New York exhibition and after "Julius Caesar" fared weakly here on that basis. IFE had originally courted the Selwyn, Schubert-owned house where "Caesar" was shown. Part of the reluctance now is that roadshow exhibition is expensive and that it creates a complexity of union problems.

Carnegie Theatre is situated in Chi's arty sector and is considered an appropriate choice for the pic.

Walsh Ends Coast Talks

Hollywood, March 2.

Richard Walsh planes east Wednesday (3) after 10 days here working with four IATSE locals on disputed points in proposed new contracts with major studios.

Final details of pacts for film editors, soundmen, film technicians, and makeup artists should be cleared up today (Tues.).

Pleased, Pentagon Orders 500 Prints of COMPO's Femme Recruitment Pix

Washington, March 2.

"Price of Liberty," the new COMPO pic made as a public service to help speed up recruiting for the femme branches of the armed services, was unveiled here past week to the tune of raves from Pentagon brass. Sport will be launched March 26 with the blessings of the Department of Defense and the cooperation of film exchanges throughout the country.

COMPO execs met recently with Secretary of Defense Charles Wilson and other top ranking government reps to blueprint a plan for distribution of the film. At that time, Wilson expressed his appreciation for cooperation of the industry group. RKO sales topper Charles Boasberg was named chairman of the Exchange Committee, and Sidney Kramer was placed in charge of distribution.

Film, made in New York by Warner-Pathe, was produced by Andrew Gold and directed by Sherman Beck. CBS commentator Walter Cronkite narrates. Defense has contracted for 500 prints to make the rounds of 15,000 theatres throughout the country. At the same time, 16m prints are being sent to the 369 tv stations currently in operation. Last year's recruiting film, "The Real Miss America," was not released for tv until it had run the theatre exchange circuit.

Over 500,000 feet of film including newsreel, Defense and studio stock footage, were culled for the final 920 feet which make up the 20 minute short. The history of the role of women in U.S. battles from the Revolutionary days of Mollie Pitcher to present day is traced, while such historical shots as that of FDR, then Assistant Secretary of Navy, reviewing femme divisions in World War I are included.

M-G's Eckman Sees Films Safe From TV Competitish

London, Feb. 23.

Although pessimists were always saying that the motion picture industry was being killed by television, Sam Eckman Jr., Metro chief here, declared he thought that films were beyond the competition of tv. He spoke at the company's 30th anniversary luncheon here last week.

The film industry was going through a period of violent transition. But there was nothing new in that. It was always going through a transitory period but the interesting development in recent times was that tv was asking for pictures. Was it, Eckman asked, a case of the mouse coming to the lion?

Recalling that this was his 27th year in Britain, Eckman referred to some of the major changes that had taken place during that period, including the building of the Empire (West End showcase), the advent of sound, the introduction of stage shows and now the size of entertainment on the screen. He listed a number of his company's productions which would soon be available in the anamorphic process and coined the slogan there was plenty of scope in CinemaScope.

Argentine C'Scope

Continued from page 7

hibition starts at the Broadway in Buenos Aires, the rival circuit, Lococo's, will be presenting the Folies Bergere company from Paris at \$20 a stall. In addition, for the afternoon shows there will be a Russian Film Week, seguing from the Mar del Plata ballyhoo, at which the same pictures entered in the festival will be exhibited.

Apart from "The Robe," American entries for the festival are "Story of Three Loves" (M-G), "Sudden Fear" (RKO), "So Big" (WB) and "Shane" (Par). Great Britain's entries are "Captain's Paradise" (Rank), "The Man Between" and "Gilbert & Sullivan." So far the only French entries announced are "If Versailles Sang" and "Juliette." The Spanish entries are "Todo es Posible en Granada," "Vuelo 971," "Jeromin" and two shorts.

The Argentine entry will be "Grito Sagrado" (The Sacred Cry), which has been previewed by President Peron himself, who sent a eulogy of the picture of the producer, Luis Cesar Amadori.

VARIETY

'HELL' SOCKO!
— Baltimore

'HELL' HOTSY!
— Chicago

'HELL' TORRID!
— Louisville

'HELL' POWERFUL!
— Buffalo

'HELL' SOCKEROO!
— Seattle

'HELL' BIG!
— Denver

'HELL' HIGH!
— Cleveland

'HELL' HUGE!
— Philadelphia

20th Century-Fox's

"Hell and High Water"

TECHNICOLOR-DELUXE

CINEMASCOPE

IN THE WONDER OF STEREOPHONIC SOUND

...and the same **HIGH** grosses in Milwaukee,
Miami, Des Moines, Providence...**EVERYWHERE!**



Atty. McConnell Renews B&K Attacks

Jackson Park Again Called Victim of 'Conspiracy' On Film Bookings

Chicago, March 2. Attorney Thomas McConnell, who recently lifted the lid on the Jackson Park decree—temporarily giving the Balaban & Katz chain a breather on extended runs—demonstrated he was not being merely magnanimous when he unloaded in Federal District Court last week petition for a new injunction, similar to the last but enjoining more corporations and more individuals. The added companies allegedly are those formed in a new conspiracy since the dissolution of the old "plot."

McConnell's action was a counter measure to B&K's motion that one-week limitation in the neighborhood houses be removed. Challenging this, lawyer accused B&K and other chains of engaging in a new conspiracy with distributors to monopolize product and claimed resultant damages to the Jackson Park Theatre amounting to over \$500,000. With other costs, such as legal fees, tacked on his trebled damages claim amounts to \$1,800,000.

Damages apply only to B&K, while the injunction petition affects that chain, RKO Pictures, RKO Theatres, Paramount, 20th-Fox, Columbia, Universal, United Artists, AB-PT, Theatre Amusement Co., Theatre Booking Office, and John Balaban and James Coston who were listed by name as defendants.

Coston's involvement, according to McConnell, is based on his alleged overbidding-to-point-of-loss at the Jeffrey Theatre to keep choice product away from the competing Jackson Park. McConnell also charged that B&K, Stanley Warner Theatres, and the Coston chain were being permitted to see the bids of independent exhibitors and to increase the ante when necessary to secure plushiest product.

B&K, which has been seeking immunity from court interferences in its bookings, owing to a change in times and modes, still has temporary freedom from the JP on first-run attractions until June.

Hammerstein West With Todd Re 'Oklahoma'

Mike Todd and Oscar Hammerstein 2d left N.Y. for the Coast last week (27) to complete casting on "Oklahoma." Todd also intends to settle on a studio for the production which is to be lensed in the Todd-AO widescreen process.

Although Consolidated Laboratories have been carrying on tests in both Eastman and Ansco color, it is now almost certain that the pic will be lensed in Eastman color, with Technicolor probably handling the prints. The special equipment required for the processing of 65m film is owned by Magna Theatre Corp. which will produce.

Completion of financing arrangements for "Oklahoma" is still up in the air, but Magna execs are said to be unworried since coin is available for them from various sources, including Floyd Odlum and the Atlas Corp.

While in Hollywood, Todd will push talks with Leland Hayward re the Todd-AOing of "Spirit of St. Louis," the Lindbergh biog covering his transatlantic flight. Hayward is associated with Billy Wilder in the pic project.

STEINBERG'S SWING AROUND

Will Analyze Markets, Budgets—Champion in Pub Post

Herb Steinberg, Paramount's newly-appointed national exploitation director, will trek to all Par domestic exchanges in the next six months to analyze market conditions in relation to promotion budgets in each area. He'll confab with the company's field reps plus exhibitors.

Steinberg was named to the exploitation post last week, switching from publicity manager at the homeoffice. Latter job was given to Burt Champion, upped from radio-tv promotion head. Also in the shuffle was Sid Mesibov, who moved from the exploitation department to take over national tie-ups.

SCREEN WRITERS DINNER STRICTLY FOR RIBS

Hollywood, March 2.

Groucho Marx wasn't in any of the sketches, but he stole the show at the Screen Writers Guild's sixth annual awards dinner at the Beverly Hills Hotel last Thursday night when he teamed with Ethel Merman in a socko ad lib finish to the evening. Pair dueted, with Miss Merman whispering the lyrics to Groucho, and they had the overflow mob of 800 roaring their approval.

Miss Merman was officially set to close the show, as she punched across "Alexander's Ragtime Band," "I Get a Kick Out of You," and "There's No Business Like Show Business," drawing a healthy mitting on the trio, after which Groucho, the emcee, took over and they paired in rollicking duet.

SWG changed its program format this year to rib the pix industry, and screen writers as well as thespians took part in the sketches. Producer of the show was Henry Ephron of SWG.

Opener, "Much Better Than You," had four guys and a gal in a song-and-dance routine, essence of the tune being last year's show is always said to be better than the current one. Writers Herb Baker, Harry Tugend, Ruth Brooks Flippen, Danny Arnold and Edmund Hartmann formed the line, and turned in neat performances.

Next was "White Paper, Black Pencil," a satire on all the pix made in the Dark Continent. Participants were Barry Sullivan, John Lund, Robert Strauss, Harvey Lembeck and Kathleen Hughes.

In "One Man's Tea" were Fred Clark, Whit Bissell, Leonid Kinskey, Kathleen Hughes, Baker and Arnold. This one had to do with a producer who thought he was buying "Teahouse of the August Moon," learns instead it's "Tea and Sympathy." Seems somebody was economizing when they wired him.

A phone book routine with Dan Dyal, John Lund and Diana Lynn satirized the cliché about the star "so good she'd thrill me if she read the telephone directory."

Tommy Noonan and William Orr brought a lot of yocks with their routine on the English director and star working in a film in Britain. Screen writers Betty Comden and Adolph Green teamed in several tune routines. Saul Chaplin aided and abetted the proceedings at the 88.

The ribbing spirit stressed in the regular entertainment part of the program was also evidenced by some of the personalities present, to make for some funny self-imposed gags.

Ballyhooable B's

Continued from page 7

for "Bait," the Hugo Haas indie. Employing Cleo Moore as "bait," Col has been touring the femme, spotting her on radio-tv shows in key cities which cover a large market. This is backed by a hefty ad campaign and with saturation bookings in the territory.

While not provided with this "extra" ammunition, other distribs have successfully employed the saturation-bally device for the small-budgeters or for special releases. In the latter case, the most notable success of recent years was RKO's with "Kling Kong," Metro scored with "Trader Horn." Among the new pictures, success stories included Pol's "Pickup," Warner Bros.' "Beast From 20,000 Fathoms," WB's "House of Wax," and Col's "Paris Model." Currently United Artists' "Wicked Women" is showing some appeal as a result of employment of the technique.

Allied Artists' "Riot in Cell Block 11" is showing tremendous grossing power. Upcoming for the treatment are such films as WB's "Phantom in the Rue Morgue" and the company's "Them," a science fiction entry; also UA's "Go, Man, Go," the story of the Harlem Globetrotters.

EIDOPHOR MODELS DUE

Swiss Color Wheel Gadget In For Intensive N.Y. Testing

Work on the development of the Eidophor color theatre tv system is progressing satisfactorily and two prototypes are due to be shipped to the U. S. from Switzerland later this month, Earl I. Sponable, 20th-Fox director of research, reported in N. Y. Monday (1).

Just returned from Europe, where he had checked on the Eidophor in Zurich, Sponable said the new units were smaller, more compact and didn't exceed the width of an ordinary projector. There's little likelihood, however, of 20th pushing Eidophor into full production this year.

Sponable indicated that the two units would undergo extensive testing in N. Y. Eidophor is using the sequential color system which involves a color wheel. That was the system originally advocated by CBS but later discarded in favor of a simultaneous, all-electronic method. According to Sponable, Eidophor can be adopted to the simultaneous system, but no units of this type are being built at the moment.

He commented that European production of CinemaScope equipment was going along well; 20th, he said, is still working on the problem of stereophonic sound for drive-ins. Sponable thought that most ozoners could use already existing wiring to put in an extra speaker.

New Corporation Staffed; Frontier Seeks Capital

Dallas, March 2.

Theatre Enterprises, Inc., operating theatres in Texas and New Mexico, has transferred all its theatre operations to a new corporation to be known as Frontier Theatres, Inc., with H. J. Griffith as prez. Louis Higdon, former district manager in New Mexico with TEI, will move here to take over his duties as vicepres and general manager of the new circuit.

Other officials in the new company includes R. A. Higdon, film buyer; R. I. Payne, public relations; Vernon E. Watkins, head booker; J. S. Caffo, purchasing; Weldon Streisky, accounting; and district managers, Arlie Crites and Ed Kidwell.

Change was made to facilitate the entry of fresh capital.

3-D Sans Specs

Continued from page 7

for this process are first the size of the rotating grill which is one and a half times as big as the diameter of the screen. This means a big loss in seating if the house does not have expendable space behind its screen for the conversion. Projection booth must be at seat level which would create another loss of seating. Finally the size of the screen is limited.

On the positive side this will have the big curio bang because regarded here as the first 3-D without glasses. There is not much loss of light in this sort of projection. Colors are unaltered and expenses are about the same as a normal film. No specs have to be paid for. Another feature, which Kozlowski has had architect Georges Peynet put in, is large panoramic screen which will fit in before the Cyclo-scope and be drawn up into the ceiling when not in use. This will allow showing of widescreen pix when available.

The industry here has its eyes on this experiment. Meanwhile, another inventor, Pierre Boyer, is working on a process of 3-D sans glasses which he says will be ready shortly.

'Guys and Dolls'

Continued from page 3

was "Picnic," by William Inge, for which Col paid \$300,000. Legit traders, incidentally, are represented as more inclined to accept proposed deals which are based on total or near-total cash with little or no percentage participation. The latter might mean more coin in the event the film adaptation is successful, but it nonetheless involves risk.

BOSTON LIBRARY TO SALUTE FILM INDUSTRY

Boston, March 2.

In recognition of the many educational and cultural contributions of the film industry over the years, the Boston Public Library Centennial Commission will kudo the industry at a huge testimonial dinner at Hub's Sheraton (nee Coppley) Plaza, April 6. General chairman for the blowout (in conjunction with the Library's 100th anni) is Charles Kurtzman, Loew's Theatres, Inc., northeastern division manager, who has appointed a sizeable committee of civic leaders and outstanding members of New England's pic industry. Gov. Christian Herter and Hub Mayor John B. Hynes have been named honorary co-chairmen of the Centennial Commission and are slated to appear as head table guests.

Charles Brackett, prez of the Academy of Motion Picture Arts and Sciences, has already accepted an invite and will accept a citation for the industry from Mayor Hynes, retaliating by presenting an especially prepared film of early pix, including the first ever taken of the Hub, to the Library's Trustees for the archives. Film depicting the evolution of the industry from its beginning to the present day will also be presented during the evening.

Invitations to the affair have been extended to Eric Johnston and tappers of majority of film companies along with New England authors whose works have been transferred to the screen with chairman Kurtzman opining that this will be (one of) the most impressive and important events ever tossed by, and for, the industry hereabouts.

Kansas City Censor

Continued from page 4

mulled by city officials and industry execs at week end. City legal lights first indicated they would contest the suit, although an earlier effort to have the suit declared out of jurisdiction of Judge Blair's court failed.

Later city officials announced the suit would not be contested, but that the city is not wide open for showing of any kind of films. Other ordinances govern lewdness and obscenity in any form, and these will be enforced. The department of welfare indicated it would try to have new ordinances drafted which would clarify the meaning of immoral and obscene when applied to motion pictures.

While the censorship controversy was raging here, "Moon" has pretty well played through outside Missouri situations, Kansas City being the only location where the ban was on. This fact that everyone else could see the picture but Kansas Citians aroused the ire of the Kansas City Star, which twice pummeled city censorship in its editorial columns.

Allied Stalls

Continued from page 3

dates was directed to continue its exploration and to take the necessary steps to effectuate the program. Strategy calls for this committee to be supplanted by a stockholders' committee "that will bring the selected company's policies and the attitude of its management to the attention of its stockholders, in accordance with the rules of the Securities & Exchange Commission."

Allied feels there is reason to believe that persons with large investments in certain companies "who are concerned about the present management and policies are ready to support the constructive measures proposed by Allied."

Exhib outfit also believes that other classes of exhibs will soon face the same problems as indie and sub-run theatremen. These exhibs, according to Allied, "will feel the blight" and will welcome the chance to join Allied in its stock fight. Allied has therefore decided to supply information to all interested exhibs and is inviting them to participate in the stock program. It's emphasized that in the concluding stages the stock buy program "will be conducted by a committee of stockholders and not by any particular exhibitor organization."

Allied Artists

Continued from page 5

started negotiations for the issuance of the new stock.

According to a proxy statement, it's anticipated that the dividend rate of the new stock will be not less than 50c per share or more than 60c per share. A present credit agreement between the company and the Security-First National Bank of Los Angeles provides that the company will not pay any dividend or make any other distribution on its capital stock of any class, in excess of consolidated net earnings (after taxes) subsequent to June 29, 1947; will not purchase, redeem or retire any capital stock; and will maintain a net worth of not less than \$2,200,000 and consolidated net current assets of not less than \$1,650,000. The company noted that it was currently negotiating with the bank to modify these restrictions as they relate to the preferred stock and sinking fund payments.

Financial report issued by AA discloses that operations for the 26-week period ended Dec. 26, 1953, resulted in a net profit of \$361,871 (before federal income taxes) as compared with \$309,771 for the corresponding stanza in the previous year, showing an increase of \$52,100 for the '53 period.

In the 26 weeks ended Dec. 26, a reserve was set up for federal income taxes of \$181,000. The reserve for the corresponding period of the previous year, adjusted on the basis of the pro rata amount for the full fiscal year, amounted to \$143,000. Net profit for this '53 period, after this provision for federal income taxes, thus amounted to \$180,871 as compared to \$166,771 for the same stanza of the previous year.

Gross income for the most recent fiscal quarter was \$5,359,000 as compared with \$4,540,684 for the '52 period.

Laud Folsom

Continued from page 2

country, and asserted that equal job opportunities for Negroes and other minority groups "will increase the income of this part of our population and hence widen the market for many products." He said that soon after appointment of Brig. Gen. David Sarnoff to the President's Committee on Fair Employment Practices in July, 1941, the RCA board chairman had reaffirmed in a directive to all RCA divisions and subsidiaries "that the corporation's policy, agreed in spirit and letter with the Government's official policy against discrimination in employment" and that at that time the company "eliminated from its application blanks any questions relating to race, color or religion." Folsom said that NBC has followed an identical policy in its employment practices.

"From the standpoint of good business," Folsom continued, "it is worth reemphasizing that the policy of hiring people for what they can do, rather than for who they may happen to be, is hardly sentimental indulgence. The products manufactured for competitive trade are as good as the manpower that makes them, and the consumer is not concerned about whether the hands that made them are black or white, or whether the maker goes to one church or another."

'20,000 Leagues'

Continued from page 4

pletion of the pic and appraisal of overall conditions as sketched release time approaches. Plans now are for initial distribution next Christmas.

The indie outfit is releasing "Living Desert" through its own subsid. Buena Vista Distributing. This is regarded as a limited-market entry which can be handled with limited staff. In other words, Buena Vista as presently constituted is not sufficiently manned or equipped to take on the king-size "Leagues."

Meanwhile, the Disney company has set plans to move its N. Y. offices from the Avenue of Americas (formerly the RKO) building to a new building now being constructed at Madison Avenue and 51st Street. The move is slated for early next year and is motivated by the need for more office space.

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In Color by TECHNICOLOR

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Screen Play by FAY AND MICHAEL KANIN

Adaptation by RUTH AND AUGUSTUS GOETZ

Based on the Novel "Maurice Chevalier" by Henry Handel Richardson • Music Conducted by Johnny Green
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Directed by CHARLES VIDOR • Produced by LAWRENCE WEINGARTEN



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(Lucille Ball, Desi Arnaz No. 1 at box-office as well as on TV).
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Exhibs Challenge Film Trucker's Data

Exec 'Just Questioning' Own CPA But Not Himself Testifying Draws Criticism

Albany March 2.

The justification for Smith Howell Film Delivery Service's request of a 10% increase in rates to theatres of the Albany and Buffalo districts was sharply debated at a Public Service Commission hearing Thursday (25) before Examiner Morris Goldfarb.

George C. McCrillis, Syracuse CPA under retainer by the trucker since 1933, cited reports, figures, facts and estimates that he thought proved the validity of the company's request. He was examined by Francis E. Smith, secretary of Smith Howell, who did not take the stand.

At one point, Howard M. Antevill, home office lawyer for the Schine Circuit, a protesting party, objected that Smith was "testifying"—without subjecting himself to cross-examination. This was while Charles Horwitz, supervisor of expenditure controls for Schine, was in the witness chair. Smith, who had earlier declined a suggestion by Examiner Goldfarb that he testify as to the company's method of operation, replied to Antevill that he was "only asking questions."

McCrillis reported that the SH total 1953 revenue was \$329,000, compared with operating expenses of \$321,622; that film revenue was \$234,852. He added that net income reported to the Interstate Commerce Commission, after interest and deductions had been figured, was \$4,123.

The accountant could not give the breakdown on operating costs charged to film deliveries, a figure several times asked by Antevill and by Leonard L. Rosenthal, of Albany, attorney for Smalley Theatres, of Cooperstown, and a group of independents in the northern New York territory.

McCrillis predicted rising costs for Smith Howell this year, due principally to a pending union request for a 15% hourly wage increase, a \$2 pension payment for each card-carrying worker, and \$3 for a welfare fund.

Rosenthal hammered at the point that the CPA in his "projection" for the current year, had taken the final three months of 1953 as a base. This was not the quarter of greatest film revenue. Rather, it was July-August-September, the attorney pointed out. In effect suggesting that two quarters would have provided a fairer basis for computing estimated profits in 1954, Rosenthal brought out that higher operating costs reported for July-September were chiefly due to the lumping of all vacation payments in this period. Rosenthal believed these should be spread over the entire 12 months.

Antevill called McCrillis' attention to the fact Smith Howell had more than doubled its revenue, compared with the 1945-47 span. In examining Horwitz, the attorney spoke of two 10% increases for the trucker since a 1947 hike of 25%—one upscaling became effective last August.

Horwitz claimed that film delivery costs to Schine had "jumped considerably" during the past several years, when Smith Howell was reducing the number of weekly dropoffs and pickups. He complained that the curtailed schedules made it "more difficult to book and to circuit."

In cross-examination, Smith vigorously challenged this contention. When he cited figures on reduced revenue from deliveries to Schine theatres in Rochester, over a period of several years, Horwitz countered that drive-in openings considerably outnumbered conventional theatre closings; that both sides should be included in any comparison of SH revenues.

Antevill echoed this. He also pointed to a weekly shrinkage of some 3,000 miles in totals covered by Smith Howell trucks the past several years.

Edward Small's New Indies

Sacramento, March 2. Edward Small has organized two new corporations to produce pictures for United Artists release. They are Theme Pictures and Imperial Pictures.

Attorney Herbert B. Baerwitz is a director of the new companies, each of which is capitalized at \$100,000.

HERCZEG COLLECTS

Out-of-Court Settlement of Plagiarism Suit on '7 Sisters'

Hollywood, March 2. Hungarian playwright Ferenc Herczeg's \$200,000 plagiarism suit against Metro, Joseph Pasternak, Walter Reich and Leo Townsend has been settled out of court for an undisclosed sum. He charged they stole his "Seven Sisters," written in 1903, for Metro's "Seven Sweethearts," made in 1942, while he was in a Nazi concentration camp in Hungary.

The playwright declared he didn't learn of it until 1948, filed suit in 1949. Attorney Jacques Leslie said settlement was "substantial."

Cinerama Product

Continued from page 7

ture and the repaying of installation costs.

Cinerama Productions is employing its share to reduce its bank loan, the company having reduced its bank indebtedness from about \$2,000,000 to \$700,000. In addition, there's \$1,000,000 in debentures outstanding.

All companies involved in Cinerama—Stanley Warner, Cinerama Productions, and Cinerama, Inc., the equipment and installation firm—are extremely upbeat about the medium. Receipts took a slight dive during November and December when 20th-Fox unveiled CinemaScope, but the grosses are on the upswing again. "We've always considered CinemaScope just another picture," said a Cinerama executive. "We thought it would take the public a little time to realize it and we feel the point has been reached now."

Cinerama's main problem currently is to find a subject suitable for another picture. The Louis de Rochemont "Cinerama Holiday" will be ready for release about May, but it's considered a "transition" film, being mainly another scenic film with a slight story line.

'Can-Can' a Possibility

Outfit's objective now is to come up with a sock dramatic story especially suitable for the medium. SW veepee Nat Lapkin is charged with this task and he has been exploring every possibility. Numerous suggestions have been proposed, including the cineramatization of the current Broadway legitimer, "Can-Can," but SW is carefully investigating every facet before making a commitment on paper. Anything put on the Cinerama screen, it's felt, must be capable of running at least a year.

Under SW's agreement with Cinerama Productions, the theatre chain must deliver its first completed picture by August, 1954, and its second by August, 1955. If it fails in either of these commitments, the rights become non-exclusive and Cinerama Productions can produce a picture on its own or make a deal with another production company.

Meanwhile, SW is preparing to open its 11th Cinerama theatre, with Minneapolis set to receive the medium in April. A deal was closed last week with the Orpheum Theatre and construction work will begin shortly. Cities currently showing Cinerama are New York, Detroit, Los Angeles, Chicago, Washington, Philadelphia, Pittsburgh, Boston, San Francisco and St. Louis.

Alperson's %

Continued from page 5

son to put up the extra money if the picture went over budget. The \$50,000 contributed by Alperson represented the amount over the budget which, it's claimed, Alperson is entitled to recoup before profits are distributed. Objection is to the producer's demand for supplemental profits above (1) his cut as producer and (2) the 5% of the gross he receives as liaison with 20th on distribution activities on the film.

Authors League

Continued from page 5

magazine and stage writers were notoriously neglected. Hooked up to the latter consideration is a new League deficit, understood to be around \$70,000, entirely accumulated in the past three years on behalf of broadcast writers. Along about 1949, the League had cleared itself of debt.

Real blowup of patience in the Dramatists Guild-Authors Guild wing in New York came when a freelance contract covering TV scripts was successfully negotiated after two years of huddles with the networks and then scuttled by the splintering of RWG and the emergence of the Television Writers of America, originally a Los Angeles County segment despite its broad title. This contract has never been put into effect.

RWG Deficit

At the present time the general assumption is that the League will have to "eat" the RWG deficit when the latter disaffiliates and joins the prospective new ARTS.

Not all eastern writers are happy about the breakup of the League family, despite the constant intra-guild bickering. Divorce ends the dream of "one big union" of writers. However, the dominant N. Y. sentiment seems to be that factionalism was keeping the League weak, preventing a dynamic expansion of membership, and draining its treasury. Pro-divorce bloc predicts a revitalized League will have the same kind of vigor typical of the organizational era, 1910-1920, when men of the stature of Theodore Roosevelt, Arthur Train, Winston Churchill, Booth Tarkington, Rex Beach, et al., were in constant attendance at meetings and "celebrated authors licked stamps" for the cause.

League has been, and is, the representative body of authors in the United States with nearly 10,000 members in the component guilds at the present moment. However, it has been calculated that there are perhaps 6,000 eligible for Authors Guild membership who do not belong. This is ascribed in part to the "diffusion of energy" forced upon the Authors Guild and the Dramatists Guild by the obsessive nagging of the broadcast wing.

Another prediction is that with the radio and TV writers in their own organization, they'll be happier. Some Leaguers foresee, when time has healed some still painful wounds, that an era of good feeling between the two separate bodies will open up.

Report From Coast

By DAVE KAUFMAN

Hollywood, March 2.

Long-discussed reorganization of radio, pix and TV writers in the Authors League of America will be finalized by May, it is predicted here by Gomer Cool, Radio Writers Guild regional v.p.

Cool said RWG national prexy had detailed the plan at a membership meet of NY's RWG, and that a preponderance of the members favor the plan. RWG eastern council is meeting to begin work details. He quoted Lawrence as saying, "there are still some minor problems, but these are being ironed out now, and we hope quickly to fulfill our desire for all writers to join forces in one organization." Once RWG in NY finalizes details, union will meet with the Television Writers Group of the League in NY to draft a final constitution, Cool said.

"Any move we make will be the harmony and agreement with the Authors League" he added.

TWG of League is also finalizing its constitutional requirements following meeting of its rep, Elihu Winer, with execs of RWG and the Screen Writers Guild. SWG's prexy, F. Hugh Herbert, said, "we can now say, for the first time, that realization of the reorganization plan is close at hand."

Commented Warren Duff, chairman of SWG's reorganization committee: "This is the achievement of a dream long deferred. The savings in time, money and effort which this union of all writers on both coasts will achieve is incalculable. The progress which will result from unified policies and combined expenses will be a great boon to writers everywhere."

IRWIN ALLEN'S OWN CO.

Sets Financing—Seeks RKO Distribution Contract

Hollywood, March 2. Irwin Allen, who checked out of an RKO production berth a fortnight ago, has formed his own indie, Windsor Productions, and has named Ernest Scamton, former Cinerama treasurer, general consultant. Financing was lined up in N. Y. over weekend.

Allen confers with RKO execs this week to discuss distribution of a pair of technicolor features to be lensed in Tushinsky anamorphic process, one to be along the documentary style of his "Sea Around Us."

Jap Theatres

Continued from page 5

smaller audiences and lower tax collections," they argued, adding that this would be followed by a rise in admissions.

It's understood that the Japanese government has proposed limitations in film imports from the dollar area and also restrictions on re-mittances for the new fiscal year starting in April. Irving Maas, MPEA exec in charge of the Far East, is currently in Tokyo negotiating with Japanese fiscal authorities.

Institution of a more stringent quota would primarily hit American films which constitute the major part of Japanese pic im-

Impact Cut 'Inevitable'

Tokyo, Feb. 23. An official spokesman for the Japanese Finance Ministry indicated last week that a reduction in the number of foreign films to be imported into Japan during the fiscal year 1954-55 was inevitable. Hikoji Egami, chief of the exchange control section of the ministry, said an examination of the deteriorating foreign currency holdings of Japan is self-explanatory for this ministry stand.

Discussing the proposed changes in the method of allocating import quotas, Egami said no decision has been made but that a considerable cut in the number of films imported would require a reexamination of the quota allocation per country, taking into consideration Japan's relations with the countries concerned. Egami added that diminishing holdings of pound sterling would certainly require a re-examination of quotas for sterling areas.

Egami said that the Finance Ministry favors a barter system with Japanese films exported earning licenses for those countries showing a favorable treatment of the domestic product. He also said the ministry would encourage flat purchase and establishment of film rental ceilings.

On the matter of lowering the remittance rate, Egami hedged, saying that it was a complicated problem related to import contracts between the nations concerned.

Flick's View

Continued from page 7

ship, it would have been different. As it is, they are forcing the kind of specifications which take away from the censor the quasi-judicial functions he now exercises. It cuts down on his discretion."

Flick explained that, with the sharpened statute now being introduced in Albany by the Board of Regents, his own approach and evaluation would be sharply limited. "When it says in black-and-white that a certain thing can't go on the screen, then it can't go on," he commented. "Before that, I might have passed it as inoffensive. But a law is a law and there are no two ways about it."

The N.Y. censor said he still believed that ultimately there would be some kind of restrictive classification in censoring. "It's got to come," he observed. "It's just a matter of timing."

An amen to his comment came last week from Jean Goldwurm, Times Film Corp. prexy, who thought putting an adult label on certain films would "afford the adults the opportunity of seeing many great films that heretofore have been banned from our screens" and which are acceptable everywhere else.

Skiatron

Continued from page 4

almost certain that one N.Y. tv station—either WPIX or WOR—will be tied in with the deal and will become known as the subscription-tv station in the city. Indications are that it'll be WPIX, which is run by the N.Y. Daily News.

500,000 Sets

Syndicate reportedly is angling for top events for N.Y. viewers willing to shell out coin for hitherto free shows. It's expected that the N.Y. operation will start off effectively with approximately 500,000 sets. Installation of the Skiatron decoder units costs between \$2.50 and \$3 with the decoders themselves coming to between \$10 and \$12.

Various manufacturers are interested in turning out the units. Wallstreeters hear that the syndicate may actually include one of these manufacturers, in which case it's assumed that the decoders would be built by the outfit in return for a slice of the stock.

None of the major pic companies are directly involved in the financial group, but there are indirect ties, with the bankrollers having interests in various film and theatre outfits. These, it's pointed out, might be very helpful in getting pix for Subscriber-Vision.

Neither Arthur Levey, Skiatron prexy, nor James Landis, its general counsel who's been in on all the discussions, would comment this week on the negotiations. It's considered more than coincidental, however, that Landis reps not only Skiatron but such showbiz biggies as George and Charles Skouras and is adviser to financial moguls like Joseph P. Kennedy. Phil Reisman, Kennedy's associate, reportedly fits into the Skiatron picture in some form or another.

Skiatron in recent months has had nibbles from several film companies, specifically Warner Bros. and 20th-Fox. It's also been approached by an exhib group headed by S. H. Fabian. However, none of these talks jelled, partly because Skiatron wasn't anxious to tie up with any one film outfit.

Station Limitation

Intriguing aspect of the Skiatron dickerings with the Wall Streeters is the uncertainty over whether or not the FCC will permit any one company to blanket the U.S. or whether it'll insist on a numerical limitation similar to the one that applies to radio and TV station ownership. Some attorneys feel that, in line with past policy, the Commission may restrict toll-TV operation by any one group to anywhere from five to seven cities. It's not clear whether, in such a case, the financial group would assign rights to someone else, or whether they'd revert to Skiatron.

Another puzzler at the moment is the part the present management will play in a revamped setup.

Subscriber-Vision, which is billed as the simplest and most economic of the toll-TV methods on the market, works like this: The station telecasts a "scrambled" signal. At the set, a decoder unit is attached. The subscriber purchases a special card for either one program or a series of shows. When the card is inserted into a slot at the decoder, the image is "unscrambled." The code can be changed at will and the system is said to be foolproof.

Skiatron has a deal with Western Union to handle the distribution of the cards and to supervise other aspects of the operation. This arrangement presumably is incorporated in any transfer of the system.

'Caine Mutiny'

Continued from page 3

come out with a profit. Distributors themselves are enjoined in the industry antitrust decree from directly forcing tilted scales.

Col's current "From Here to Eternity" is being sold throughout the country without any advance in admissions. This is the type of boxoffice epic customarily licensed by distributors at such tall terms that theatreowners pay ticket prices as a matter of alleged economic necessity. It's understood that Col has been peddling "Eternity" on an even-split basis with theatre accounts.



Cross
your
fingers!
knock
on wood!
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 Speak to the Stars' ★ 'Take a Memo to the Moon' ★ 'Love You Dearly'
 'High Hopes' ★ 'Bluebells of Broadway' ★ 'Parisian Pretties'
 'Superstition Song' ★ 'Wanna Sing Like an Angel' ★ 'Men' ★ 'Lucky Me'.

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Loew's 10-Year Profits

Continued from page 4

make a new study. He said two outfits make a cursory survey several years ago, but there "wasn't too much interest at that time." He noted that these outfits as well as several others have been invited to make new studies. "But don't assume there's oil there," he warned.

Moskowitz revealed that the company would reduce its contribution to the pension fund by 50% this year, resulting in a savings of \$2,200,000 or 20c per share. Benefits to employees as a result would be 50% less in 1954. In 1953, it was disclosed that contribution to the retirement fund was \$3,606,000, with \$35,000,000 (before taxes) being contributed over a 10-year plan. Sum paid into the fund brought beets from some stockholders who claimed it amounted to 25% of earnings. However, tally by company's accountants revealed that it was only 15%.

Moskowitz indicated that the second quarter of the current fiscal year, with four more weeks to go, would be at least as good as the first quarter. "The trend is good," he said, adding that it applied both to production and theatre operations. He said the business of the company's record division, M-G-M

executives. Main beef on this score related to the pact of veepee J. Robert Rubin, who is down for 5.1% (recently reduced from 5.4%) of the residual rights to all pictures from 1924 on. Rubin gets this coin after all costs are recouped and at the expiration of his employment contract. It terminates on Aug. 31, 1954.

Exec Recompense

Several stockholders asked for a review of executive contracts and salaries, but no action was taken on these recommendations. Friedman said it was difficult to predict future dividends. He said that although the company followed a conservative policy, it paid on several occasions out of reserves when a dividend was not earned. A stockholder noted that the company had never failed to pay a divvy, although at times it was not as much as expected. Although stock is currently selling at about \$14, it was noted that the book value was \$26.63. This led a stockholder to remark: "Maybe we can find another Howard Hughes to buy it up at that price." In an effort to halt complaints about divvy payments, Friedman said: "I paid \$31.50 per share for the last 2,000-block I bought."

Questions on individual pictures related to "Quo Vadis" and "Gone With the Wind." Moskowitz revealed the cost of "Vadis" was being written off in proportion to income. "We are trying to spot the release dates so that they'll be beneficial to the company." The company's investment (still to be amortized) in "Vadis," he said, was \$3,600,000 as of Jan. 21. "It'll be a success," he stressed.

Concerning GWTW, he said he could not predict what it would gross in its upcoming rerelease. He noted that it had brought in \$37,000,000 worldwide so far.

The entire board of directors was reelected. Following the meeting, the board met and reelected all officers. Directors present at the meeting were Friedman, Moskowitz, Vogel, Rubin, Eugene W. Leake, William A. Parker, F. Joseph Hollmann and G. Rowland Collins. Absent were Schenck, William F. Rodgers, and George A. Brownell. A total of 81.1% or 4,175,000 of the 5,142,615 outstanding shares were present in person or by proxy.

Salt of The Earth

Continued from page 4

financed. Trouble started even while the crew was locationing at Silver City, N.M.

International Alliance of Theatrical and Stage Employees has told its members to get in touch with the homeoffice before handling the film. Privately, the IA is said to have been much more definite in indicating its displeasure over the picture and in hinting that its projectionists may not elect to handle it.

Projectionist local is standing by, awaiting instruction from IA president Richard F. Walsh on how to proceed in the matter. IA is concerned lest its position lay it open to a restraint-of-trade action from the "Salt" producers.

Latest indications are the IA will service the pic in any union house. If Biberman rents a showcase on a four-wall basis, he could conceivably do without IA projectionists.

"Salt" also has had a hassle with the Assn. of Theatrical Press Agents and Managers. Union's position is that, if "Salt" goes as a roadshow, its members must be employed. On the other hand, there are indications that some members of the group have already indicated they don't want to have anything to do with "Salt" because of its alleged Red line.

Film, which Biberman has screened privately on several occasions, tells of a strike of Mexican mine workers and management's attempt to break it. Opinion on it is divided, with some who've seen it calling it "Red" and other citing it as a fine picture. Majority holds that it's a union propaganda film, but that it isn't an expression of the party line. IA and others don't want to have anything to do with it, partly because Biberman and Paul Jarrico are mixed up in the picture.

The Antitrust Headache

Loew's was being besieged by an increasing number of antitrust damage suits, stockholders were told.

A total of 213 suits brought by exhibitors is now pending against Loew's and other film companies.

Bill Rodgers

Continued from page 5

number with whom Rodgers has had a long-time and friendly business relationship. He quipped it was the first such session for which he, and not M-G, was picking up the tab. And as he undertook to read prepared comments concerning his future, Rodgers expressed the aside thought that "this is my first statement in years which hasn't been edited by a lawyer."

Rodgers regarded as a "nice gesture" Loew's proposal of a continued board seat. "And I appreciate the confidence shown by the stockholders," he added. "Yet," he continued, "I am fearful that whichever way I turn in the picture business I would be bound to compete" with Loew's.

Rodgers, who came to N. Y. Monday from his Hollywood, Fla., winter residence, said he will return south tomorrow (Thurs.) and will be back in N. Y. next month to get underway with his new business endeavors. He stressed that while at Loew's he "made no deals of any character or nature."

He disclosed he'll open offices in Rockefeller Center and his services will be available to various industry elements. Perhaps, he said, he might represent indie producers in negotiation of distribution deals or might take on special distribution assignments on a non-exclusive basis. He added that he's "interested" in a tentative proposal put to him by an unidentified group of exhibitors (not Allied States) who are interested in engaging in production. But Rodgers added that nothing definite has developed in this respect so far. (Century Theatres' Fred J. Schwartz is under way with a film-making project.)

Rodgers, avoiding mention of specific individuals and companies, also related that a circuit "of some size" had offered him the board chairmanship. He said he declined this post but might take on the job of consultant for the same chain.

He said further that he's "personally interested in a production but this does not mean I would be a producer; I know nothing about actual production." He has some thoughts about writing, too, that is, putting into book form his experiences over the years and expressing his views "editorially on current conditions and trade practices."

In any event, Rodgers intends to remain on the picture business scene, attending national exhib conventions and visiting the Coast a couple of times a year, as part of, or in addition to, whatever new associations he enters.

Par's Answer

Continued from page 5

Furthermore, such a plan should not make it mandatory for the exhibitor to invest large sums of money in new equipment."

Re that last point, exhibitor complaints over the expense of the stereophonic sound feature of C-Scope have been heard in heavy volume in recent months.

The Par system, now known as Vistavision, entails use of a double-frame negative horizontally fed into the camera. The photographed images thus are on an area two and one-half times the regular 35m frame. The large negative then is compressed to a standard 35m frame for release.

Balaban claims these results: "This process eliminates grain and fuzziness and provides an overwhelming picture with complete definition of focus and the finest quality picture it is possible to obtain. In addition, the Vistavision camera permits the use of lenses in photographing with an angle varying from 9 up to 75 degrees and still permits the photographing of scenes without distortion due to the excess ratio of width to height."

Chief exec said Par always has maintained that "height" is equally as important as "width." The

company, he said, recommends that exhibs install the tallest and widest screen their theatres will permit. In this way they'll be enabled to play pix of any size and ratio.

The system includes sound extras but these are optional, Balaban stressed. If the exhib decides to install auxiliary sound equipment, Balaban suggests "dimensional" sound. This, he said, produces results which are approximately the same as stereosound but it is simpler and less costly.

Dimensional sound is from a single track on a positive print. Use of the sound will require installation of a sound control unit in the projection booth at a cost of around \$1,500. The system sends the audio to three horns, one each at the left, center and right of the screen. This equipment will cost the exhib—if he doesn't have the horns already—an additional \$2,000.

Starting with "White Christmas," prints of Par pix will have the directional sound control on the sound track. However, these same prints can play in any theatre in the normal way as well.

Balaban discussed projection lenses and flexibility in screen presentation. Expanding prisms, such as via the Tushinsky lenses, he said, will allow the exhib to present any "squeeze" print ranging in ratio from 1:33-to-1 up to 3-to-1.

The exec added: "With this lens the exhibitor can also present any standard print by the simple method of setting the expanding lens to a 1 to 1 ratio and then using apertures to determine the aspect ratio of height to width for the standard picture he wished to present on the screen."

"By a process of optical printing, it is possible to take a picture that has been photographed with a normal lens and develop squeeze prints. It is Paramount's plan to have its pictures available to the exhibitor both in the normal print and the squeeze print, leaving the decision to the exhibitor as to whether he will present the picture on the normal or squeezed print."

Par is "ready" to present its process in comparative tests with any other system, Balaban stated. He said demonstrations will be held for exhibs in key cities in the U.S. and abroad. He neglected to say when.

Par has no financial interest in any way with the manufacturing or royalty aspects of the Vistavision process, Balaban concluded. Earlier in his statement, the prez said it will be made available to all producers.

Europe's Shortage

Continued from page 3

countries less enthusiastic than Catholic areas.

Regarding U's own CinemaScope productions, of which there are two currently in the editing stages, Americo Aboaf, U foreign sales copper, who sat in on the interview, said the U policy was one of "wait-and-see." He said a definite policy hadn't been worked out, but it was indicated that U would be flexible in meeting the demands of all exhibitors. "We will give exhibitors pictures in the manner best suited for them and for us," he stated.

Cohn reported that the 20th-Fox all-CinemaScope policy has begun to create a vacuum in Europe and that U is one of the distributors reaping some benefits from the shortage. However, he observed, this situation is compensated for in part by the fact that "The Robe" is tying up key houses with long runs, thus making them unavailable for U dates.

Despite difficulties, and the increasing trend on the part of European governments to up dubbing fees in an attempt to protect and favor local product, Cohn declared that 1954 was shaping up as U's third record year in a row in the foreign market. He said U's first quarter of the '54 fiscal year was ahead by "a good percentage" over the same period in 1953, and that the upbeat trend was likely to continue.

Regarding expenses abroad, the U exec held a campaign was under way to control them "and we are holding the line." Various costs beyond U's control, such as taxes and salaries, are of course going up.

Exhib's Coin

Continued from page 3

establishment of his own distribution setup for these and possibly also outside films.

Exhib attempts to get a foot into the production door are nothing new in the business, but in recent years they haven't worked out too well. Latest attempt to get exhibs to put up coin ended in failure when the National Exhibitors Finance Corp. was unable to get off the ground.

Schwartz was part of a group of exhibs who helped finance Lester Cowan's "Main Street to Broadway." Plo turned out a disappointment. Now he has apparently decided to go it alone on the theory that "too many cooks spoil the broth."

Exhibs' interest in production is double-fold. On the one hand, they feel that investment in films is still a good gamble. On the other, they see it as an insurance against a product shortage created by the sharp decline in production at the major lots. Latter themselves have been offering financing to the indies, with the use of studio facilities thrown in for good measure.

Complaint has been that the indies are too intent on pushing out pix fast and on concentrating more on exploitation values than artistic merit. It's felt, however, that the indies have just started to recognize their opportunities and that it'll take them a while to get going. A great many of the majors' former contractees, left stranded by the production slack, have gone into indie operation and are only beginning to find their bearing as free agents, it's said.

MGM Sacks 300

Continued from page 3

their boast is." The British company, they add, appears to have no control whatsoever over its own life or death.

Arguing that a stable British industry cannot possibly be built up under such conditions, the union points to the dangers in decisions being taken thousands of miles away, which leaves the British company, the government and trade unions without an opportunity of exerting any influence on those responsible for the decisions.

The union statement concludes with the comment that they are very concerned "at still one more development in the increasing casualness and complete lack of stabilization which the company's decision implies."

Ben Goetz Visits U. S.

Ben Goetz, head of M-G British studios, which last week fired over 300 employees because the company's production program had come to an end, planned to New York Sunday (28) to discuss a future film lineup.

After a short stopover in New York, Goetz is expected to head straight for the Coast, where he will have confabs with M-G studio execs at Culver City. Talks will be immediately concerned with the filming of "Digby," which is expected to start rolling in June, but long term plans will also be considered. Goetz expects to return to London within about one month.

Republic Waits

Continued from page 13

ditional television production. Company's laboratory facilities both in Hollywood and New York were expanded to meet increasing volume of tv and 16m business. In addition, Hollywood Television Service, Inc., a subsid which distributes and licenses pix to tv, likewise is expanding. Another production subsid is mapping four series of films for tv.

But although Republic's gross income for the 53-week fiscal year ended Oct. 31, 1953, climbed to \$37,265,034 as against \$33,085,510 for the previous fiscal stretch, net income declined about 10% according to the report. Operations of the firm and its subsidiaries in the 12-month '52-'53 period resulted in consolidated net profit of \$679,217. Figure for the comparable '51-'52 year was \$759,603.



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Clips From Film Row

CHICAGO

Liberty Theatre case in Michigan City, Ind., postponed in Civil Federal District Court until March 22.

"Riot in Cell Block 11" set for March 24 at Roosevelt.

James Jovan, head of Globe Film Co., took over distribution of "Blonde Pickup" for midwest and eastern territories.

Mrs. Dave Wallerstein honored last week by National Conference of Christians and Jews for playing a leading role in developing an interracial policy at Franklin Parker School.

"Genevieve" previewed to press and trade last Thursday (25) at Esquire Theatre.

Charles Cottle, West Side manager for B&K, in Illinois Masonic Hospital for minor surgery.

Frank Anderson, Essaness drive-in manager, returned from Florida to open new season.

LOS ANGELES

Carl J. Ross bought the Chicago franchise of Ideal Pictures Corp., national distributor of 16m films.

"Night People" to get a dual world preem at Romy in N.Y. and Orpheum in Omaha March 11. Omaha opening will tie in with the centennial celebration of Nebraska, Darryl F. Zanuck's home state.

MINNEAPOLIS

"The Robe" in 17th week at St. Paul World.

Another Twin Cities indie nabe, the St. Paul Grandview, installed new widescreen.

"The Robe" into its fifth Minneapolis indie nabe house, the Parkway, while "How to Marry a Millionaire," second C'Scoper, released, follows it into four others.

Ed Lovellette, Columbia North Dakota salesman, seriously ill in Minot, N.D. hospital, having been stricken while covering territory.

"Glenn Miller Story," which hit \$7,000 on opening Sunday at Radio City here, huge for this city, is doing phenomenal biz all down the line in this territory. It has held over in St. Paul, Duluth and Eau Claire, its initial stands, as well as here.

"The Command" has distinction of being first C'Scoper to run only

a week downtown here, at RKO-Orpheum. Couldn't be moved over to other RKO first-run here, because latter, although equipped with new widescreen is sans stereo sound.

Lester Isaacs of Stanley Warner here to negotiate contract with projectionists' union for Cinerama, scheduled for local Century Theatre.

"Sadie Thompson," which was a 3-D for local loop first-run, playing nabe houses 2-D.

ST. LOUIS

C. C. Crooks shuttered his Family Theatre in Quincy, Ill., for indefinite period.

Illness forced Mrs. Mary Pasakacua to close her Rockne, 400-seater in Palmyra, Ill., for indefinite period.

As a protest against failure of Congress to repeal the amusement tax, Roscoe A. Cook shuttered his Shelby in Shelbyville, Ill.

The Neoga in Neoga, Ill., closed until further notice by Lowal Ragan.

Herbert Jeans lighted his ozoner near Columbia, Mo.

The Royal, Royalton, Ill., dark for eight months, relighted by A. D. Lukehart.

The Orpheum, a 1,200-seater in Quincy, Ill., former Publix-Great States house, taken over by Perry Hoefler as part divorcee program. Publix will continue to operate the Washington, a 1,493-seater in same town.

PHILADELPHIA

Jesse J. Shields was unanimous choice for president of Local 307-A, Negro motion picture projectionists union.

Bill Brooker, who has been doing Cinerama publicity in this area, left the company March 1.

Allied of Eastern Pennsylvania skedded 16th annual meeting for March 9 at Broadwood Hotel for discussions on product shortage and CinemaScope plus annual election of officers.

Schuyler Beattie, brother of George Beattie, William Goldman Theatres' exec, succeeding Elmer Hirth in circuit's booking division.

Mrs. Sidney Samuelson, wife of proxy and general manager of Allied of Eastern Pennsylvania, in

Abington (Pa.) Hospital, with a heart condition.

John Schaefer, formerly with Nelson Wax's Boxoffice Pictures, now an independent distributor.

Plan of William Goldman, indie circuit owner, to build \$750,000 museum to house collection of ancient vehicles, nixed by his Villanova, Pa., neighbors.

KANSAS CITY

Bagdad Theatre reopened Feb. 20 after long dark period and closed Sunday (21) after fire broke out in basement. House will be closed again for necessary repairs and then reopened.

Fox Midwest reopened its downtown Esquire to handle moveover of "Glenn Miller Story" from circuit's four day-date first-runs here. House is being handled by Roy Hill, manager of the Tower next door.

Dickinson Circuit made an unusual move when it changed the price policy in the middle of "Julius Caesar" run at its arty Kimo. Film played its first six weeks with reserved seat policy and \$1.80 top. On Feb. 26, house switched to all seats at \$1.24 policy.

PITTSBURGH

Jerry Wechsler, until recently WB exchange manager here, has gone with Universal as special sales rep for J. Arthur Rank pictures in the south and southwest; replaced here by Bill Twig, from Warners' Boston office.

Zoel Silverman resigned from the 20th-Fox booking department to return to Pittsburgh U. and finish his studies. He is the son of Dave Silverman, who manages local RKO branch.

Newlyformed Super 40 Amus. Co., headed by Joseph Fecheck, building a 600-car ozoner near Brownsville; will be managed by Andrew Benya, who has been managing a theatre in Connellsville, Pa.

PORTLAND, ORE.

Nearly all houses here have gone back to regular admission scales.

Paramount installed CinemaScope and stereophonic sound equipment this week.

Credit Marty Foster, Guild manager, with smash promotion on "Julius Caesar," pic paying off biggest in country for like situation. Jesse Jones, general manager for Keith Petzold, now doing buying for all five houses.

Briefs From the Lots

Hollywood, March 2.

Metro assigned Richard Thorpe to direct "Athena," to be produced by Joe Pasternak, with Jane Powell and Vera-Ellen starring. . . Carlos Thompson signed a new Metro contract, with "The Last Time I Saw Paris" as his next picture. . . Columbia borrowed Brian Keith from Paramount for a top role in Bryan Foy's "Those Reported Missing." . . Robert Bray drew a featured role in "Francis Joins the WACS" at U.I. . . Bobby Sallis signed for a moppet role in "A Star Is Born" at Warners. . . Louis Calhern will play Jane Powell's grandfather in Metro's "Athena." . . Geoffrey Homes doing the screenplay for "The Fabulous Land," to be produced by Dudley Pictures Corp.

Warners signed Henry Fonda to repeat his stage role in the film version of "Mr. Roberts," which Leland Hayward will produce with John Ford directing. . . Metro is readying "Robin Hood" as a tune-film with Jack Cummings producing and Howard Keel in the title role. . . Romulus Productions signed Angela Lansbury as femme lead in "Carrington, V. C.," to be filmed in England. . . Gilbert Fallman joined the "Bengal Rifles" cast at U.I. . . Metro assigned Steve Forest to a featured role in "Many Rivers to Cross," co-starring Robert Taylor and Eleanor Parker. . . Frankie Laine signed for his fifth Columbia tune-film, still untitled, to be produced by Jonie Taps. . . New tag on Columbia's "The Killer Wore a Badge" is "322 French Street."

Eva Gabor joined the cast of "The Last Time I Saw Paris" at Metro. . . Gene Evans signed for a top role in U.I.'s "Shadow Valley."

David E. Rose conferring with Harry Cohn about a male star to team with Deborah Kerr in "The End of the Affair" in England. . . James Anderson snagged a role in "Those Reported Missing" at Columbia. . . Frank Lloyd's second production at Republic will be "The Alamo," slated for filming on location in Texas. . . British director Ronald Neame, signed by Metro to meg "Highland Fling," starring Spencer Tracy, in Scotland. . . UI signed Cliffie Stone and his TV musicians and vocalists for a musical featurette to be produced by Will Cowan. . . Ben Schwab will produce "The Bowery Boys Meet the Monsters," starring Leo Gorcey and Huntz Hall at Allied Artists.

Julian Blaustein's producer option picked up for another year by 20th-Fox. . . Henry Hathaway will direct "The Racer" for 20th-Fox in Italy, with Kirk Douglas penciled in as star. . . Richard Simmons signed for top role in the Republic serial, "The Man with the Steel Whip." . . Edward Bernds will direct "The Bowery Boys Meet the Monsters" for producer Ben Schwab at Allied Artists. . . Russ Tamblyn drew a featured role in Metro's "Many Rivers to Cross." . . Republic renewed director R. G. Springsteen for another year. . . Maureen O'Hara assigned to star in U.I.'s "Lady Godiva of Coventry," with Robert Arthur producing. . . UI assigned Allison Hayes to a role in "Francis Joins the WACS." . . Josef Shafert reading his indie, "The Bandit," for spring production in Mexico.

Romulus Films signed David Niven for title role in "Carrington, V. C.," starting June 1 in London. . . Director William Dieterle and crew left for Egypt to shoot back-grounds for Columbia's "Joseph and His Brothers." . . Casey Adams will play a police lieutenant in U.I.'s "The Tight Squeeze." . . Excelsior Pictures signed Mickey Knox to star in "The Garden of Eden," starting next week in Florida. . . Forrest Tucker will be male lead opposite Vera Ralston in "Spanish Lady," to be produced by Republic in Europe. . . William Castle will direct Sam Katzman's "Bat Masterson, Bad Man," at Columbia. . . Aaron Rosenberg draws production reins on "The Goddess" at U.I.

Valentine Davis will direct as well as script "The Goddess" for U.I. . . Miklos Rozsa doing the score for Metro's "Crest of the Wave." . . Zasu Pitts will portray an Army nurse in U.I.'s "Francis Joins the WACS." . . Hal Wallis signed Burt Lancaster to star in "Rose Tattoo," starting in June. . . David Niven bought screen rights to "Dollar Bottom," for production in England next year. . . Dr. Sergei Bertensson signed as dialog and technical director for "Broken Lance" at 20th-Fox. . . Jeff Richards will play Eleanor Parker's brother in "Many Rivers to Cross" at Metro. . . Ted Richmond

assigned to produce "Dolly Hessian," starring Jeanne Crain at U.I. . . William Alland will produce a sequel to U.I.'s "Creature from the Black Lagoon."

Wayne Morris signed to star in "Operation North Star," to be produced by Grand National in England. . . Scott R. Dunlap will produce Allied Artists' "Home From the Sea," starring Neville Brand. . . Filmmakers "The Bigamist" drew a "B" rating from the National Legion of Decency. . . Eddie rating was handed "Lure of the Sin," made in Italy. . . Lynn Bari plays a major in "Francis Joins the WACS." . . Technicolor laid off 380 employees because of a slump in print orders. . . Frank Lovejoy and Barry Sullivan joined James Stewart and June Allyson in Paramount's "Strategic Air Command." . . Mark Hanna drew a featured role in U.I.'s "Bengal Rifles."

Hal Wallis signed Billy Curtis to play a midget clown in "The Big Top." . . Capt. Richard J. Stal-maker plays a Marine captain in Warners' "Battle Cry." . . Gregor Mendjian does a sword dance in "Brigadoon" at Metro. . . Jerry Fairbanks producing a feature, "Project Sauer," based on flying saucer material gathered from Government files. . . Sam Katzman bought "Bugle's Wake," a novel by Curt Brandon, as a starer for George Montgomery at Columbia. . . Clarence Eurlist signed a producer contract with G-L Productions. . . Van Johnson will play one of the top roles in Metro's "The Last Time I Saw Paris." . . Next indie production by Hugo Haas will be "Tumult," with a Hollywood background. . . Bernard Smith joined Edward Small Productions as associate producer.

Variety Club Barkings

Bob Huff Named in Omaha

J. Robert Huff, veepee of the Ballantyne Theatre Equipment Co., was elected Chief Barker of Variety Club here. Other named are Max Rosenblatt, first assistant; I. M. Weiner, second assistant; Izadora Sokolow, dough boy, and William Barker, property master. Elected crew members were William Miskell, Fred Feifar, Patrick Halloran, Donald Hammon, Virgil Sharpe and Joseph Jacobs.

Albany Relects Perlmutter

Jules Perlmutter, head of Perlmutter Theatres, reelected Chief Barker of Albany Variety Club. The independent exhib leader is the first man in this tent's history to serve two consecutive terms as Barker.

Other officers chosen were Lewis A. Sumburg, counsel and for Albany TOA, first assistant Barker; Sylvan Leff, upstate rep for Real-art, second assistant Barker; Aaron Winig, property master; Frank Carroll, Metro office manager, chief doughguy.

Ill. Tent Aids Crippled Kids

Variety Club of Illinois, by special arrangement with the Chicago Heart Assn., is turning over all its collections in the current Heart Assn. drive to La Rabida Sanitarium for Crippled Children. Traditionally this tent has been supporting the La Rabida charity almost exclusively, and last year turned over \$80,000 to the sanitarium. Heart club collections are being made by film houses jointly with the remainder of the amusement industry.

New York Theatres

RADIO CITY MUSIC HALL

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Because they cannot hear, these people give the impression that they are dull and backward...many lose their friends...lose their jobs...even jeopardize their lives and the lives of others because while driving autos and crossing streets they miss the warning sounds and signals that guide us safely through everyday life.

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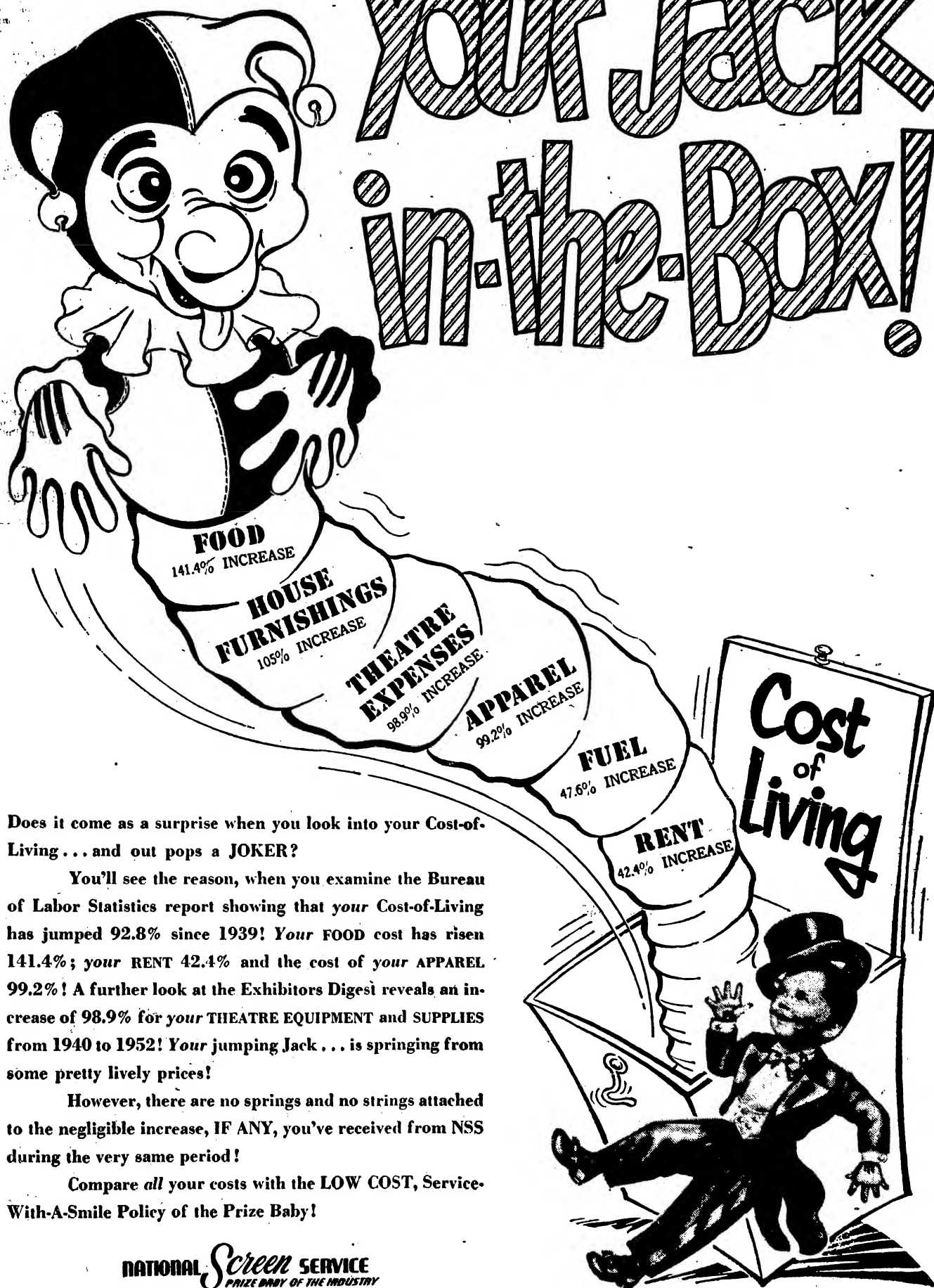
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NATIONAL *Screen* **SERVICE**
PRIZE BABY OF THE INDUSTRY

Caesar's 10-Year NBC Deal in Coca Split; Going Into Colgate TV Hour?

Sid Caesar has been signed to a 10-year exclusive deal by NBC-TV following the breakup of the Caesar-Imogene Coca-Max Liebman "Show of Shows" triumvirate. Miss Coca has been pacted to a five-year deal giving the network an exclusivity on her services. Max Liebman is currently negotiating for a new network contract in which his Liebman Productions (including "Show of Shows") will be partly-owned by NBC.

What was recognized "unofficially" several weeks back—that Caesar, Liebman and Miss Coca would go their own and separate ways next fall—became official during the past week, with all parties concerned shaking hands with NBC execs in reestablishing their future stakes in the network.

While Caesar has been re-signed to his longterm contract in a deal which, it's reported, will enable him to cushion his income and bonuses, just where and how he'll fit into the web's programming picture next season is still to be worked out.

If Colgate again throws in its lot with the Sunday night 8 to 9 hour, it's considered possible that Caesar may go in as the major attraction, rotating with other personalities. If there's no Colgate in Caesar's future, he may wind up with either an hour or 30-minute show.

It's a certainty that a new Liebman production will go into Saturday night, using new stars (there's been some mention of George Gobel as one of the candidates), but whether it'll be 60 minutes or the present 90 minutes is still to be resolved. If the new Liebman show-case is reduced to an hour, there's a strong possibility that "Hit Parade" will be moved up from its present 10:30 to 10 o'clock. Miss Coca gets her own 30-minute show. Ed Beloin has been scripting a test format.

Longines' CBS \$3,000,000 Deal

Longines-Wittnauer Watches has pulled all its other radio business to throw in its lot with CBS in a deal that will bring \$5,000,000 in billings to the web by the end of next year. Axed from the time-piecer's skeds are the Westinghouse stations and NBC's o&o. Under the firm pact, Longines will eventually come in for seven-day exposure. The Sunday 2-2:30 p.m. "Symphonette" will add three airings, a Saturday half hour at 5:30, starting March 6, and Wednesday and Saturday quarters at 7:30, effective March 10. Due in September are two more quarters.

Outfit's other program is the Tuesday and Thursday 7:30-45 "Choraliers," all-male group bated by Eugene Lowell. "Symph" is conducted by Misha Piatroff and has also been in the web's corner since that year, with Alan Cartoun the producer-director of the shows (he's also reiner of watch company's three-a-week nighttime "Chronoscope" on CBS-TV).

The \$3,000,000 coup is reportedly the biggest bundle of radio network time bought by a watch firm and comes via Longines' ad agency, Victor Bennett.

EMBASSY POST FOR PATRICK CAMPBELL

Washington, March 2. Patrick Campbell, ex-vice president of the Don Lee-Mutual web on the west coast, has been appointed radio and television officer at the American Embassy in London, by Theodor C. Streibert, director of the U. S. Information Agency. His job will be to develop an increased use of radio, and especially television, in the overseas information program.

Campbell, who will leave New York in the near future to take over his post, pioneered in motion pictures, radio and television. In his early years, he managed some of the top names in show biz, in cluding Mary Pickford, Douglas Fairbanks Sr., the Lunts and Helen Hayes.

Color TV Schedule

NBC-TV
Bride and Groom—March 5, 12 noon.
Ding Dong School—March 8-9, 10 a.m.
Opera ("Taming of the Shrew")—March 13, 4 p.m.
Name That Tune—March 15, 9 p.m.
On Your Account—March 19, 4:30 p.m.
3 Steps to H a ven—March 22-23, 10:45 a.m.
Eddie Fisher—March 31, 7:30 p.m.
CBS-TV
New Revue—March 5, 9:30 p.m.

ABC's 'Lucky 7' Faces 250G Rap

Suit for \$250,000 was slapped against ABC-TV and its "Lucky Seven Contest" being staged on WABC-TV, its New York flagship, by Isabel Manning-Hewson, who claims that the use of the terms "Lucky Seven Contest" and "Lucky Seven Time" are identical with those used some time ago on her radio show, "Land of the Lost." Miss Hawson claims the network's use of the phrases has hurt her chances of selling the show as a tv entry, and charges unfair competition and unfair trade practices.

Radio show, a juve-slanted property, featured a "Lucky Seven Contest" and "Lucky Seven Time," with the phrases referring to the seven weekly winners of her write-in contest. Show ran four and one-half years, first on ABC, then on Mutual, and again on ABC. Miss Hewson claims that ABC is using the phrases with full knowledge that they were a distinctive feature of her property. She alleges that ABC's use of the terms has cost her one tv client already. Show went off radio some three years ago. Was the subject of three Paramount cartoons, and Miss Hewson has been trying to package it since for video.

ABC's contest, which is awarding \$75,000 in cash prizes to telephone and mail contestants, represents an attempt to up WABC-TV's ratings and fix audience identification with Channel 7 in N. Y., the web's outlet. It's estimated that the entire cost of the contest totals \$300,000. Miss Hewson's suit was filed in N. Y. federal district court by law firm of Warner & Birdsall.

INDICT FULTON LEWIS ON LIBEL CHARGES

Leonardtown, Md., March 2. Fulton Lewis, Jr., radio commentator and columnist, was indicted here by a grand jury on charges of libeling a state senator and two county magistrates. Lewis has repeatedly alleged over the air, in letters to local papers, and in a letter to Gov. Theodore McKeldin that minors have been allowed to play slot machines and to buy liquor in St. Mary's county where he resides. In a series of broadcasts last August, he charged St. Mary's tavern keepers do not bother to check the ages of their patrons and that the county political machine connived to flout Maryland's liquor laws. He also has attacked county school conditions and unlicensed gambling.

After the indictment, Lewis released a statement calling the charges against him "completely unfounded" and "the product of retaliation by the political gang which I exposed." The case will come before the circuit court during the March term.

Don Mann to WOKY-TV

Milwaukee, March 2. Don Mann has been hired as director of television for UHFer WOKY-TV, prexy Jerry Bartell announced last week. Mann has been an account exec at WBBM-TV, Chicago, and prior to that had been general manager of WKNK, Muskegon, Mich.

Gene & Glenn Reunite

Cleveland, March 2.

After 12 years' separation Gene and Glenn are reopening their series, this time over Mutual through WHK.

The pair, Gene Carroll and Glenn Rowell, once starred in Northeastern Ohio radio offices in their WTAM program of 20 years ago. They subsequently left Cleveland for other points, breaking up 12 years ago at Hartford. Series will be carried by at least 100 stations.

CBS-TV Prepping Jack Carter Show

Ezra Stone has checked into his own office at CBS-TV and is currently involved in preparing a half-hour situation comedy series for Jack Carter. Stone, who originally was slated to direct the "Life With Father" tv series for the network (when it was initially blueprinted as a New York-originating program), will take over both the director and producer assignment on the Carter show, which will be based on an idea by exec producer Marlo Lewis. CBS, in fact, envisions a two-way career for Carter and is also mulling a separate 30-minute weekly radio show for the comic, who had previously been identified with NBC-TV when he headed up an hour Saturday night revue several seasons back.

Emerson's 'Tint TV To-Let' Viewed As Pushing Sale Of Black-and-White Sets

Benjamin Abrams caught the competition a bit unawares with his statement in New York on Monday (1) that Emerson Radio & Phonograph Corp., of which he's prexy, would rent and not sell the first tv color sets that come off the line. While Abrams said it was his belief the public wouldn't go for tint sets because of the high costs, including service fees, there was no word on how far Emerson had got into color receiver production. One large manufacturer said the rental plan was not practical, but some others viewed the novel renting idea as running interference for hyped sale of monochrome receivers, the big bone of contention in all the ballyhoo on the "Rainbow Era."

Abrams gave no details on the cost of rental service by the month but said the plan would be made known by March 15 via Emerson distributors.

Meantime, all the major manufacturers are going ahead with the production of color sets, though not discounting the potential value of a rental gimmick in the early stages of tinted tv.

FIBERGLAS EXITING 'GODFREY DIGEST'

Owens-Corning Fiberglas is reported shaking loose from "Arthur Godfrey Digest" on CBS Radio. Owens backs the first half hour of the Friday 8:30 to 9:30 p.m. show taped and edited from Godfrey's other stanzas. Axing would be after the April 9 session, which will leave only Bristol-Myers picking up the tab—the quarter from 9 o'clock since the last 15 minutes are unsold.

Web is pushing to fill the Fiberglass gap.

Rating the Minds

CBS Radio's N.Y. Philharmonic-Symphony and NBC Radio's "Tony Martin Time" are in the same "mental" bracket, according to Nielsen's latest service giving a breakdown of audiences by educational level. The rating outfit tabulates listeners' average years of schooling beyond the grade level, but arrives at the score by taking the highest educated adult in the family.

The symph and the singer both drew a score of 4.7 years. These were closely followed by Johnny Mercer, with 4.6, and "World Music Festivals" with 4.5, both being CBS stanzas.

'54-'55 Workshop 'In the Bag'

The TV-Radio Workshop of the Ford Foundation is "in the bag" for the 1954-55 season, with the board of directors of the Foundation coming through with a new appropriation for next season. For a week following the board meeting there was considerable conjecture as to the fate of the Workshop, with one tipping the board decision, but over the weekend H. Rowan Gaither Jr., Foundation prexy, set minds at rest.

CBS-TV, which has high hopes of grabbing off the Workshop's "Omnibus" as its own production next fall if tv-radio-director Robert Saudek moves in other directions, was all set to bring Saudek into the Columbia operation, by virtue of the standout job he did on "Omnibus," in the event that the Workshop was bypassed by the Foundation.

If CBS takes over "Omnibus," as appears likely, it will probably be cut down to a 60-minute Sunday afternoon production, in place of the present 90-minute stanza. Just what Saudek has in mind in terms of the Workshop for '54-'55 is still undecided. Should "Omnibus" be released to CBS, and "Excursion," NBC's half-hour junior counterpart of "Omnibus," be dropped, Saudek may appropriate a sizable chunk of the coin into scholarships and/or acquiring a tv experimental station. Or he may move in other unspecified directions.

Beville Sees 180 Stations Equipped For Tint, 100,000 Sets by End of '54

Lucille on Ball

Lucille Ball, speaking at the National Television Film Council luncheon in her honor last week, said she's oftentimes confused; she gives credit to CBS for what sponsor Philip Morris has done and thanks the Biow agency for what Metro has done.

"And I'm the girl," she added, "who walked up to William S. Paley to congratulate him on the wonderful acoustics at Radio City Music Hall."

Arthur Murray's Situation Comedy

If Arthur Murray can expand his "Party" tv show from its present 15-minute format to a half-hour and find a more suitable time segment, his brace of sponsors—Associated Products and Consolidated Royal Chemical—wouldn't mind going along with it. Murray is exiting his Monday night once-a-week quarter-hour 7:30 berth on NBC-TV, having limited sponsorship to a 13-week ride.

When and if the Murray show returns to the air, it'll be in revised format, with a situation comedy motif backgrounding the dancing. He's conferring with Nat Hiken on preparing a script. Hiken did last Monday's (1) show on which Martha Raye guested.

KQV'S \$700,000 'TV CITY' FOR PITT

Pittsburgh, March 2. Allegheny Broadcasting Co., which owns radio station KQV, has revealed plans to build a \$700,000 "Television City" in nearby McKeesport, about 20 miles from downtown Pittsburgh. If its quest for television channel 4 is successful. This came out when Allegheny outfit filed a revised application for the channel, which the FCC has allocated to Irwin, Pa., neighboring McKeesport. Hearings are expected to start late this spring; other applicants for 4 are WCAE, Hearst owned-and-operated, and WJAS, indie-owned by Hugh J. Brennen.

According to Gunnar O. Wig, executive veep of KQV, coverage of Channel 4, despite being located in Irwin, would be comparable to that of any VHF station allocated to the Pittsburgh district. Originally Pittsburgh had been assigned only three VHFers, including the educational channel, which expects to begin telecasting in a few weeks. After protests, another was fixed but on account of geographical locations had to be located outside Pittsburgh proper, thus its assignment to Irwin.

More 'Three Plan' Biz

Carter's Pills has latched on to NBC's "Three Plan" and started Monday (1) on "Second Chance" in a four-week placement. Other shows are "Fibber McGee & Molly" and "Pays To Be Married."

About 180 stations will be equipped for colorvision by the end of this year, when 100,000 tin-tel sets will have been produced, and there should be 10,000,000 color receivers in circulation within five years, according to Hugh M. Beville Jr., NBC's director of research and planning. Beville was one of three of the web's executives formed into a panel on the rainbow medium at a luncheon of the American Marketing Assn. held last week (25) at the Roosevelt Hotel, N. Y. The others were Barry Wood, exec producer in charge of color coordination, and Robert Shelby, director of color television systems development. The quiz session was chaired by AMA v.p. Don Armstrong, of McCann-Erickson, who pitched a series of questions at the trio from notes prepared in advance.

Beville said that of the 180 stations shaping, 100 of them would be NBC affiliates (currently 21 on the NBC lists are equipped to retransmit a full-value color signal). He guessed there were no more than about 500 color sets in use today. But black and white is still a going force, with the sale of such sets for the first six weeks of this year ahead of the corresponding period of '53, Beville relating part of this gain to new tv areas and new models, plus sharp decrease in prices. His estimate of b&w production for the year was 5,000,000 sets.

Wood gave a rundown of the web's color exposures, noted the great strides in tinted commercials as well as production and declared that even such "colorless" products as tires, silverware and jewelry are considerably hyped in values when given the hue treatment. He declared that the color corps has been sitting in with 27 ad agencies on solving problems, with some 150 products exposed

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Two by Mansfield On CBS-TV Agenda

Two new shows are in the Irving Mansfield blueprint stage as potential CBS-TV productions. One involves the return of Sam Levenson with his own half-hour show built around story-tellers.

Other show will be a half-hour situation comedy, called "The Girl From Milwaukee," with the star of the show still to be selected.

Mansfield will cut kine auditions of the show within the next couple of weeks. His "This Is Show Business" exits the Tuesday night at 9 period at the end of March.

HELEN DEUTSCH PACTED TO PEN NBC-TV OPERA

Hollywood, March 2. Screen writer Helen Deutch has been inked by NBC-TV to pen an original hour-long opera, for presentation next fall. She left yesterday (Mon.) for N.Y. to discuss the project with network toppers. Opera will have a 12th century medieval locale. Writer is currently scripting "The Glass Slipper," at Metro.

TV'S CONSCIENCE VERSUS COIN

CBS' 'We Can Dream, Can't We?'

While renewal time for '54-'55 is still some time off, it wouldn't come as too much of a surprise to some in the trade if CBS-TV, in retaliation for NBC grabbing off the Lux radio and tv billings, engineered a move to woo over "Colgate Comedy Hour" and install its own comics in the hour-long showcase. (It's recalled that similar overtures had been talked about last season, while there was still doubt as to Colgate's intentions for the new season, but the sponsor decided to throw in its lot—and \$6,000,000—with Sarnoff & Co.)

It's no secret that Colgate feels it's time the Sunday at 8 stanza was given a much-needed jolt, and even if it does stay put with NBC it's considered a foregone conclusion that a radical change in format and personalities is on tap, with even the possibility of Sid Caesar going into the period. Nor is it exactly a secret that CBS, which engineered the daytime coup of the year last season in snatching both the "Strike It Rich" and "Big Payoff" billings, would consider it an even greater feat if it could install the sponsor in the Sunday 9 to 10 period and thus walk off with a two-hour "Toast of the Town"—"Colgate Comedy Hour" parlay and once and for all end the competitive Sunday 8 to 9 situation.

Radio, TV Alert On D. C. Gunplay

Networks Move Pronto in Getting News of Capitol Shootings to Nation

Washington, March 2. Radio and tv networks did a fast job in reporting yesterday's (Mon.) shooting of five congressmen in the House of Representatives. NBC and CBS got the story on tv within minutes of the shooting right from the Capitol building. NBC's newsmen John D. Connolly scored a beat for the web by personally apprehending the Puerto Rican girl in the trio arrested for the shootings. Connolly was in the House Radio Gallery when he heard shots and grabbed the girl just as she dropped her gun. He was on "the air via radio and tv at 2:45 p.m.—less than 15 minutes after the shots were fired.

CBS' Lew Shollenberger went on the radio network at 3:20 p.m., followed by Rod Cochran on tv with a taped interview with members of Congress at 4 p.m.

ABC put the story on the radio network at 3:18 p.m., commentators Gunnar Back and John Edwards cutting in from the Capitol on a regular program. At 4 p.m. web's Bryson Rash went on tv with live interviews with Congressmen who narrowly missed bullets and with stills of injured being carried to ambulances. Net's Washington affiliate WMAL broadcast bulletins locally over AM and tv within 40 seconds of receipt of news at 2:40 p.m.

DuMont made no effort to get story over the network immediately, but broadcast bulletins locally through its Washington o&o outlet, TWWG, at 2:56 p.m.

ABC's Hour Show
Unhampered by commercial commitments, ABC-TV's news and special events department stepped in with a solo hour-long "disaster" program on the "Capitol Hill Massacre" Monday (1), coming on at 4 p.m., an hour and one-quarter after the shooting spree occurred, with a studio-originated telecast augmented by on-the-spot audio.

(Continued on page 42)

Don Appel Signed To Buttons Show

Although General Foods has come through with a renewal, CBS-TV has no intention of letting the Red Buttons Monday night show lag. Program not only has a new writing setup, topped by Artie Stander, but a new producer-director has been pacted in the hopes that Buttons can pick up a greater portion of the preceding "I Love Lucy" audience.

Lee Morgan is exiting as producer, as is Burt Shevelove as director. Handling the dual job will be Don Appel (currently represented on Broadway by the Mary Boland "Lullaby" legitier.) Previously Appel worked on the Campbell Soup dramatic showcase on NBC-TV.

MURROW 'PERSON' POSES PROBLEM

CBS appears to be wrestling with its tv conscience these days. And all because the Ed Murrow "Person to Person" Friday night show has unexpectedly built itself into one of the web's major attractions, pulling a 32.7 rating on the last Nielsen (even topping the preceding "My Friend Irma") and despite the fact "Person" has a limited 33-city pickup because it's slotted in station (10:30-11) time.

Rather than risk going sustaining and somewhat chary about launching the "picture window" type of remote interview show, CBS willingly embraced a split sponsorship last fall, with Amoco picking up the tab in the east and Hamm Brewing in the Midwest. (Santa Fe Railroad has since latched on for a spot sales ride in Los Angeles.)

Now that the show has hit the bigtime, national sponsors want it. Parker Pen and one of the major automotive have put in bids for the show, anxious to grab off the

BBC Likes It, Too

"Person to Person" will be used regularly by the BBC in England via kinnie. First kine, there was the show featuring the skipper of the Queen Mary and Mrs. Eleanor Roosevelt which drew kudos from tv critics Maurice Wiggin (Sunday Times), Bob Kesten (Evening Standard) and Gerald Barry (The Observer). Wiggin's column, incidentally, is called "Roving Eye-Opener"—"Eye Opener" being a tag once proposed for the upcoming CBS-TV 7 to 9 a.m. stanza now labeled "Morning Show."

whole coast-to-coast "Person" coaxial. For CBS it would mean less headaches and lots more coin. It would mean penetrating such markets as Detroit, in which neither Amoco nor Hamm is interested. San Francisco, which Santa Fe wants no part of, etc.

But to turn the show over to Parker Pen or any other national sponsor would mean giving Amoco and Hamm the boot. Some at CBS are in favor, translating the move into realistic dollars-and-cents business. But others point to the fact that both Hamm and Amoco are also Murrow's radio sponsors. Also that, when no one else was willing to venture into such an unexplored type of show, both Hamm and Amoco were willing to play ball with CBS—and now that they're in the payoff column how can you justify giving them the axe?

It's a toughie, and CBS hasn't resolved it yet.

Chesterfield Buys Lux CBS-AM Slot

In probably the fastest radio time sale in recent years, CBS Radio got off the hook created by switchover of "Lux Radio Theatre" to NBC by selling the Monday 9-9:30 p.m. slot to Chesterfield. Web still has a half-hour to dispose of, but the speed of the deal in these lean radio days points up the value built up for the time period by the vet Lux dramatic segment.

Chesterfield hasn't yet decided what it's going to put into the slot, but Cunningham & Walsh agency, has until July 1 to decide.

ABC's Links Exclusives

ABC-TV has picked up exclusive rights to two of the country's top golf tournaments, the All-American and the world championship Tam O'Shanter.

First will be carried Aug. 8, the second a week later, Aug. 15. Both are Chi originations.

Lotsa Major TV Station Sales On Tap; CBS to Unload in Mpls., D.C.; Time's \$4,500,000 Denver Buy?

'Pop' Stanton

Being the "papa" prexy presiding over the destinies of seven divisional presidents is unique in itself, but being saddled with the job of maneuvering a turnover of three prexyships within a single month probably gives Frank Stanton, the overall CBS, Inc., president, a "first time" status in business-industry.

Last week Stanton named Seymour Mintz to replace David Kogan as head of CBS-Columbia, the set manufacturing division. The week before he set up CBS International and installed Lewis Gordon as prez. Two weeks prior to that he named Charles F. Stillemyer as president of CBS-Hytron, the tube subsid, to replace Bruce Coffin.

It used to be "Doc" Stanton. Now it's "Pop" Stanton.

Stepped up activity in tv station turnovers seems to be hitting an alltime peak. Time, Inc., it's reported, has practically finalized its deal for acquisition of KLZ (radio and tv) in Denver, with the price tag purportedly in the neighborhood of \$4,500,000. Despite assertion last week by Harry Huffman, chairman of the board of WLZ, that the "station is not for sale," it's understood that the Time acquisition is in the bag.

This will give the mag dynasty three tv operations—the others being in Albuquerque, where FCC chairman Wayne Coy is partnered with Time; and Salt Lake City, in which Ben Larson has had an ownership stake as operator of the radio-tv stations.

Similarly, it's understood that Hugh Terry, v.p.-general manager of the KLZ stations, who has a 20% ownership, would likewise be partnered with Time in the Denver takeover, continuing at the helm.

It's reported that Westinghouse is nearing finalization of its deal to acquire KPX in San Francisco, now recognized as the fourth largest market. Price is understood to be \$6,500,000. This would give Westinghouse three major tv operations, the others being WBZ in Boston and WPTZ in Philadelphia. KPX is a CBS affiliate, whereas the Philly and Hub operations are tied to NBC.

Meanwhile, it's a virtual certainty that CBS will unload its 45% ownership in WTOP, Washington, as well as its minority holdings in WCCO, Minneapolis, to establish its full-fledged ownership stake in five VHF stations. CBS prefers to go after St. Louis and one other major market. (It presently owns tv stations outright in New York, Los Angeles and Chicago.)

CBS expects WTOP to fetch about \$3,500,000, while Minneapolis is regarded as an even juicier morsel.

Bing Crosby Seen Exiting Radio, Too

CBS, it's been learned, has practically written off any possibility of Bing Crosby returning to radio in the fall. He's presently sponsored in the Sunday at 8 segment for General Electric, but the network has already earmarked the 8 o'clock period for Edgar Bergen's new Kraft show in the fall.

With Crosby also announcing last week that he was through acting in television (after the release of his second vidfilm for GE), it will probably write fins to Crosby's career in broadcasting as a performer.

On the other hand, it now looks virtually certain that Jack Benny will return to his Sunday at 7 slot for American Tobacco in the fall, as will Amos 'n' Andy in the 7:30 time slot.

Tripp's Tint Trip-Up

"Paul Tripp's Party," skedded for a permanent color showcasing starting yesterday (Tues.) on C'S-TV's 5:30 to 6 p.m. slot, has been indefinitely postponed.

Understood that CBS board chairman William Paley looked over the format in its later stages, didn't like what he saw and swung the axe until the stanza is ready. This leaves the web's tint setup solo with the Friday "New Revue" in the time.

NBC-TV Shopping For Legit Houses In Studio Shortage

Faced with the imminent loss of both the Center and International theatres in New York, NBC-TV is currently in the throes of trying to resolve the upcoming studio shortage dilemma. Loss of Center alone will leave such shows as Milton Berle, Firestone, "Show of Shows" and "Mr. Peepers" without origination points and it's a case of finding new studio shelter in the east or shipping shows out to the Coast.

Network is currently dickering for at least one or perhaps two legit houses and is eyeing the Century Theatre on Seventh Ave., off Central Park, on a longterm lease basis. House is owned by the Shuberts and the latter wouldn't be averse to making a deal since the theatre, regarded too far uptown, has been pretty much of a white elephant. (It presently houses the Japanese Kabuki dance troupe.)

NBC's Brooklyn studios, originating point for major dramatic presentations (such as the recent "Richard II"), will also be lost to the web as regular studio quarters, since it's being readied for color tv use.

Center Theatre is being converted into office quarters by the owners, the Rockefeller interests, while the International is being razed to make room for the projected city-inspired Coliseum.

MINTZ PREXIES CBS MFG., LOU HAUSMAN STATUS?

CBS prexy Frank Stanton has posted Seymour Mintz as prez of CBS-Columbia, tv-radio set manufacturing division of the parent company. He succeeds David Kogan. Whether or not Lou Hausman will remain with CBS-Columbia as second in command or return to the network fold is problematical at the moment.

Mintz was formerly a v.p. of Admiral Corp., with which he was associated for 10 years, and before that was with Montgomery Ward. Mintz is being replaced at Admiral by Ed Eger, who switches over from Russel M. Seeds agency in Chi.

NBC's \$176,052,000 Swells Kitty For RCA, With TV Fetching 80%

NBC radio and television billings for 1953 (including the owned-and-operated stations) poured \$176,052,000 into the overall RCA kitty of \$853,054,000 in gross sales, the parent company's annual report for the year shows. The NBC biz represents 20.6% of RCA's total take.

The \$853,054,000 sales total represents the highest in RCA's history, bettering by 23% the previous record of \$693,341,000 established in the preceding year.

Interesting to note, too, is the fact that television (including the 6 & 0 income) accounted for 80% of NBC's revenue, with radio bringing in the other 20%. While the radio side took a beating last year, the tv times billings were up 18% over '52. The overall NBC gross of \$176,052,000 established a new record high, surpassing the previous year's record by 8%.

RCA report gives the net profit for '53 as \$35,022,000, compared with \$32,325,000 the previous year. Earnings were equivalent to \$2.27 per share of common stock, compared with \$2.10 per share earned the year before. Dividends totaling \$19,963,000 were declared for '53. Total current assets at Dec. 31, '53, amounted to \$349,735,000 compared with \$304,367,000 at the end of '52.

Report details significant advances in electronics during the year, topped, of course, by official acceptance of the compatible color tv system; the magnetic tape recording of tv programs in both color and black-and-white; the new method which, for the first time in history, makes it possible to convert atomic energy directly into small but usable quantities to operate electronics apparatus; and continued development and application of transistors.

RCA shipments to the Armed Forces accounted for 19% of the year's total sales.

Stations Ditch 'Rich' for 'Home'

Colgate's "Strike It Rich" on CBS-TV is losing at least three stations to "Home," the NBC-TV 11 to noon cross-broadcaster which was launched on Monday (1). The three giving the axe to "Rich" are KSD, St. Louis; WKY, Oklahoma City and WTMJ, Milwaukee, all of them on the NBC roster of outlets. In the case of KSD, the axe will also include the last half-hour of Arthur Godfrey's 10 to 11:30 stanza, which is back to back with the 11:30 to noon "Rich."

In view of the adverse publicity attaching to the Walt Frammer show when it was slammed by New York's welfare commissioner on its "misery" values, Colgate is in a sour mood at this new development favoring NBC's "electronic magazine for women."

Meantime, "Home" went into its preem week fortified by contracts that call for a total of 228 participations which at \$5,400 per are producing an immediate billing figure of some \$1,200,000. In the camp so far are American Greeting Card (for holiday exposure), Avoca, Alcoa, James Lee Carpets, Pepperell Mfg. Co., Crosley (large kitchen appliances), Sunbeam (small appliances), Dow Corning, General Mills and Helena Rubinstein, with packs varying from latter's four spots to Alcoa's and Sunbeam's year-rounders. Show started with 42 stations.

DUMONT LAUNCHES D. C. 'TRYOUT SHOWS'

A new series of tryout shows, angled to showcase talent and program ideas for web consideration, preemered over WTTG-DuMont past week. Show is designed to spotlight capital entertainment, as well as public affairs, figures in consecutive series of three shows per segment.

Initial trio of shows, "As Others See Us," is already launched with a panel of foreign correspondents covering the capital.

RADIO-TV AIDES SET BY CANCER COMMITTEE

The American Cancer Society has picked six execs to make up the radio and tv steering committee for its '54 campaign, which begins next month. Already requests for over 500 radio kits on cancer and 250 video kits have come in.

William B. Lewis, president of Kenyon & Eckhardt ad agency has been named chairman for the steering group. Rest of committee is comprised of Louis G. Cowan, package producer; Bruce Robertson of Broadcasting-Telecasting; Richard Dana from Young & Rubicam; S. M. Adler, Wm. Morris talent agency, and Charles Yanda from WCAU-TV in Philly.

Goal of \$18,000,000 last year was surpassed by ACS with an additional \$1,803,000, and Society has set \$25,000,000 as current target.

Television Code Gets Recognition, NARTB Reports

Washington, March 2. Television broadcasting industry's code of good programming is catching on and gaining "increasing recognition" from the public, the Government and business, National Assn. of Radio and TV Broadcasters reported yesterday (1) on the occasion of the second anniversary of the Code's adoption. Code was hailed by John E. Fetzer, chairman of the Television Code Review Board, as "a new pattern in voluntary regulation for the broadcasting industry" which is gaining acceptance. While there is still much to be done, said Fetzer, "we know our third year will find further accomplishment."

Harold E. Fellows, NARTB proxy, reported growth in Code subscribers as running better than 100% over the first year, with many new stations adopting the standards before they are ready to go on the air. "This is testimony," said Fellows, "to the conscientiousness with which network and station management views its public responsibility and evidence of the Code's acceptance as a mark of good standing in tv communities."

Association reported that during the first two years of the Code, subscribers have eliminated beer and deodorant sequences thought to be in "poor taste," rejected a number of home freezer commercials because of possible misrepresentation regarding payment plans, and deleted misleading copy using such expressions as "wholesale," "free" and "limited time offer."

Eaton's 'Who's Afraid?' in Staking UHF Claim in VHF-Happy D.C.

Washington, March 2. Without fear or trepidation, Richard Eaton, who has made a whopping success with small radio stations, will venture forth into ultra high tv in this four-station market where VHF set saturation is close to 100%. Eaton's company United Broadcasting Co., received an authorization last week for channel 50 which was assigned to the area last October following a petition by Lawrence Harvey, UHF applicant in Los Angeles. Harvey never filed an application and the channel went to Eaton by default. Another commercial UHF channel assigned here is in contest. How does Eaton expect to make a go of UHF in this city of four tv's, two of which are network o and o outlets and a third 45% owned by CBS? How does he expect to lick the conversion problem in a market with 600,000 VHF sets? And how does he expect to buck network programs?

For answer, Eaton points out that when he first started his WOOK

Grand Duchess Steaks Exits 'Tiny Fairbanks'

Mutual lost Grand Duchess Steaks as sponsor of 13-week old "Tiny Fairbanks" show this week, and at same time picked up Camel ciggies, for the fifth year straight, as underwriter for the five-minute post-"Game of the Day"-segment.

Fairbanks stanza, 15-minutes on Saturday, featured nostalgic favorites by the singer. The Ohio steak firm made its final decision to go off Monday (1). The only change in the Camels renewal is that instead of taking only six day weekly, the ciggie manufacturer picked up the Sabbath nut also.

Set Early Hearing On UHF Contests In L.A., N.Y., D.C.

Washington, March 2. Hearings on competitive applications for ultra high channels in New York, Los Angeles and Washington will probably be scheduled soon, FCC indicated last week. The Commission said that pre-hearing letters have now been sent to all applicants contesting for channels. These letters usually call for additional information involving applications in anticipation of hearings. Agency said it has caught up with its one time backlog of 1,200 video applications and that it will no longer be necessary to establish priority lists for scheduling of contested applications. From now on, applications will be considered on a chronological basis.

In the past, because of the heavy workload, the agency has been scheduling applications for hearing in accordance with priorities based on the number of stations on the air in the communities involved. This meant that New York and L.A., with seven stations each, were at the bottom of the list.

There are still some hot contests ahead for choice VHF channels in major cities. Among these are channel 5 in Boston where CBS is battling three competitors. Others are channel 11 in Pittsburgh and channel 4 in Irwin, Pa. (Pittsburgh area), channel 13 in Houston, channel 11 in Toledo, channel 9 in Minneapolis, channel 13 in Indianapolis and channel 7 in Omaha. Hearings on channel 31 in New York involve applications by WNEW, WWOV-TV, Inc. (WHOM and WOV), and WNYC.

Livingstone to Coast

Detroit, March 2. Charles Livingstone, director of "The Lone Ranger," "Sergeant Preston of the Yukon" and other network (WXYZ originated over ABC) radio dramas produced by Trendle-Campbell, Inc., for many years, is moving to California.

Livingstone first joined WXYZ as an actor, then became an assistant director.

radio station in suburban Silver Spring, Md., his AM dial position was 1590 kc. It was just about as hard to tune in 1590, he recalls, as it is to get UHF today. Most radio receivers didn't go up to 1590. So the conversion problem was similar. Besides, Eaton had to compete with the well-established WGA in the Silver Spring community.

Specialized community programming to tap the minorities, the sports followers, the citizenry interested in local news was the formula. People in Silver Spring, said Eaton, insisted on radio sets which would tune in 1590 kc. The success of WOOK led to purchase of the physical assets of WINX in Washington and a move to the 1340 kc fulltime frequency which WOOK now occupies. Eaton uses the WINX call letters for his Rockville, Md., station, where he moved the old WOOK transmitter and operates on 1600 kc. The "conversion" job for the original WOOK laid the foundation for the (Continued on page 42)

Canada's 'Boring Commercials'

Ottawa, March 2.

Canadian Broadcasting Corp. and Canadian Assn. of Broadcasters (latter the official organization of indie radio in Canada), usually at each other's throats, will huddle soon on the solution to long, boring and offensive commercials. CBC chairman A. D. Dunton was "quite concerned with the situation," James Allard, executive v.p. of CAB, said: "The situation has been a matter of concern with us, too."

With indie stations the target for recent newspaper blasts at giveaway shows with mounting jackpots and unlimited scheduling, Allard, the national voice of the indies, defended the type of show as "only a reflection of the prevailing something-for-nothing philosophy of our times," and no worse than some circulation gimmicks of newspapers. He doubted the CBC-CAB huddle would eliminate the giveaway show but both Dunton and Allard agreed more control would be necessary.

Local interest in overlong giveaway shows made front pages when a cabinet minister (Rt. Hon. C. D. Howe) was made the "answer" in a giveaway quiz and a reporter wrote of the minister's hubbub-at-home as a result. Day after the article appeared mentioning the possibility of an amendment to Canada's criminal code to control that type of show since the minister was in on code revisions, opposition station (CFRA) jackpot of nearly \$4,000 went to a winner after a buildup (twice a day except Sunday) for more than four months. (The answer was "National Film Board"). A few days later, other cabinet ministers showed interest in the long giveaway airer and finally CBC and CAB decided to place it high on the coming meeting's agenda.

Nielsen Argues High TV Costs Can Be Justified When Broken Down

Crosley Square Big B.O.

Cincinnati, March 2.

Visitors from several states who came to view WLW-TV originating shows in the Crosley Square studios leave more than \$500,000 with Cincy business and entertainment enterprises.

Tab has just been completed on 1,050 persons who sat in on Ruth Lyons, "Pick-A-Pack of Prizes" and "Midwestern Hayride" programs. Of 611 out-of-towners, some traveled 150 miles; 389 of them planned to spend an average \$8.17 each on shopping in Cincy.

Unaware at the time of Emil Mogul's rending blast against tv's high costs and "acute Hollywooditis," A. C. Nielsen Co. inadvertently offered another argument against the ad agency topper's accusations. In a report released last week the rating firm pointed out that "high tv costs can readily be justified."

The 18' most viewed shows, broken down in terms of 7,000,000 homes and plus, have collectively the "highest total cost"—\$48,000 mean for talent and time—"but a lower average cost per thousand (\$5.27) than all the less popular groups."

Mogul acknowledged that there was declining cost per thousand but, in a speech a week ago before the Chicago Television Council, he insisted that the overwhelming video nuts have killed off many veteran clients. According to him, only a small group of blue-chippers will be able to continue in this electronic medium.

Contestants on one side in this donnybrook, which is an old one—at least as old as the frigate which cropped up when it was discovered that a stanza of "Comedy Hour" class costs \$85,000 per try—argue that fear of these so-called high costs is unfounded. Of course there is the unique low-budgeted stanza, from time to time, that can garner a big aud, but in the main high prices are justified by high calibre material and subsequently high ad ratings. Similar exception was taken after Mogul's Chi indictment to the suggestion that advertisers stop paying big nuts for a short period in order to bring the prices down. According to some, this kind of coercion will bring costs down all right and

(Continued on page 44)

Seek 10% Excise Lopoff on Tint TV

Washington, March 2. To help keep down cost of color tv sets in the initial stage of tint's development, a committee representing leading manufacturers in the receiver field will meet here Thursday (4) to plan an industry drive to persuade Congress to remove the 10% excise from color receivers. The Committee will also work for a reduction or elimination of the tax from black and white sets.

Meeting will bring together members of the tax committee of the Radio-Electronics-TV Manufacturers Assn., under the chairmanship of A. M. Freeman. Basis for the drive is that Congress and the Internal Revenue Bureau have frequently taken the position that new products or new industries should be relieved of taxes until they have become well established. RETMA points out that the excise on radio sets was not applied to tv sets until late 1950, which was three years after video receiver production reached large volume.

Steve Allen's Star Lineup In Cancer Crusade Kickoff

Steve Allen's 40-minute premidnight show on WNET, N. Y., will be extended to an hour March 31 on the eve of the drive by the N. Y. City Cancer Committee of the '54 Cancer Crusade. Allen will serve as emcee of a star lineup and there'll be no direct appeal for funds a la the telephone gimmick. Aural edition on WNBC will be given the following night at 8:30 with different material. Hamilton Shea, g.m. of the NBC flagship stations, is cooperating in the campaign.

George Wolf, vicepres of Geyer ad agency, is radio-tv chairman of the N. Y. committee.

IT'S HYDE & SEEK ON APRIL 1

CBS the Winnah On Bergen

CBS has won out in the battle of the networks to cop the full hour of Kraft radio billings next fall. This is the 60-minute stanza that will be headed up by Edgar Bergen as disk jockey, commentator and overall program factotum. NBC had its fingers crossed in anticipation of snaring the lucrative biz and adding Bergen to its depleted personality roster, but CBS Radio prexy Adrian Murphy finally succeeded in engineering the coup, with the contractual commitment wrapped up over the weekend.

It's probable that Bergen will go into the Sunday night 8 to 9 period the same hour in which Bergen had been berthed for some years with his 60-minute variety stanza. Present Sunday at 8 occupant is Bing Crosby, but CBS doesn't figure him to return to radio in the fall. If he does return, Bergen will get the 9 to 10 period.

Despite the anticipated Crosby defection, CBS still envisions a Jack Benny-Amos 'n' Andy-Bergen parlay as the keystone of next season's Sunday night lineup.

Plenty of UHF Sets Ready, But It's Up To B'casters to Create the Market

Washington, March 2.

Manufacturers will supply UHF sets if ultra-high stations attract viewers, but receiver makers can't carry the conversion load for broadcasters, educators were told here yesterday (Mon.) at a conference on UHF problems. Conference was sponsored jointly by the National Citizens Committee on Educational TV and Joint Committee on Educational TV.

James Secrest, executive veepee of Radio-Electronics-TV Manufacturers Assn., reported that the anticipated market for UHF sets has not materialized and that output is more than ample to meet demand. Factory inventories of UHF sets, he added, rose to a new high of 35.6% of total receivers in January.

However, said Secrest, difficulties are temporary and are due to a shift to a dual system. "It would have been a miracle," he said, "if the adjustment had been accomplished without casualties."

Allen Mills, merchandise manager of the RCA Victor division, told the conference that UHF sets constitute 50% of RCA factory inventory of tv receivers.

Mills said his company believes that UHF orders in the future will exceed VHF. Situation, he said, is not comparable with FM. "There is no doubt about the ultimate success of UHF," he said. Emphasizing broadcasters' responsibility in developing a UHF audience, J. D. (Continued on page 44)

Leder Helms WINS; Besch's Own Setup

Robert Leder, who officially resigns his post as sales chief for WNBC, N. Y., on Friday (5), steps in immediately as new station manager and v. p. at Gotham indie WINS, which was recently purchased by J. Elroy McCaw. At the same time, longtime promotion-publicity director Joe Besch leaves the local station to enter his own public relations office, from which he will handle top-echelon matters for WINS and several more of McCaw's broadcast properties and other interests.

Leder replaces Harry Folts, who quit the job nearly a month ago to take up as an ABC account exec. He and McCaw, who came east to oversee the new purchase on Jan. 27, have been conferring secretly for the past two weeks. The new owner left New York Monday (1) night after putting official stamp on the personnel changes. George Stevens replaces Leder at WNBC.

Evidently McCaw is giving Leder complete control of all station matters from the outset, because as late as last Friday the former had laid plans to make a big increase in the rate card but now intends to leave final say in the hands of his new employee. A man will be brought in to handle sales promotion and publicity, jobs Besch formerly handled, but one which will not interfere with the latter's new assignment in public relations.

Pinky's Sponsor

Pinky Lee show has grabbed its first sponsor with General Foods (for Jell-o) via Young & Rubicam taking Tuesday, Wednesday and Friday participations for four weeks.

Coast-berthed stanza went to a half-hour a few weeks ago in the 5 o'clock slot.

TWA Pushing 1 Writers' Guild; Woos Freelances

Television Writers of America is going after jurisdiction of freelance radio scripters employed by webs, ad agencies and sponsors. It's called a meeting for 8:30 p.m. next Tuesday (9) in New York at the Shelton Hotel to kick around plans formulated by TWA's national board to take in that group. Meet will also make known progress in current negotiations with ABC, CBS and NBC for a live tv minimum basic contract on which huddles are skedded to start tomorrow (Thurs.).

Radio jurisdiction is now held by Radio Writers Guild, an arm of Authors League of America, but contracts expire shortly and TWA is pushing for one writers' union to serve the broadcasting industry and, contingent upon membership approval, will file a petition for such election with the NLRB. Western region membership unanimously approved this action at a Hollywood meeting last week (24). TWA won a similar election in network tv last June in a contest with ALA and Screen Writers Guild, an autonomous affiliate of ALA. It was that victory which put the TWA into a position to negotiate on video pacts.

TWA is waiting for a decision by NLRB on its petition for a jurisdictional election among five dramatic and newswriting staffs at the three webs. Hearings were held in October before NLRB regional examiner Benjamin Naumhoff, with objections put in by ALA reps. Election date and a decision on qualifications for voting are expected from NLRB soon.

Ed Sullivan's Balto Kudos

Baltimore, March 2.

The Advertising Club of Baltimore named Ed Sullivan the "outstanding television personality of 1953" in its annual award presentation at the Emerson Hotel here last Saturday (27).

Jack Van Volkenberg, Hubbell Robinson and Clarke Snyder of CBS and Wickliffe Crider of Kenwood, who accompanied Sullivan on the Baltimore trip.

DEBATE DOERFER FCC TAKEOVER

By JACK LEVY

Washington, March 2.

Come April 1 and the one-year appointment of Rosel Hyde as chairman of the FCC expires (his term as a commissioner runs until 1959). Which brings up the question Washington is asking: Will Hyde continue at the helm or will Comr. John C. Doerfer, one of the "new faces" at the agency, become No. 1 man?

When Hyde was designated chairman of the Commission by President Eisenhower nearly a year ago, it was no secret that the Administration preferred a "new face" for the top job at the agency. Doerfer, who had just been appointed a commissioner, was reportedly slated for the post. But with the freeze on tv having only recently been lifted and nearly 1,000 applications before the FCC, the broadcasting industry backed Hyde for the job. It wanted a man experienced in Commission procedures, particularly at that crucial stage in video's expansion.

The Administration compromised. It designated Hyde as chairman for but one year, breaking a precedent in tenure of the FCC chairmanship. Previously, chairman of the Commission had been given indefinite appointments (in some regulatory agencies commissioners rotate the chairmanship annually under statutory requirement). The idea, apparently, was to give Doerfer time to become oriented to his FCC job—to build him up for the chairmanship—and to enable the agency to dispose of its backlog of tv cases.

The Administration must now, or soon, make its decision. The question it must decide is whether Doerfer has proved himself to be the strong man he was represented to be when he was presented to the Senate Interstate Commerce Committee by Gov. Walter Kohler of Wisconsin as a man who "will not yield to pressure." There are influences in the Senate and outside who may dispute this.

Doerfer's accomplishments as a member of the FCC, as one key source here puts it, are "difficult" (Continued on page 38)

Marge Kerr's DuMont Post in Shuffle

DuMont topper Ted Bergmann has lifted some of the burden from his programming chief, Jim Caddigan, by making two major decisions this week. The web prexy brought in Marge Kerr, in new post of program development head, to direct her attention to commercial productions, and he upped A. L. Hollander, currently program manager, to boss of the brand new operations department.

Miss Kerr will be liaison between sales and programming. She will have little to do with sustaining shows, since she is "being channeled directly for commercial material." Bergmann stated that the operations department, with Hollander at the helm, was established to free Caddigan of the mechanical detail of program production, thus allowing him to spend more time with creation and development of programs themselves.

Hollander's new assignment will embrace all of his old duties; i. e., news and special events, continuity acceptance, overseeing announcers, associate directors and film operation for DuMont, and will have added all production details from maintenance of web logs to makeups.

Miss Kerr most recently produced "Heaven For Betsy," a CBS-TV stanza which faded after 13 weeks. Prior to that she spent three years with William Morris' tv department, and still earlier she was with N. W. Ayer agency as a radio-tv exec.

CBS-TV Program Mill Grinds 'Em Out for '54-'55 in Anticipation Of Some Drastic Changes in Schedule

Merman 31.7; Toast 27.4

Colgate's "Comedy Hour," with Ethel Merman, Frank Sinatra, Bert Lahr and Sheree North heading up "Anything Goes" on NBC-TV, drew a 31.7 10-city Trendex against 27.4 for Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (28).

"Toast" had Red Skelton and a flock of talent.

Baseball Pension Fund Is Resolved; 900G From AM-TV

After nearly three months of hassling, baseball appears to have come to a definite conclusion about the players' pension fund. Coin for it has and will continue to come—only in greater amounts now—from the nut paid by radio-video sponsors for World Series and All-Star games.

J. Norman Lewis, mouthpiece for the players, and league toppers got together in New York recently and decided to give the fund a fixed 60% of the money coming from the broadcast rights. All the games involved net about \$1,500,000 from advertiser Gillette, and under the new agreement this means \$900,000 yearly for the fund until the sponsor contract runs out in two years. Then share is expected to increase with a corresponding new going price, listed by many as high as \$33,500,000 yearly.

Definite okay should come down from the owners any day on the proposition. Owner reps, John Galbreath and Hank Greenberg, brought the plan to the toppers' attention right after conclave with Lewis. No contest is foreseen; the OK appears to be a formality. Lewis will garner assent from his 16 player reps around April 1, just before the regular major league season begins. The lawyer believes meet will be held in Chicago and certainly from that group no opposition is expected since new agreement offers a fixed increased sum to pension.

Included in outcome of the (Continued on page 40)

Sloan Simpson Gets Full Mutual Buildup

Mutual has expanded Sloan Simpson's program into a network feature, stifling rumors that the show heard locally on WOR, N.Y., was a dud. Web strip was first aired Monday (1).

WOR airing began several months back when the former wife of ex-Gotham Mayor William O'Dwyer returned from extended visit to Spain. First indication that she would go national followed shortly after rumblings about a month ago that show was costly failure. The personality is on long-term contract. Miss Simpson then was sent west by web toppers to appear on a local emanation from one of MBS's affiliates.

Show is chiefly commentary by Miss Simpson afloat fashion, travel, society and show biz. Dropped from sked to make room for new stanza was "Cliff's Family."

Pearce Back To TV

Hollywood, March 2.

After a season of inactivity, Al Pearce is returning to television with an informal half-hour show five days weekly on KCOP, local indie, starting March 22. He will revive many of his old radio characters.

That CBS-TV is fully alerted to some drastic program shifts and overhauls in the fall is evidenced from the fact that nearly a dozen new properties are currently in the formulating stage. It's not only a case of some of the sponsors being unhappy with their present shows, but the network command is anxious to strengthen the skein's weaker time slots in a bid for topdog status when the '54-'55 season gets under way.

CBS is particularly conscious of a weak Thursday night program structure. That's the night when NBC is riding the tv rating train with Groucho Marx, "Dragnet" and the upcoming 60-minute "Lux Video Theatre." The departure of Lux from its present 30-minute time slot on CBS will probably cue a drastic revamping of the Columbia roster that night, involving other sponsors and other shows.

Another night earmarked for CBS attention is Sunday, where the network admittedly is weak after the 9 p.m. ring down of the E. Sullivan curtain. It's a virtual certainty that Fred Waring will be missing from the 9 to 9:30 slot next fall, although General Electric is still undecided what will go in, assuming it holds on to the period. Apparently any hopes of Bing Crosby moving in for GE with his own show were dashed last week when the singer let it be known that "after these first two, on more."

While it's still too early to tell, there's a strong likelihood that Tuesday night will also get CBS-TV attention, with the Gene Autry-Red Skelton "opposite Berle" parlay subject to some careful scrutiny and reappraisal. They haven't been able to dent the top Berle ratings.

ASR Buys Winchell As Carter Exits

Walter Winchell's ABC simulcast sponsorship underwent a quickie change when Carter Products bowed out of alternate week backing and was immediately replaced by American Safety Razor. Carter howout was cued by its assumption of alternate weeks on "Meet Millicent" and funneling of coin into "Mr. District Attorney" vidpix on alternate weeks in some 40 markets.

As soon as web was notified by SSC&B, Carter agency, that the drug firm was out of the Winchell picture, McCann-Erickson, which reps the alternate-week Gruen, immediately moved into the time for American Safety Razor, another of its key clients. Winchell's tv rating, incidentally, has skyrocketed, with show getting an 18.0 average on latest Nielsen.

HAZEL BISHOP AXES PETER POTTER SHOW

Hazel Bishop is axing "Peter Potter Show" on ABC-TV March 28 and is moving "Dr. I. Q." over from Monday nights into the Sunday at 9:30 time slot. Cosmetic firm, despite the dropping of Potter, is expanding its tv budget from \$5,000,000 to \$6,000,000; according to prexy Ray Spector, and will pick up a new show on NBC or CBS in three weeks. Bishop currently ranks 20th among vidadvertisers, Spector said, and budget increase will up it to about 15th.

Spector said Potter show did a good job for the firm, but he wants to limit ABC programming to Sunday night slot and because he feels "I. Q." can do better job, Potter got the axe.

Television Followup Comment

"Anything Goes" did. Setting Ethel Merman into her 1934 Broadway way, supported by Frank Sinatra and Bert Lahr (vice William Gaxton and Victor Moore), plus cheesecake, oolala and shimmy by Sheree North (vice Bettina Hall), plus bringing in Leland Hayward and Julie Styne to mastermind the production for the Colgate "Comedy Hour," proved an inspiration. This was an NBC-TV Sunday night (28) so far ahead of her January sketch-and-song premer with Jimmy Durante and Gene Nelson as to suggest the value of the shows for future "Hours." But that brings up the question of availability of legit musical properties—"Anything" came with a nod from Paramount, for instance, which got a "Red Garters" end plug as part of the deal.

Those Cole Porter songs are more than alive today after two decades of in and out exposure. And with La Merman giving 'em zest and zing and Sinatra chirping and terping for all he's worth (and he's worth plenty, circa 1954, as an amazing developed hand at the personality stuff), it was the treat of the season. Condensed book (from the P. G. Wodehouse-Guy Bolton original as then revised by Howard Lindsay and Russel Crouse, with Lindsay the Broadway stager) played swiftly and was a substantial framework for the songs—from the peppy title tune to the Merman-Sinatra workout on "You're the Top," which could have gone on indefinitely. They also duetted niftily on "Just One of Those Things" and "I Get a Kick Out of You," and Sinatra lit out vis-a-vis the erstwhile "Madam" on "You Do Something to Me" and solo on the low key ballad "All Through the Night" in a manner that could get him arrested for stopping traffic.

There were other cheerful earfuls such as Merman & Lahr bouncing away at "Friendship"; the star in a production stanza of "Blow, Gabriel, Blow," easily one of the best in her strut-out book; Miss North of the ex-husband joining Miss Merman, the clappers and cakeaters (to Bob Sykes' snap-happy chore) in a reprise of the Charleston era soundoff on the title aria. The shenanigans aboard ship by Lahr as the phony reverend, Sinatra as a two-bit agent trying to win Miss Merman back, Miss North as everybody's sweetheart (including those crazy French gobs), and Arthur Gould Porter as Sir Evelyn Gakleigh (La Merman's in-gate-outain betrothed) provided a winning session of tomfoolery and music cues. Al Goodman was at his sterling best in fronting the orch. Pete Barnum served in his regular slot as producer for the house, and slick adaptation of the script was by Herb Baker, son of Belle Baker. David Alexander stayed with him. This was a music-comedy that played like one, and for tv it marked a triumph.

True.

Red Skelton, subbing for Jackie Gleason on the latter's show on Saturday (27) on CBS-TV, gave an extraordinarily fine program with the assistance of a cast comprising mainly himself. Skelton's recital was virtually one-man show with some of the surefire bits he's collected throughout the years.

Skelton's "Guzzler's Gin" bit, which has been done frequently by other comics, some giving credit to Skelton for it, is at its funniest when done by the originator. His rendition of Freddie the Free-loader at the masquerade was also a fine bit and the Kaddidhopper characterization held up well. His weakest project was the standup comedy at the start of the bit.

The best talent comprised Florian Zaboach and Dolores Hawkins. Zaboach's top number, the fiddling of "Bumble Boogie" to a lively line routine, was okay and Miss Hawkins impressed as a highly stylized singer. However, the selection of "Dixie Lullaby" was mystifying since she's unable to add anything to this stalwart that hasn't been done to it before.

Doing a consistently good job on this layout are the June Taylor Dancers. The routines are choreographed so that their work can be caught by a single camera. There's depth and color to their performances. Also speaking of girls, the beauty who intro and sign off the show have some of the prettiest faces in video and some of the most irritating voices.

Jose.

Jack Benny both rested and rusted on his format Sunday (28) with Helen Hayes, wonderful and wasted, as his guest. First part of the script put Benny into the Acne-

Plaza, purportedly the worst fleabag in Manhattan, where he always stops to tripe east. After this familiar reprise of the stinging trait, which his authors never neglect, script had Benny expressing an interest in becoming a legit star and going by appointment to the home of Miss Hayes to seek her advice.

At this point the authors trotted out the vanity trait, also standard to the Benny form. If there was a single addition to oft-used conceit jokes, or a line of fresh wit in the script it escaped the ear of this reviewer: A much ado about very little, the "action" called for Benny to make a series of theatrical entrances, all revealing his fatuous self-love, as Miss Hayes coached him.

It is a tribute to the lady that she could condescend, and that's the exact word, to this silliness and retain her air of authority. But how squandered can expensive top talent be? At the Jessel dinner Ethel Allen quipped about a toast-master Benny (who was brilliant that night) "When he came to town with four writers, I knew he'd be good." Too bad the four writers hadn't worked as effectively on the Hayes appearance as they did on the Friars Club event. The results for Lucky Strike and CBS were tired and tiresome.

Land.

Switch in format was probably the best possible thing that producer Larry Menkin could have done to his five-a-week "Spotlight" series on WOR-TV, N.Y. The hour-a-day exposure was the toughest deterrent to his original plan of staging three-character readings of the classics in a sort of arena style. The technique was a little too cramped for an hour-long tele program, and the concept obviously suffered in execution. Now, "Spotlight" is doing three-character original dramas, and judging from last week's fare, doing them quite nicely.

Play last week was "Family Tree," an original by William Attaway (who for a time was script editor of Menkin's now-demised "Harlem Detective" series on the station). It fit the low-budget multiple-exposure bill very well. Considering that it was confined to three characters and one set, it held the considerable dramatic punch and showed a good deal of fluidity and movement. If the writing was a little rough in spots, if the dialog somewhat corny in a couple of segments, it wasn't due

to lack of sincerity on the part of Attaway, but rather a lack of experience in scripting for hour-long dramatics.

No less effective than the Attaway script was the acting of Martin Kosleck, Edward Cullen and Sara Anderson. Kosleck soaked his role of a Greek immigrant-grown-up wealthy who asks for the hand of an American girl fooled into believing she's descended from royalty with sincerity and impact. Miss Anderson, as the unhappy girl, gave substance to the unreality of her position. And Cullen, as her drunken father who's made the phony ancestry the excuse for his weakness, caught all the nuances of the difficult role.

Actor Jack Manning had a part in the direction of this one, co-directing with Bob Eberle. Both can pat themselves on the back for a fine job. They pointed up the conflict well and kept a story which could have been dull in movement at all times. Obviously, though, the success of "Spotlight" will depend on its scripts and actors. While that's true for any dramatic series, it goes in spades for "Spotlight," because as far as camera work, lighting and other technical details go, the production was decidedly inferior. In all likelihood, this isn't due to any individuals but rather to the equipment and facilities of WOR-TV, something that nobody but the top brass of the station can change.

Chan.

"The Muldoon Matter" was the featured attraction last week (23) on "Motorola TV Hour" over ABC-TV and if it went overboard in reaching for that "folksy" touch, at least it never lost its sense of humor. For this the credit must go to Charlie Ruggles who was standout in a difficult part and somehow managed to inject a note of reality into the proceedings.

"Muldoon Matter" may have appeared to be comparatively unimportant to some viewers, but it obviously got under the skin of the people in a little New England town called Fairview. It was all about Mordecai Muldoon who drops off a freight train one night and is accepted and put up by the town when he claims to be a civil war vet. Eventually it's established that he isn't and the townspeople almost kick him out again before they come to their senses.

As Muldoon, a philosophically-minded old fellow with a vivid imagination, Ruggles turned in a

first-rate performance. Kent Smith was okay as the sympathetic doctor; Frank McHugh as the mayor didn't seem to feel at home, and Ed Begley overacted as the villain of the piece who wants to think the worst of Muldoon and is almost-proven right.

Rod Sterling's script was adequate despite some silly lines. Says one little boy when he hears there'll be a new club house built: "That's keen!" Perhaps that's the way kids talk in New England, but it didn't sound right. Also, the town's reaction to the Muldoon unmasking was hard to take.

Scene where the boys "drum" Ruggles out of their scouts group was maudlin and embarrassing. Donald Richardson's direction was routine but contributed occasional flashes of imagination. Chances are that "The Muldoon Matter" was forgotten just as soon as it was settled.

Hift.

"Omnibus" uncovered a bright new writing talent in A. K. Lewis, author of a half-hour drama, "Hide And The Turnpike," which was the highlight of last Sunday's session (28) on CBS-TV. It was a clever and touching play about a Pennsylvania Dutch girl's attempt to get her man. It was performed superlatively by a cast headed by Peggy McKay, as the girl; Gene Saks, as the entrapped traveling salesman; and Ludwig Roth and Olga Fabian, as the parents.

Another play, "A Marriage Has Been Arranged," by Alfred Sudo, had a similar theme, but this script was an urbane comedy of manners which sparked on the occasions when the wit was not being drowned in a sea of words. It was, however, a good showcase for the talents of Joan Greenwood, currently appearing in "The Confidential Clerk," on Broadway. She carried her lines with grace and poise.

"Omnibus" also featured an interesting film on "Undersea Archery" with Captain Jacques-Yves Cousteau, of the French Navy, explaining the mechanism of the bathyscaphe which recently dived to a record depth of 14,000 feet.

Herm.

That the "TV Playhouse" Sunday night on NBC-TV can be as much at home in high comedy as it usually is in stark drama was conclusively proved last Sunday (28) when it came up with a rib-tickling item entitled "Buy Me Blue Ribbons," scripted by Sumner Locke Elliott.

In the light vein most of the time, but inevitably spiced with a bit of seriousness, this was the story of a moppet movie star, now grown up, who labors under the illusion that he is a great actor. A brash and insufferable young man, he finally gets his comeuppance and—on assumes—acquires a measure of humility.

Roddy McDowall did himself proud in the lead part, playing it with a mixture of gusto and understanding. Enid Markay was both funny and pathetic as his doting mother who is at the root of much of his trouble. Natalie Schafer contributed an overdrawn portrait as the actress whom the boy charms into a contract. Jeffrey Lumb, as the producer, gave stature to a small part.

Arthur Penn directed in crack-jack fashion. Show had plenty of pace and imagination and a little pathos too. Opening sequences, a take-off on the early talkies, were a howl. So was the scene where Lumb shows McDowall how to passionately embrace Miss Schafer and gets carried away in the doing.

This was one of the best of the Elliott scripts. There were plenty of laughs and a thoughtful and charming ending involving McDowall and his agent, Gale Page, who, incidentally, is quite a looker. The characters were overdrawn, but not out of all proportions. Penn's direction helped to keep things on an even balance. Judging by last Sunday's show, McDowall should do comedy more often. It suits him.

Hift.

A provocative theme, curiously attuned to the temper of the times, was presented Sunday (28) as "The Mask" over ABC-TV, presented "The Poison Village," the story of a town roused by a series of poison letters.

Stated simply, and acted with conviction, the yarn had a first-rate suspense value and came across with sock entertainment value. It was one of the best shows seen on "The Mask" series so far.

Written by Franz Spencer and

Mel. Goldberg, "The Poison Village" had William Prince, a lawyer, visit a little town panicked by poison letters. Stung by the charges flung by the anonymous sender, the people finally picked a likely suspect on flimsy evidence; mob action built until, in the last moment, Prince produced the real culprit and avoided bloodshed.

Leonard Valenta directed with an intelligent emphasis on understatement. The town lived in fear, and you could feel it. Joey Walsh as the youngster with a hidden desire for violence; Frank Overton as his father; Brandon Peters as the sudden sheriff who rises to the crisis in defense of law and order; Louise Larabee as the suspect and Lulu Belle Clark as the school marm all were excellent and contributed greatly to the overall effect of the play.

Prince is an actor of unusual perception who grasps more than the superficial meaning of his part. In "Poison Village" he did a beautiful job, particularly in the tense sequences with the teacher whom he finally unmask as the writer of the notes. The real star of the show was the script—tight, well-paced and completely believable. The lines rang true.

The final scene, with the young hoodlums circling their innocent suspect, with stones in hand, urging her to confess to something she hadn't done, was a masterpiece of staging. Producers Robert Stevens and Halseid Wells ought to be congratulated on a fine show.

Hift.

ROGER PRICE
Producer: Lee Davis
Director: Paul Kane
Writer: Price
5 Mins.; Mon.-Fri., 7:10 p.m.
SAVINGS BANKS OF NEW YORK
WABC-TV, N.Y.

(Muir)

Roger Price, who's as well known as an author as he is a comedian, has embarked on an entirely new and strange career—that of a weather prophet who promises to strive for better weather. Still if artist Jon Gnagy can become a seer on the conduct of the elements, why not Price?

Price is an extremely clever chap who started as a writer for Bob Hope before going into business for himself. After a nitery career, he authored "In One Head and Out the Other" and is now raking in royalties from "Droodles."

Price handles this assignment with his usual literate zanyisms. In a five-minute show he embarked on a campaign to get a glacier which New York can call its own, delivered an amusing monolog on the weather and other subjects, gave the commercial for the New York Savings Banks and drew a droodle. Actually, there's some room for expansion since it seems a waste of precious time to give credits before and after the show. Price could put the closing credit time to better use with his very pleasant and clever wit.

Jose.

MAYOR'S MAILBAG
With Mayor Quigg Newton
15 Mins.; Sun., 12:30 p.m.
Sustaining
KOA-TV, Denver

When the mayor is already a radio personality, having broadcast a similar program several years over KLLZ, and when the mayor owns a sizeable chunk of stock in your station, it is not too much trouble to get him started on television, and of course on the station in which he is interested financially.

However, let it be said right here that Quigg Newton, Denver's popular mayor, has a radio and television delivery that would get him time on any local station. He has an easy delivery, just like he was talking direct to you, and not in a haranguing manner that many look for in a politician. However, Newton is a people's politician, in that he is very popular, having been elected and reelected mayor of Denver on a non-partisan basis. It is entirely conceivable that, in the present series over KOA-TV that he has lost some of his former listeners, while no doubt adding others. He recently registered as a Democrat, but he does not let this sway his views on Denver problems. Newton reads letters and tells the listeners the answers, when he has them. When he does not have them he is forthright enough to admit, but discusses the angles.

A lawyer by training and profession, Newton has all the tricks at his command, but used only the ones appearing to be talking to you right in your living room. This program would use a half an hour and still not be too long.

Color TV Reviews

ARMSTRONG CIRCLE THEATRE (NBC)

"Armstrong Circle Theatre" on NBC-TV came up with a unique idea last week as the half-hour dramatic showcase was exposed to the color treatment, but as it turned out the tint was brighter than the content. Called "Evening Star," with Metopora diva Jarmila Novotna in the lead role, the presentation was something in the nature of a "biography of a theatre," a sort of "inside stuff" panorama in which the NBC-RCA Colonial Theatre color tv "laboratory" played itself.

Briefly, "Evening Star" had to do with a tv studio that was once a theatre where the central figure of the drama, a hasbeen diva, scored some of her greatest triumphs. She comes out of retirement to try her luck in the video medium in a performance of "Madame Butterfly."

It was another signal victory for the network's rainbow technicians. The overly-produced setting and the fabulous dressing room of the star, while exaggeration of reality, gave the color engineers ample opportunity to display their entire scope. The elaborate Japanese costume and the roccoco set replete with silk screens, etc., permitted the use of the entire color spectrum, but with the delicacy and control of muted shadings.

As a black-and-white entry, with the awkwardness and jerkiness of the dialog, not to mention the maudlin sentimentality of the script, it was sub-standard fare. At this stage of the tint tryout period, the novelty of color, as such, may outweigh the demerits of the play itself. But tomorrow, no matter how you shade it, the play'll still be the thing.

With the added color dimension, you didn't need a script to sell those Congoleum rugs or its vari-

ous decorative uses in the kitchen, once more suggesting that the advent of tint tv will provide a fine day for the sponsor's commercials.

Rose.

EXCURSION (NBC)

The Ford Foundation TV-Radio Workshop's afternoon "Excursion" show on NBC-TV was put through the "hue & tint" department on Sunday (28) and here was a classic example of how meaningless it can be to aim for distracting visual values when basically the entire half-hour program is designed for listening.

As the newest episode in the "Excursion" tv ride, the half-hour chronology of jazz and its emergence as American folk music had much to commend it. Burgess Meredith, in his role as program guide, was keyed up to the subject and such performers as Count Basie and Mel Powell at the piano; Buck Clayton on the trumpet; Louis Armstrong on drums; Dick Dickinson, trombone; Edmund Hall, clarinet; Walter Page, bass; Mundell Lowe, guitar; Osie Johnson, drums, plus the others, did an expert job with their improvisations and variations on a theme in tracing the development of jazz from its early New Orleans-Chi-Kansas City days to the present.

But with the exception of a nicely-turned production number as a supplementary attraction to the N.O. period of jazz, and some occasional backgrounding of beaded curtains and varicolored shutters, the injecting of the rainbow element only tended to shatter the aural sensitivities. On black and white reception, the ear benefited.

Technically, the shadings and the hues were up to RCA-NBC par standard. One couldn't quibble with the color. But the eye-slanted accent of the program itself was in the wrong direction.

Rose.

YOUR SHOW

With Polly Bergen, Bill Tabbert, others
Producers, Gerry Gross, Norman Baer
Director: Roger Shope
55 Mins.; Mon.-thru-Fri., 10:30 a.m.
Participating
WABC-TV, New York

Polly Bergen and Bill Tabbert are overmatched in this 55-minute ABC local crossborderer. They're both first-rate singers (she's been nightclubbing, etc.), and he was the L.T. Cable of the recently departed "South Pacific" after five years on Broadway) and efficient gabbers, but there isn't enough solid material to keep hausfraus screen-happy for nearly an hour.

When they're working out on songs in solo, the session comes to life. But most of the chit-chat and interviews were on the dull side when caught last Wednesday (24) after the show was two days gone. Betwixt the tunes they brought on a gent who specializes in exploring caves (speleologist they called it, probably a distant relative of a troglodyte or cave dweller) which seemed more appropriate for a cultural stanza, and a young male fashion designer who expounded on the chichi stuff with aggressive zest.

Every couple of minutes Miss Bergen found everything "fabulous." Better she should make with "Sometimes I'm Happy," "Secret Love" and "C'est Magnifique," for Tabbert was in her groove—plus looks. Tabbert was in there clicking with "Make Believe" and "Smilin' Through." Accompanying trio of piano, bass and guitar got one number. There was some idle chatter taking off on newspaper stories.

Tabbert is keeping the spot warm for singer Jerome Courtland, Miss Bergen's husband. He's on the Coast making a pic for Columbia. Spots on the Wednesday show were for Coke and Premier Foods.

TV JUNIOR JOURNAL OF AIR

Producer: Dave Lustig
60 Mins., Sat., 2 p.m.
Sustaining
WICC-TV, Bridgeport, Conn.

Large circulation should be the reward for the "TV Junior Journal of the Air," unfolded over the WICC-TV facilities from studios in Booth Hill. Dave Lustig televises "Journal" Saturdays from 2 to 3 p.m., with the cooperation of students from the various high schools in this area. The show is professionally put on and the cast appears in the roles of managing editor, city editor, fashion, sports, society editors as well as a staff of co-editors and reporters. The talent and entertainment sections of the program come under the head of a supplement or magazine section of "Junior Journal" and some clever entertainers have been brought out.

The idea of "Junior Journal" was conceived by Harry K. McWilliams, publicity and exploitation chief of Screen Gems. Dave Lustig who has been with name on television, tv and radio shows, whipped "Junior Journal" into shape and presents it over WICC-TV.

Outside of the news, sports and society news there's the "city editor," who put over in neat style several bits and gags of Lustig origin; a tuneful accordionist; a comely clever young mimic; an enjoyable vocalist and a quartet that brought rounds of applause. An hour long show of this type is anything but easy to produce but Lustig did a bangup job aided by the WICC staff.

Lustig's efforts are commendable and his work should gain prominence. Camera work was not to good when it caught (20) and an experienced engineer should take over. Feb. 13 "Junior Journal" was capably handled by a cameraman who not only knew how to follow direction but who got in many excellent shots of his on.

"Journal" is without a doubt one of the finest shows WICC-TV has produced to date. Phillip Merryman, chief of WICC-TV and radio rates a deep nod.

HOFFMAN HAYRIDE

With Cottonseed Clark, Marilyn Orlando, Eddie Deane, Dusty Dale, Johnny Guest, Bill Carter, Patty Prichard, Jim DeNeon's band
Producer: F. Nat Sincilar
Director: Forrester Mashbir
60 Mins., Thurs., 7 p.m.
HOFFMAN TELEVISION DISTRIBUTORS: KPIX, San Francisco

This ambitious western hoodwink rings in every bit of sagebrush nostalgia. Cottonseed Clark, a country-style poet and platter spinner on KFSM, San Mateo, knows talent and has surrounded himself with top-notch performers. With able assist from Jim DeNeon's toe tappin' rhythm band, Clark fairly makes his allotted air-

TELERAMA

With Dick McCutcheon, John Raleigh
Director: Cal Jones
60 Mins., Sat. 2 p.m.
WPTZ, Philadelphia

"Telarama," with a parochial "OmniBus" format, opens with "an eyes of the world" camera trained on home viewers. Dick McCutcheon, station news editor, with short intro explains purpose of show—"variety," as he outlines the next hour's schedule with prefatory shots of guests.

Initial segment was devoted to "Burlesque," with clips of backstage doings and interviews with such burley veterans as Eddie Ennis, Al Murray and Straightwoman Dolly Dawson, all caught at Philly's Carman Theatre, uptown film vaudeur which has added burley artists for boxoffice hypo. Both interviews and subject matter came over socko.

Miss Dawson felt comedy had changed with educational standards of audience, which in recent school has gone from grammar school to high school level. Ennis felt that burlesque was one medium that had nothing to fear from tv, although tv used the same skits with slight variations. Ennis said people would always want "flesh entertainment" (Interviewer McCutcheon quickly assured that this meant "live actors"). Burlesque people credited success of Carman policy to combination of good vaude and key-run films in addition to their offerings, and pointed out high percentage of women in audience.

McCutcheon also talked to Trudine (Quiver Girl) in dressing room, an exotic danseuse with a Judy Holiday voice. Stripper planned she kept out of trouble with local censors by asking in advance: "How far can we go?" For documentary values, McCutcheon introduced studio guest, Hy Sturman, an authority on subject, who exhibited collection of photos ranging from the oldtime queens to reigning favorites of today's burley circuits. Sturman recounted the celebrated alumni of burlesque and showed pictures of them in heyday of the Columbia wheel. Intelligent questioning, interesting date and personalities and classless made first 30 minutes of "Telarama" topdewer entertainment.

Second half was a charivari including a scene by the local semi-pro Co-Opera Co., clips of the anti-aircraft setup in the Delaware Valley; a goodwill nod to the Turkish via a broken English interview with three naval officers, plus standard newsreel shots. A trip to an observation ward in a mental hospital is skedded for second program, and McCutcheon asked for unique programming suggestions from viewers. Varied subject matter and skillful photography make this one of the better local tries.

Gag.

WHAT'S ON YOUR MIND
With Myrus, Melba, Shirley Joyce, Mary Wirth; Jim Doney, announcer
Producer: Bruce Stauderman
30 Mins.; Mon. 9:30 p.m.
WXEL, Cleveland

(Gerry Sylvester, Walsh)
Myrus, the Mentalist, puts on a stimulating 30 minutes of mind-reading that should intrigue viewers as well as participants for many a month to come.

Opening has mystic overtones with a semi-darkened screen yielding to Myrus on stage who introduces his staff against an audience background. Program has three different segments. Main segment is the opening portion with Myrus selecting from a bowl cards initiated by audience participants. Persons are interviewed with Myrus' two attractive assistants, Melba and Shirley Joyce, handling mike in the audience. Interviewees verify the fact that conferred previously with Myrus. In showing his "extra sensory perception" abilities, Myrus mixes heavy moments with humor sidlights for effective change of pace. Showwise, he demonstrates a friendly approach; an inoffensive technique, and an understanding degree of sensitivity in probing into personal problems of those minds he reaches.

Unfortunately, Myrus, in opening stanza, handled bulk of commercial spiel on sponsor's washing machine and thus tumbled from his Olympian height to plebeian rank. Better Mary Wirth should take over entire sales pitch.

Second portion of show is panel interview in which three persons are given same mind-reading treatment but with additional production buildup. Third segment, mystery guest identification, was hurried because of lack of time. However, Myrus was able to penetrate mask to identify mystery guest as Cleveland Indian catcher Jim Hegan.

ONE MAN'S FAMILY

With Theodor von Eltz, Mary Adams, Russell Thorson, Linda Leighton, James Lee, Anne Whitfield, Martin Dean, Jack Edwards; music, Paul Watson
Producer: Richard Clemmer
Director: Jack Smight
Writer: Carlton E. Morse
15 Mins.; Mon.-thru-Fri., 10:30 a.m.
Sustaining
NBC-TV, from H'wood

"One Man's Family" is back on tv after a couple of years' gap, but this time it's not the same. It's a hardy perennial radio stalwart since 1932 and still going) is in a daytime framework as part of the web's realignment occasioned by the entry of "Home" on the same day (1) in the crossborder sweepstakes. Opener served largely to introduce all the Barbour family and establish their particular points of view and problems in the household. This was done swiftly, and even considering the quarter-hour limitation (less three spots where the plugs will fit, come a sponsor), it could not have been arranged with more rapidity or clarity.

That over with, the initialer took on some soap opera overtones turning on the accidental shooting by Anne Whitfield (Claudia Barbour) of boyfriend Jack Edwards (as Johnny Roberts), and this led, by the nature of things, to semblance of a cliffhanging climax which all hausfraus will undoubtedly appreciate and accept. The casting seems appropriate to the wholesome family pitch, with film veteran Theodor von Eltz as a serious Father Barbour somewhat restyled from the former nighttimer Bert Lytell, who was ever gentle and conciliatory. Mary Adams, the mother, is a handsome woman, and all the brood are good-looking, the distaffers particularly in elder daughter Linda Leighton (as Hazel) and younger Miss Whitfield, a pretty package providing unlimited possibilities. Her twin is James Lee, and the other children are Russell Thorson as Paul, the eldest son, and Martin Dean, as typical teenager Jack.

For the prospective sponsor spots there were films of Helen Hayes (plugging careers in nursing), John Daly (for Crusade for Freedom) and Walter Hampden (as trailer for "Robert Montgomery Presents" in which he starred that Monday night).

Trav.

A LIFE IN YOUR HANDS
With Jay Jacobus, Vern Wilson, guests
Producers: Lawrence A. Williams, Richard Highsmith
Director: Bob Glassburn
Writer: Lawrence A. Williams
30 Mins., Sun., 2:30 p.m.
KRON-TV, San Francisco

This informative public service program, presented by the California Hospital Assn., proposes to inform viewers on services rendered by local community hospitals and their staffs. Actual case histories are explored with guest medics explaining treatment and surgical techniques. In several cases actual operations have been televised.

Last show viewed devoted to "brain surgery," lensed a comprehensive study of modern operative techniques compared to ancient methods. Under careful, curious probing by program host Jay Jacobus, Dr. Howard C. Naffziger, emeritus chief of neurological surgery at the U. of California Hospital, painted vivid word pictures of brain surgery in the 16th century. By use of charts, clumsy instruments, pictures and skulls, Dr. Naffziger explained crude medical techniques of yesteryear. Today's X-ray machines and other scientific equipment gave physical proof of man's progress in modern times.

With the aid of a former patient, Dr. Eugene Webb demonstrated an electroencephalograph—a number of wires attached to the scalp of a patient with minute electrical impulses of the brain amplified and recorded by a mechanical device. The scene was shifted to a studio where a simulated brain tumor operation was in progress.

Jacobus handled his interviews deftly. His questions were simple fact-seeking, intelligent. He channelled all queries toward a layman's understanding, thus garnering basic info for dialers. Off-camera narrator Vern Wilson offered a quiet, well-modulated tone when bridging changing scenes.

Director Glassburn's camera transitions were smooth. Especially noteworthy were the eye filling operating room shots.

Many interesting facets of medicine have been explored during show's tele-cycle—plastic surgery, childbirth, heart surgery, blood diseases, cancer, et al. Recently two new markets have been added to show's girth—KMF, Fresno, and KFSB, San Diego.

Series is an important tv entry.

Tone.

'Home' as Odds-On Favorite to Pay Off NBC-TV's \$1,200,000 Mortgage

By GEORGE ROSEN

The fruits of nearly two years of planning, a \$1,000,000 bally campaign and a \$200,000 investment in a gadget-happy set construction, NBC-TV's widely-heralded hour-long cross-the-board "Home" show prepped on Monday (1) as prexy Pat Weaver's answer to the rival CBS-TV's flushed-with-riches daytime roster. The whole Weaver philosophy on program-sales patterns is riding on this one, and the industry will be watching in months to come for the ratings and the payoff.

"Home" is the so-called "electronic magazine for women," berthed in the 11 to noon period, based on the Weaver concept that "service" shows, rather than the soap opera formula, are the answer to daytime tv. It's the inevitable follow-up to the resounding success of the network's 7 to 9 a.m. "Today" show which, from a dubious beginning, played itself in two years into a \$5,000,000 billings payoff in '53 and is currently riding the sponsor crest to the tune of a potential \$8,000,000 for '54. But perhaps of greatest significance in the "Today" (and now "Home") type of programming has been the sponsor acceptance of the "magazine concept" of insertion advertising (all the way from a one-time participation to a full season's ride), which underlies the Weaver

HOME
With Arlene Francis, editor-in-chief; Poppy Cannon, Estelle Parsons, Eve Hunter, Sydney Smith, Dr. Rose Frantzblau, Eleanor Amer, Will Feigelsack
Executive Producer: Richard A. R. Pinkham
Producer: Jack Bayel
Director-Associate Producer: Richard Linkrum
Senior Editors: Kay Elliott, August Spectoraky
60 Mins., Mon.-thru-Fri., 11 a.m.
Participating
NBC-TV, from New York

approach to sunup video. Even before premiere time, "Home" had a comfortable \$1,500,000 in sales orders in the kitty.

The answer that Weaver & Co. is seeking—whether the hausfrau is more interested for can be made more interested in service-type programming in preference to weepers or audience participation shows—probably won't be forthcoming for some time to come. Once having made its "Home" NBC is resolved to nurse it and lavish all its ingenuity and coin on it "unto sponsors do us part." By its sheer determination to stay with it, come what may, just as it made doubtful 7 a.m. tv viewing habit-forming, the odds would appear to be in NBC's favor of inevitably integrating "Home" watching into the household way of life.

Appraised on the basis of the premiere values, there's no question but that "Home" rates a bow for its offbeat approach to daytime television. The physical accoutrements in themselves generate an excitement of sorts that puts the show in a class by itself. The circular set's manifold working areas (a "growery" for seeds and trees; a "tumbler" for revolving and inverting chairs, rugs, etc.) a "cookery" for the food department; an "elementary" area for simulating rain, fog, snow or hail to illustrate how materials respond to weather)—these reflect an inventiveness attuned to the NBC-RCA electronic consciousness.

In Arlene Francis, who as the "editor in chief" is the counterpart to "Today's" Dave Garroway, the "Home" production impresarios seem to have chosen wisely. Miss Francis handled her chores in a strictly pro fashion (although at the start inclined to be a little too breathless about the assignment). Obviously once she takes the whole thing in stride it'll be clear sailing. Important to "Home" is that, in contrast to her glamorized panel participation setup (as in "What's My Line?"), Miss Francis is far more believable and "acceptable" personality in terms of eliciting a sympathetic response from the noontime USA hausfrau. One minor distraction: Miss Francis' insistence on diagonal glances, as though being briefed from cue cards. There is, too, a self-consciousness and formality about the whole thing, as though everyone were guarding their p's and q's, that will have to be eradicated.

As a "depersonalized" show, spanning such categories as food, fashion and beauty, home decora-

tion, gardening, mental and physical health, shopping, leisure time activities, etc., "Home" obviously will have to safeguard against becoming too talkie-talkie. Thus a greater play on the gadgetry elements that background the show could be of greater value.

"Home" will obviously pose a problem to the affiliates taking the full hour coaxial ride, since the major facets of local daytime programming comprise cooking, shopping and an assortment of "how to" shows designed for local personalities. Thus the need to achieve balanced programming presents itself to the local outlets.

Working with Miss Francis are the departmental editors: Poppy Cannon on food; Eve Hunter, fashion; Miss Sydney Smith, home decorations; Dr. Rose Frantzblau, family affairs and child care (a particularly fine and warm personality); Will Feigelsack as the gardening and "how to" editor, etc. Initial stanza put the accent on cooking, home decoration, fashion and some worthwhile discussion on organizing community theatres. Considering the physical hazards in a gimmicked-up studio, the first show came off surprisingly well (even though the rainmaker fizzled out), and the "editorial" support given Miss Francis by her various aides was on a commendable level.

"Home" is on the plus side.

ONE HUNDRED PENNIES
With Pat and Barbara Barnes, Norman S. Marshall, others
Producers: Ivan R. Riner, Mrs. Jane Weadock
Director: Ralph Giffen
30 Mins.; Wed., 9 p.m.
WOR-TV, N.Y.

This public service shot was imaginatively conceived and dully consummated. The idea of breaking down just out of the Salvation Army's various activities cent by cent out of a dollar donation was good, but the second-rate film clips and the shoddy direction made the program a trial. Still the overwhelming value of the SA wriggled through if only on the merits of its diversity among the needy.

Although Norman S. Marshall, eastern SA commissioner, was plopped uncomfortably from Pat Barnes and daughter Barbara in a very one-dimensional panel type affair, he managed to get across the potential of his organization. The film that SA supplied, however, was hack presented in sporadic shots by the director. The intention was to give a brief glance at the several jobs the blue-cladders do, but either vidpix were unbelievably short or thrown in at the most inauspicious moments so that they had little effect.

Some of the activities mentioned and backed up with vigorous and sincere words from Marshall were: camps for juvenets, efforts for clidsters, rehabilitation of convicts and exers, social service centers. SA in New York needs well over \$1,000,000 to carry on its work, and that was the primary reason for the show. But program wasn't commensurate with cause.

SEAN DOWNEY SHOW
With Andy Picard Quartet
Director: John Paul Jones
10 Mins.; Mon.-thru-Fri.; 7 p.m.
Sustaining
WABC-TV, New York

Morton Downey's son, Sean, makes his tele debut in this 10-minute spread on the ABC Gotham flagship, but he's not a chip off the old block. Youngster possesses a pleasant voice and is personable enough, but the resemblance ends there. Young Downey's vocal styling and talk, his diction is poor, his awkward is studied with "gees," "goshes" and "yows know," and he spends too much time talking and too little singing.

He was obviously nervous on the preem, but there are certain things he can do to overcome his difficulties. For one, he might work from a script, keeping the dialog to a minimum. Second, he should stick to straight renditions (his phrasing on "Young at Heart" was a little over-complicated). Time should take care of the jitters. Andy Picard quartet accompanied okay on one number, did a good instrumental, but showed the need for rehearsal on the last accompaniment.

The flagship's 7 p.m. slot has undergone several changes in the past few months, with Downey moving into the spot formerly held by Monica Lewis for Broll-Quik. It looks as if it's due for another Chan.

The Importance of Good Connections...



In radio, any microphone will do. The difference is where it's plugged in. For the important thing with a microphone is who's standing behind it. And on the other side, who's listening.

Final reports for 1953 show that for the fifth consecutive year the most popular performers continued to gather at CBS Radio. And the biggest audiences were again out front.

CBS Radio has three times as many of America's favorite programs as all other networks combined. And 22 per cent more listeners than anywhere else.

Which is why CBS Radio has the lowest cost-per-thousand in all radio. Why it attracts more of America's Top Hundred advertisers than any other network.

In fact, advertisers bought more time on CBS Radio in 1953 than the year before... giving the network a billings lead over its nearest competitor that's never been equalled: 38 per cent.

In a medium that already reaches 98 per cent of the U.S.—and last year added 12.5 million new outlets—the leader in every connection is... **THE CBS RADIO NETWORK**



LUX-PAR 'ORIGINAL CAST' VERSION AS MILESTONE IN TV-PIX ANNALS

As an indication of the shape of things to come, once "Lux Video Theatre" becomes entrenched as an hour-long property on NBC-TV in the fall, the initial production has already been earmarked. It will be an adaptation of Paramount's "Double Indemnity," with the original cast, comprising Fred MacMurray, Edward G. Robinson and Barbara Stanwyck.

Thus Lux will move right in and follow the same pattern as the 20-year-old "Lux Radio Theatre" in establishing a tie with the major film studios. "Indemnity" will mark the first time that a tv showcase has not only inked a bigtime film property, but packaged up the original cast as well. A few weeks back Lux, in testing the 60-minute format, also negotiated a deal with Par for a video version of "A Place in the Sun," but in that instance different stars were used.

If the plans for "Indemnity" go through as blueprinted, it will register as something of a milestone in tv-pix annals in permitting for the film-to-video flow of stars along with major studio properties heretofore barred from television use. It may be the means by which film personalities, who heretofore have held themselves aloof, may embrace the newer medium (if not restricted by contractual clauses), while at the same time benefit the film companies by generating anew public interest in erstwhile top film product as reissue material.

Short Week, Fat Billings for WCBS

Last week had only four working days due to Washington's Birthday, but for WCBS the short count produced a billings coup of well over \$200,000 involving 17 sponsors on the N. Y. flagship of CBS Radio. The big plum goes to the upcoming (March 22) "Herman Hickman Show," with Shell Oil via J. Walter Thompson, earmarking \$100,000 for the former grid coach's five-a-week, year round exposure in the 6:30 to 6:40 p.m. slot. The Hickman buy is the first programming by Shell in local radio since recent backing of Kenneth Banghart on rival WNBC. Outfit used station breaks after dropping Banghart.

Another \$26,000 to the station stems from Wyler's Soups (via Weiss & Geller) which picks up "9 A.M. News" alternate weeks for 39 weeks; \$16,000 from Hunt Food (Young & Rubicam), with 12 participations weekly for nine semesters; \$26,000 from Columbia River Packers (via Borsford, Constantine & Gardner, Portland, Ore.), plugging tuna fish and salmon, six a week for 39; \$23,000 from Bank of Manhattan (Cunningham & Walsh), 8 a.m. station breaks Monday through Saturday, 43 weeks; \$20,000 from Spratt's Dog Food (Paris & Peart) for the Jack Sterling and Bob Haymes shows and the 9 a.m. news; and \$19,000 from Canada Dry Ginger Ale (J. M. Mathes), for various participations. Station general manager Carl Ward and sales manager Henry Untermyer figure the Hickman largesse particularly as marking a trend by national advertisers toward a return to the nighttime local radio sweepstakes.

McKinley Off 'Showcase,' Into Amsterdam Show

Ray McKinley orch is off the Chock Full O'Nuts late Saturday night "Showcase" on WNBC, N. Y., and joined the Morey Amsterdam show Monday (1) on the NBC flagship in the new 1 to 1:30 p.m. time realignment dictated by the web's teoff of the 11 to noon "Home."

"McKinley had one exposure on "Showcase" and was pulled to play prior dancehall commitments out of the General Artists Corp. office. He replaces Milton DeLugg on the Amsterdam stanza, with DeLugg shifted to other programs.

O'FALLON SELLS KFEL (KEEPS FM) FOR 275G

Denver, March 2.

Gene O'Fallon, who established KFEL in 1922, operating it continuously since that time, has sold the AM portion of the radio station to the Standard-Examiner Publishing Co., of Ogden, Utah, for a reported \$275,000 and other "valuable consideration." The new owners will take the call letters of KIMN. This leaves O'Fallon with the KFEL label to keep on his television and FM stations.

A.L. Glasman, publisher of the Ogden Standard-Examiner, and owner of radio station KLO there, said that the new station, KIMN, would become the key station in the Intermountain Network a regional hookup with affiliates in Idaho, Nevada, Utah and Montana, with stations to be added in Texas, Colorado, Nebraska and New Mexico to bring the number of stations from 36 to 48. KIMN will take over the hookup with Mutual.

DG's Format Switch

Dave Garroway, given a shot in the arm by virtue of a cycle renewal from Pontiac on his Friday night NBC-TV show, will soon launch into a change of format predicated on his becoming more a part of the studio audience. Later is one of the additions being worked out. Garroway, instead of moving from set to set in a technique developed on his old Chl-based "Garroway At Large," will reverse the deal by having the action built around him.

"Nobody cares anymore about the walking-into-the-set approach," said producer Charlie Andrews last week. It's become a visual cliché. There'll be more singing, less moving around, with numbers to be faster and shorter, presenting five or six instead of the current four items. There'll also be some new faces in the cast.

Strike It Back

Henry L. McCarthy, the N. Y. City welfare commissioner who kicked up the fuss with "Strike It Rich" and giveaway shows in general, will be himself examined via WNBC Sunday (7) on "Citizens Union Searchlight." Telecast is 12:30 p. m. with repeat on WNBC an hour later.

Milton Bergerman is chairman of Citizens Union and one of the panelists will be Victor Riesel of the N. Y. Mirror.

Give Up Radio-TV For Week During Lent, Urged On 1,000,000 Catholics

Philadelphia, March 2.

The Most Rev. John F. O'Hara, Archbishop of Philadelphia, in a pastoral letter read at all masses in every Catholic church Sunday (28), urged the 1,000,000 Catholics in the Archdiocese to go without television or radio for at least a week during Lent.

"Disconnect your set for a week and then take an honest appraisal," the Archbishop's letter requested. "Have you missed anything worthwhile? What have you gained?"

"The art of conversation is restored in the family, perhaps; many duties are performed that otherwise might have been neglected; your own judgment may be more sound because you have missed thousands of words of propaganda."

The letter pointed out "that we curb our appetites not only by fast and abstinence, but by guarding our eyes, our ears and all the senses." An aide to the Archbishop said his suggestion did not specifically apply to any particular radio or television program.

Hyde & Seek

Continued from page 33

to evaluate." He started off as a commissioner doing yeoman's service, with or without the blessing of another son of Wisconsin, Sen. Joseph McCarthy, for the Hearst Corp. In what proved to be a futile effort to turn over, without contest, an educational tv channel. Although a member of the Commission, a quasi-judicial agency, he journeyed to Wisconsin to assist the Governor with legislation to restrain the Commission from granting the channel to the city of Milwaukee. Significantly, a short time before he assumed office, Sen. McCarthy called in two former Democratic members of the Commission in a star chamber proceeding to make sure that no action would be on Milwaukee's educational application.

Also The Lamb Case

Doerfer may have gotten his feet wetter than he intended in the channel 10 fight ("One does not get any smarter because he mozes to Washington," he said in a recent speech in Milwaukee). At any rate, he soon came out in favor of preserving the educational reservations.

Later, Doerfer became known as the force on the Commission responsible for holding up the radio and tv applications of Edward Lamb, broadcaster-publisher and Democratic party contributor in order to look into Lamb's one-time alleged Communist sympathies. In view of reports that this "FBI investigation" by the FCC may have been inspired by Sen. McCarthy's seizure of the FCC files early last year for his Government Operations Committee and that Ohio Republican members of Congress are gunning for Lamb, some Democratic Senators may wonder whether Doerfer is free from "pressure."

Although Presidential designation of the FCC chairmanship is not subject to Senate confirmation, the Senate will have the upper

hand if Doerfer is designated. It so happens that Doerfer was appointed to fill out the unexpired term of former Comr. Robert F. Jones (filled temporarily later by the recess appointment of Eugene H. Merrill) and must be renominated for office before June 30 of this year. If he is designated chairman in the meantime, the Senate will have the opportunity to pass on the appointment when he comes up for confirmation as a commissioner.

Recalling the battle put up by Senate Democrats against the nomination of Comr. Robert E. Lee because of his McCarthy identification, it would not be surprising if there is opposition to Doerfer. There are also members of the Senate who are cool to Doerfer's apparent willingness to relax the FCC multiple ownership rules. The Administration will doubtless consider these possibilities when it acts on the chairmanship.

In this situation, the broadcasting industry finds itself in a difficult position. It prefers Hyde, feels he has more understanding of the problems of the broadcaster and knows more about running the Commission. At the same time, it does not wish to oppose Doerfer who has the support of the Republican National Committee and who is believed to be the choice of Sherman Adams, the President's "man Friday."

It realizes also that there may be an element in the Republican Party which would like to build up Lee for the chairmanship—not for the immediate future but for a later time. This element may push Lee for the chairmanship with this purpose in mind.

Three possibilities thus loom, come April Fool's Day (1) Hyde will be named chairman for an indefinite period; (2) Doerfer will be named for an indefinite term; (3) Hyde will be designated for another year as a "holding action" to build up Lee.

When's a Network Not a Network?

When "Lux Video Theatre" moves into the Thursday night 10 to 11 period on NBC-TV in the fall, Lever Bros., the sponsor, will be faced with a ticklish station clearance problem that's perhaps unprecedented. The first half of the hour dramatic showcase will be slotted in network time; the second half in station time. Obviously, the stations along the coaxial route aren't going to check off the network at the halfway mark. But by the same token it isn't going to be easy to persuade them to give up some lucrative local biz (in the 10:30 to 11 stretch) in order to accept considerably less compensation from the network.

All of which means that Lever Bros. will be confronted with the situation of making individual deals with stations, offering them full compensation based on the local rate card in order to achieve a maximum station pickup for the full hour show.

Somewhat similar situation obtained few seasons back when "Original Amateur Hour" occupied the 10 to 11 period Tuesday nights on NBC-TV, but in that case, in view of the variety format, the question of continuity didn't matter as much. Even so, Old Gold, the sponsor, faced the same problem of signing up stations individually in order to move into the station time for the full hour pickup.

Inside Stuff—Radio-TV

Jefferson Standard Broadcasting Co., which operates WBT and WBTV in Charlotte, N.C., is pulling-down civic and educational accolades via its educational and charitable outlet, the Jefferson Standard Foundation. The foundation, which was started at the end of 1951 by JSBC prexy Joseph M. Bryan and exec v.p. Charles H. Crutchfield, has donated over \$50,000 to the Consolidated U. of N.C. for the development of educational television in the state, has presented the U.S. radio station with a 10,000-watt transmitter, has set up a \$5,000 scholarship annually to finance college education of a Carolina high school student specializing in radio or tv, has given several summer scholarships to the Transylvania Music Camp at Brevard, N.C., and donates prizes and cash for other civic projects such as high school essay contests, community campaigns, underwriting a local symphony, etc. Bryan and Crutchfield feel the foundation has paid off in terms of civic pride in and cooperation with the stations.

Carlton E. Morse was weeks ahead of himself on scripts when cancellation of his "Family Skeleton" nighttime suds opera on CBS Radio was announced, with Tennessee Ernie and Helen O'Connell replacing the Mercedes McCambridge five-a-week stanza on March 8 (for alternating Sweetheart Soap and Toni Co.'s Prom).

The March 5 show, Miss McCambridge's conclusion, was originally intended for a cliffhanging climax. But that serial technique won't do for the swan song, so Morse had to do a rapid rewrite to put "Skeleton" to rest in the closet for all time.

An intine family celebration by Brigadier-General David Sarnoff, chairman of the board of RCA, on Saturday (27) on his 63rd birthday, spotlights anew that his "requests" for his 65th birthday so far has been partially fulfilled. He asked for three things, on the occasion of the Sarnoff Research Centre in Princeton, N.J., on the occasion of his 60th birthday—color tv-on-tape; a true amplifier of light, and electronic airconditioning. The first is a fait accompli. RCA is already in the airconditioning field, along with other "white goods," but research on that phase is still going on.

The birthday celebration was dinner at "21," seeing the legit "Mr. Pennypacker" in company of his wife, and two sons, the Robert W. Sarnoffs and Eddie Sarnoffs, and Manie Sacks, v.p. of RCA.

Gotham radio indie WLJB, taking advantage of installation of its new transmitter in the East River, threw two lunches last week, one in a calculated effort to grab off some advertisers from Harlem's 125th Street shopping district, and the other to gain acceptance of community and civic leaders. According to a station spokesman, the luncheons were its first attempt to pick up biz among Negro merchants.

First lunch was given last Wednesday (24) in conjunction with 125th Street Trade Assn. On Friday (26) the second feeding was held, and here guests like Dr. Channing H. Tobias, chairman of National Assn. for Advancement of Colored People; Hulan B. Jack, Manhattan Borough prexy, et al., offered support.

Maggi McNellis is supplying a new twist to those "social-entertainment events of the week" telecasts on her new Sunday night show on WABC-TV, N.Y. She's got herself a photographer with a Polaroid camera to accompany her on her party tours, and she's using the instantly-processed prints on the tv'er. Miss McNellis, who also has her own daytime strip on the ABC-TV flagship, got pictures taken at a Sabbath party for Jack Benny on the 11 p.m. show via the use of the device.

Just before the first of the year both David Sarnoff and Frank M. Folsom, respectively board chairman and president of the Radio Corp. of America, told Manie Sacks the company would like to write a new five-year contract with him to continue as a veepee of the parent RCA. Sacks said, "OK, you name it." It was sent down to him, he signed, and it was as easy as that, which probably explains the lack of publicity hoopla which extends Sacks with RCA for an additional five years on top of the two years still unexpired.

Recent expansion by the Scripps-Howard Newspapers of its tv section is credited to personal instructions from Roy Howard, boss of the chain.

Howard bought his first tv set a couple of months ago.

WPIX, N. Y. Daily News TV'er, has upped its card rates on participations. Outlet chieftain, Fred Thrower, has lowered the volume discount from 50% to 40%, accounting for the increased cost. Exact date increase becomes effective has not been disclosed, but it is expected within the next few days.

Move was made to equalize the nuts paid for class A and B time, with participating sponsors affected who own time in the afternoon and after 10:30 p.m. The prime nighttime hours remain the same.

Freedom's Foundation has tagged two DuMont features for "outstanding achievement in helping to bring about better understanding of the American Way of Life." "Life Is Worth Living" and "The Big Issue" were telecasts cited.

Medal for the Bishop Sheen "Living" stanza will be given Ross D. Siragusa, prexy of Admiral Corp., for sponsorship of series. DuMont gets other award, "Big Issue" won another Foundation citation last year when it was called "Keep Posted."

WCBS-Jack Sterling closed its "Why I Like Radio" contest with a mail pull of 44,000 for a 13-week period, with the N. Y. flagship of the CBS Radio web now armed with figures on listening that represent a research windfall. Sterling conducted the competition via his 5:30 to 7:45 a.m. show, with winner receiving a Mercury car, second-placer a trip for two to Puerto Rico and 78 drew CBS-Columbia table radios.

From the Production Centres

IN NEW YORK CITY . . .

WMGM's coverage of Dodge season kicks off Saturday (6) with exhibition fray between the Bums and Milwaukee Braves in Miami.

Harry Novik, topper at WLBI, off to Florida . . . Julie Stevens has been given a niche, in cast of "Lorenzo Jones" . . . Ronald Dawson just finished directing shows in Spanish and Portuguese for Basch Productions and this week sold script to Finnish Broadcasting . . . Pete Jenkins has become a sales staffer at WOV . . . Peggy Park, secretary to Charles S. Monroe, CBS script head, moves to similar post with Hector Chevigny of "Second Mrs. Burton." She'll be replaced at CBS by Lois Law . . . Johanna Johnston of the CBS writing staff enchanted because E. B. White of the New Yorker is enchanted with her adaptation of his children's classic, "Charlotte's Web" for "Let's Pretend" . . . Woody Klose said to visit his Red Hook, N.Y. farm. Wife Virginia, mag writer who did a Mr.-and-Mrs. routine with him some seasons back, is watching the spring planting, Klose being due back in Chicago to confer with Leo Burnett . . . BBDO assigning Albert Ward to the Campbell Soup acct.

Norman Frank, net programs supervisor of CBS, back yesterday (Tues.) after a fortnight in Haiti . . . Irving Feln, CBS' Coast chief of public relations, returned there after two weeks in town . . . "Man's Right to Knowledge," lecture series on CBS, to be published for \$1 by Herb Muschel.

IN SAN FRANCISCO . . .

Hoagy Carmichael, Sarah Vaughan and Les Brown radio-tvisiting during recent p.a.'s . . . Freedoms Foundation cited KIX (Oakland) for its "Youth Town Forum of the Air" . . . New tv Academy Award officers: president, William Winter; 1st veepee, Leo Diner; 2nd veepee, Sandy Spillman; secretary, Pat Morse; treasurer, George Mathieson . . . San Jose's KEEN premed (1) a cookery with Ray Holly . . . KBK-TV (Bakersfield) became an ABC affiliate . . . New educational station KQED tested (25) its tele-paran. Station also ran a three-month, contest for a storyteller to head new kiddie series . . . KCBS bossman Arthur Hull Hayes elected to a three-year term on the Board of Directors of the S.F. Employers Council . . . KPIX's Sandy Spillman accepted as a member of the Society of American Magicians.

IN CHICAGO . . .

Attorney Sanford (Bud) Wolf in New York this week repping the Chi Radio-Television Directors Guild at the web bargaining sessions . . . Ulmer Turner's WBKB newscasts based on taped pickups of short-wave foreign news reports garnered an award from the Freedom Foundation . . . Jack Quinlan to do the play-by-play on WIND's weekend airing of the Cubs' exhibition tour which kicks off Saturday (6) . . . Bill Irvin, ex-Sun-Times radio-tv editor, joined the Admiral Corp. public relations department . . . Virginia Klein new assistant in the Chi Mutual traffic department . . . WLS sales manager Chick Freeman vacationing in Florida . . . Thrush Gloria Allen added to the WBBM talent roster . . . WLS news director Bill Small hitting the lecture circuit, visiting journalism classes at Iowa State and Indiana and Illinois universities . . . WBBM publicity chief Chuck Wiley and frau off to Cuba for a couple of weeks . . . Peter Donald to sub for host Don McNeill on ABC's "Breakfast Club" for three days next week while the latter is in Florida.

IN WASHINGTON . . .

Philip A. Melillo upped to post of tv production manager of WMAL-ABC . . . Vice President Nixon presented NBC manager Carleton Smith with a small box of earth from Capitol Hill for use in the "growery" on web's new "Home" show . . . MBS' femme commentator Hazel Markel and capital correspondent Robert Hurlberg inked by Miller Brewing Co. for weekday series of news broadcasts originating at WWDC, web's D.C. outlet . . . Milton G. Ford, local d.j. and radio-tv entertainer, ex of WWDC-MBS, has become a full-time staffer at WMAL-ABC, with three daily radio shows and a tv announcing stint . . . Bartone Gene Archer and tv weather girl Tippy Stringer, both WBNW-MBS staffers, entertained 800 volunteers at a suburban Red Cross Drive rally past week . . . Stanley R. Pratt has resigned as assistant to the chairman and director of personnel for Republican National Committee to resume active management of radio station WSOO, Sault St. Marie, Mich.

IN CLEVELAND . . .

Hank Kahout named staff pianist at WERE . . . WDOX planning to put FM operation into effect in March with strictly FM programming . . . Standard Drug Co. pacted Drew Pearson for WKEL 4:15 spot on Sunday . . . Bob Miller, ex-NBC spot sales in Cleveland, then Detroit, is back here as divisional manager for Interstate Television Co. . . WJW flack Flo Roth back from New York . . . WBNK Director Charles Dargan planning Bermuda honeymoon . . . New York's Dick Noel to replace Johnny Andrews on WTAM Morning Bandwagon and afternoon disk spot when Andrews takes Florida hiatus . . . Freelancer John Price named production manager for new \$100,000 all-Equality "Music-nival" summer tent show . . . Plain Dealer radio-tv editor George Condon given Newspaper Guild award for city's best humor column of 1953 . . . WTAM's Jackie Lynn chirps at Arena outdoor show . . . Nan Gresham now writing continuity for WSRW . . . Bob Neal given half-hour emcee chores on WKEL's "Spello" show . . . WEWS using newspaper to spotlight its increasing tv power . . . WBNK's Glenn Rowell and Cy Kelly penned musical jingle for Burkhart suds.

IN PITTSBURGH . . .

Barbara Louis, Playhouse actress, has landed the five-minute weather strip, Monday through Friday afternoon at 1:25, on WDTV . . . Dottie Talbot doing Jean Connelly's "Home Edition" on Channel 2 while latter and her husband are vacationing at Fort Lauderdale . . . Nelly Gollotte, whose "Town and Country" program is on WDTV alternating Saturdays, will give a recital in New York next Wednesday (10), at the Y.M. and Y.W.H.A. at 92nd Street and Lexington . . . Duquesne U's games in the NIT at Madison Square Garden will be telecast on WENS by Bob Prince and broadcast over WWSW by Joe Tucker . . . Gino Conte, former head of production at Playhouse and now a co-ordinator for NBC-TV on West Coast, off the Spike Jones program to go with "One Man's Family" . . . Mike Andrews has left the WCAE production staff to join WKJF-TV.

IN PHILADELPHIA . . .

Jerry Williams, WIP disk jock and commentator whose combo is now featured at the Rendezvous, has signed with BBS Records . . . WPEW's controversial late night gabber, Steve Allison, has taken out a gun permit, as the result of threatening letters and phone calls . . . Bob Mitchell launched a new late show for WIBG from the Hotel Adelphi's cocktail lounge (March 1) . . . Murray Arnold, who just switched to WPEW as assistant program director, stricken with measles . . . Roland Israel, local adman, has bought rights (radio and tv) to the Dorothy Dix material and is building program around same . . . Ed

(Continued on page 40)

GALEN DRAKE SHOW
With Betty Johnson, Stuart Foster, 3 Beaus & A Peep, Bernard Lightfoot, Orch, Olin Tice
Producer-Director: Lou Melamed
60 Mins.; Sat., 10 a.m.
Participating
CBS, N.Y.

This Saturday morning stanza is a pleasant mixture of music and gab in an informal clamabake atmosphere. Galen Drake, who has several other segments on WCBS during the week, is this show's pivot man and registers with his amiable personality and his repository of anecdotes. He works with an easy down-to-earth manner which succeeds in pervading the hour with enough warmth and humor to win a steady following.

Drake gets excellent backing from the musical contingent, backed by Bernie Leighton's orch. On last Saturday's show (27), Stuart Foster, Betty Johnson and 3 Beaus & A Peep were spotted on a neat variety of current pops and standard tunes. Standout was the Foster-Leighton version of "Ebbtide" with Miss Johnson clicking on "She Was Five and He Was 10." The vocal combo hit consistently with their snappy rhythmic harmonizing.

On each Saturday show, Drake does a "grandmother of the week" interview with someone in the studio audience. These chats have a homespun flavor with Drake handling his end humorously, but courteously. Another Olin Tice makes a good foil for Drake in some of the chatter interludes.

KNICKERBOCKER VIGNETTES

With Gordon McLendon

Prod.-Writer-Director: McLendon

5 Mins., Mon.-thru-Fri.

KNICKERBOCKER BEER

KLIF, Dallas (transcription)

(Biow)

Gordon McLendon chats in an unctious, newsy manner to surround various transcriptions of famous voices with topics peculiar to the time the words were recorded. In one capsule, for example, he offers dialog which went between Commie Harry Dexter White and the House Un-American Activities Committee in '48. Nostalgic news items are then fed by McLendon with harmonica playing distracting "Bill Bailey" in background, i.e., Greer Garson injured on set, and like trivia, but his rapidfire delivery makes them seem like current events.

McLendon airs 10 of these shorties a day on his stations. Another one caught brought the rich brogue of P. T. Barnum as set to an Edison record in 1890. Chief objection to whole deal is that the star-writer-producer insists on making the good old days appear like today's happenings and that you're getting the scoop here. Otherwise material is lively and interesting.

Radio Follow-Up

Gen. Frank Howley, one of the panelists on ABC's "Answer for Americans," said at the close of last week's show that he felt there was a "higher degree of persuasion in the older media" than in radio and tv. A vet ad man himself, the General made allowances, however, for improvement in the electronic media. Howley was joined in the program by regular panelists Devin Garrity, Prof. John K. Norton and guest Frederic Gamble, prexy of AAA.

Program, which is presented by the web in conjunction with Facts Forum, here dealt with the topic of improved advertising standards, one so broad that the 25 minutes allowed for airing was insufficient for incisive hearing. Aware of this apparently, moderator Hardy Burt kept word play by any one individual to a strict minimum. This gave feeling that some of the more immoderate statements by panelists, pro and con, ament advertising industry were not sequitur since there was little room for chapter and verse.

Gamble, posted as champion for the agencies was asked by Garrity about exaggeration: His answer came out as a wild defense: "In some cases exaggeration is good." And to qualify his point, he added lamely as an example that "exaggeration about a certain fake cream, which tells a woman she will look younger—if it makes her happier, it is good."

It seemed like a stacked panel, because those present bent over backwards to be lean in adverse criticism, with the exception from time to time of Prof. Norton (Teachers College at Columbia U.). Howley claimed that there is little to criticize, merely because he felt ad men "are highly trained professionals." Perhaps somebody might have ventured an answer to this, but Burt cut that portion of show short.

WLBI's All-Negro Music & Drama Gotham Festival in Socko Bow

By BOB CHANDLER

THE HIGH MOUNTAIN
With Judge William H. Hastie, Adm. Alan G. Kirk, narrators
Supervisor: Stuart Novins
Producer: Al Morgan
60 Mins.; Sun. (28), 5 p.m.
CBS, from N.Y.

Tenth in the series of CBS feature projects an hour-long documentary on the progress of the Negro in the U.S., proved something of a disappointment in comparison to previous studies in the series. Network public affairs director Stuart Novins, for one thing, bit off a little more than he could chew in attempting to document Negro progress in the course of an hour. And, relating to the enormity of the task, the taped-interview technique used on the show fell short of the mark, with most of the interviews consisting of talks with Negro and white leaders. It was a study from the top, rather than a grass roots survey.

Consequently, the study was at best, a superficial one. Unlike past studies in which the huge field was narrowed down to a specific locality, the Negro study attempted to give a nationwide picture. And instead of concentrating on one facet of Negro progress, the documentary attempted to cover all phases—employment, housing, politics, education and the segregation.

Result was a rather hazy—and rosy—picture, and whether it was justified or not by the facts is beside the point. That CIO prexy Walter Reuther or AFL chieftain George Meany taped speeches stating that the unions are in favor of employment for Negroes doesn't make the study a searching one, nor does a speech by a Defense Dept. official stating how desirable integration of the armed forces is give the program any more impact. Truth of the matter is that by failing to get to the union members or to Negro frozen out of a community or restricted to its own inadequacies.

Narrators Adm. Alan G. Kirk (former ambassador to Moscow) and Judge William H. Hastie (highest-ranking Negro judge in the country and former governor of the Virgin Islands) did an okay job within the limited framework of the study. But again their work lacked punch because of the high-level approach.

It was only at the end of the hour, when CBS reporters got their microphones before members of the Armed Forces (a Negro platoon leader who told how once he set foot outside the gates of Fort Jackson, he was a second-class citizen; the white soldiers from the South, who to their own surprise found that previously segregated Negro GI's had become their best friends) and into streetcars, motion picture theatres and restaurants, that the program took on its old stature. To be sure, these on-the-spot reports were designed to show that discrimination does still exist. But in squaring the picture, in giving the negative aspects of the problem, Novins did a better job than on the key portion of the study—the positive aspects.

Chan.

MR. AND MRS. MIDNIGHT
With Dave and Judy Clark
Producer: Dave Clark
2 Hours, Mon.-thru-Sat., 12 (midnight)
Participating
WAAT, Newark, N. J.

After a long session hopping around Gotham video outlets with their mail order pitches, the hux and hux team of Dave and Judy Clark have finally hit the audio with a d.j. stanza. In portion heard music played only half a hand in proceedings. The show, a week old, counted heavily on the "dis and data" chatter of the couple.

In a conversational tone, the Clarks brought forth a telephone quiz, excerpts from the Almanac, and personal anecdotes about Italy and 11 baked potatoes. Material is not always funny as Clarks would hope, and, moreover, a member of brace, just as he was prone to do in tv commercials, often jumped spouse's lines.

The talk and melody just about split time consumed. Choice of cleft and key leaned toward bop and jazz, with things like Sarah Vaughn's "What a Difference a Day Makes," a pepped up "Summertime" and "Royal Garden Blues."

In toto—acceptable small talk and good music.

Growing importance of the Negro market, underlined in recent months by formation of the National Negro Network and the Negro Radio Stories transcription outfit, brought WLBI, New York indie and one of the pioneers in Negro programming, to the decision over a year ago that it would have to switch its transmitter to get closer to Harlem, largest of the Negro communities in N. Y. Station a week ago Saturday (20), threw the switch on its Astoria (across the river from Harlem) transmitter, abandoning its Brooklyn tower, and at the same time kicked off a week-long festival of Negro music and drama that promises to become an annual event.

Advantages of the new transmitter site and all that it means in terms of business and audience aside, this first festival was a socko bow for the station in its new role of proximity to the center of the Negro market. Embracing virtually every segment of Negro creativity in music and drama, the 57-program lineup should have proved pleasing to all strata of the Negro audience, and had interest throughout for the non-Negro population of N. Y. Such projects as salutes to Bill Robinson and Canada Lee, re-enactments of portions of "Green Pastures," "Porgy & Bess," "Shuffle Along" and "Carmen Jones" are not restricted in interest to any particular group, nor are the recorded songs of Besie Smith, Josh White, Huddie Leadbetter and dozens of other past and present greats.

Kickoff show in the festival following switch-throwing ceremonies by Mayor Robert F. Wagner was a four-hour "Gospel Train" show from the Savoy Ballroom featuring such w.k. vocal revivalists as Mahalia Jackson, Clara Ward and the Ward Singers, the Colemanaires, Banks Bros., Paterson Singers, et al. with Lorenzo (Larry) Fuller hosting. Show was originally slated for three and one-half hours, ran over into four. For the closing segment this past Saturday (27), station returned to the Savoy (original of the "Stompin' at the Savoy") for a three and one-quarter hour jam session, followed there by a 45-minute children's tribute to W. C. Handy. As an added public relations gesture, the station packed 'em in on a free-admission basis for all the Savoy events.

Week was broken down into strips, with the morning unit including "great blues singers" (Besie Smith, Ethel Waters, Mamie Smith, Ruth Brown, Wynonie Harris and Dinah Washington), "great bands" (Count Basie, Duke Ellington, Fletcher Henderson, Chick Webb, King Oliver and Lionel Hampton), "Gospel Train" (Miss Jackson, Marian Anderson, Dixie Hummingbirds, Ward Singers, Golden Gate Quintet and the Southernaires), and "music and the stage," with excerpts from the aforementioned musicals and musical dramas.

These were followed by Nora Holt and live presentations of young Negro artists, this segment on the classical side. Following Prof. Charles Taylor's regular "House That Jack Built" strip, station segued into "pop artist" recordings with such present-day greats as Billy Eckstine, Sarah Vaughn, Lena Horne, Ella Fitzgerald, Nat King Cole, Pearl Bailey and Billie Holiday.

Following noontime resumption of its regular Spanish-language and Yiddish-American schedule, station returned at 5:30 with the "folk singer" category, with live broadcasts by Harry Belafonte and Sammy Hayward and recordings of Josh White and Leadbelly. Rest of the weekday schedule was live, with college choirs from Howard, Fiske, Bethune-Cookman U's and other groups. Daily closing strip was "The Negro on Stage," highlighted Friday (26) with the cast of the Greenwich Mews Theatre. Others in this segment were a recorded tribute to Canada Lee, and Ruth Riddick's readings from James Weldon Johnson.

Station toppers, v.p.g.m. Harry Novik, program chief Nat Rudick and flack Mike Jablons, did a top-notch job on this one, from both the community relations and the programming standpoint.

Television Reviews

Continued from page 35

time zing with mirth and music. Stanza has generous budget fluid to allow for star-dusted names. Spike Jones and his City Slickers have joined local gang as well as western stars John Boles, and Eddy Arnold. Guests are always assured good production and musical accomplishment and "Hayride" has become a popular guest stop for celebrities.

Last show caught (25), Marilyn Orlando and Johnny Guest easily walked away with the blue ribbons. Ten-year-old Marilyn, teamed with Clark, rocked sesh with her vocal of "Don't You Love Me A Little Bit?" Johnny, recent 11-year-old discovery of Clark's, socked over his vocal-guitar rendition of "You Better Not Do That." Rest of crew blended well with cowpoke Eddie Deane singing "Ragtime Joe" and "Wagon Wheels." Bill Carter's warbling "Secret Love" and comedian Dusty Dale's city slicker parody of "Changing Partners." Femme chirper Patty Prichard, recent addition to Clark's aggregation, appears to be in wrong pastures. Though somewhat improved in the vocal dept., Miss Prichard hardly sells as a country lass.

Emcee Clark is endowed with an easy manner and fits into his commercial spiels with liquid grace. His contributions, in manner of original poetry of the sagebrush and his childhood, lend a restful and unassuming tenure to show. But hi-life, polish and general pleasure is derived from little Marilyn and Johnny. Children are proving a strong drawing power and are surely headed for bigtime activities.

Country settings by art director Ray Hubbard are cleverly contrived and do much for mood. Lensing is by a director who knows how to call his shots. *Tone.*

DIXIELAND LIMITED
With Ruby Wright, Patti O'Hara, Cliff Lash and Esther Hanlon orch
Producer-Director: Bob Roberts
10 Mins. Mon.-thru-Fri., 7 p.m.
Participating
WLW-T, Cincinnati
A sparkling dinnertime musical quickie. Instrumental concoctions

are select Crosley staffers in two groups that work separately. One is headed by Esther Hanlon, jazz pianist, and the other by Cliff Lash, who was an 88 man with the late Glenn Miller's band.

Femme chirpers are Ruby Wright, with one crew thrice weekly, and Patti O'Hara, Monday and Friday, with the other.

Ensembles are the Dixieland standard—three horns and rhythm section of piano, drums, bass fiddle and guitar. And they come up with a good brand of Deep Dixie syncopation.

Miss Wright is well known and well liked in these parts and Miss O'Hara is a newcomer.

New series supplements one of Dixieland music on WLW. Koll.

GUEST HOUSE
With Fran Allison, Burr Tillstrom, Rex Maupin orch, Randy Kent
Producer-Director: Grover J. Allen
45 Mins.; Monday, 11:15 p.m.
Participating
WBKB, Chicago

When gabber Jack Eigen, with the help of pic starlet Cleo Moore, was "kissed off" this Monday night spot on WBKB, Chi ABC veep Sterling (Red) Quinlan turned to a couple of old friends as replacements. The return of Burr Tillstrom and Fran Allison to the WBKB family circle renews a relationship that dates back to 1947 when Tillstrom's "Kukla, Fran & Ollie" troupe (now on NBC-TV) evolved into its present form on WBKB, when Miss Allison became the Fran in KFO and when Quinlan worked the show as the audio man. Even though hastily assembled, the first stanza (22), with Miss Allison and Tillstrom at the helm of the music and chatter display, came off as a happy reunion for all concerned, including the late night dialers.

While Tillstrom's participation is still on a temporary basis, depending upon how it fits into his schedule, the odds are good that he'll be around most Monday nights. Miss Allison and he have worked together so long with Kukla and Oliver J. Dragon that they're a natural team for a casual, off-the-cuff assignment such as this. And

besides, the friendly pair ain't mad at nobody.

The "old home week" overtones of the preem might not have meant too much to average viewer but it served as a good launching peg as the pair recounted some of their experiences as tv pioneers on WBKB. They got a good assist in the chinning department from guest Louise King from the "Seven Year Itch" legit. Also on hand was Guy Chorney, currently appearing at the Black Orchid niter.

WBKB is apparently not sparing the horses in showcasing Miss Allison and Tillstrom. Present was Rex Maupin and a full-sized studio band which contributed some fine mood changing, especially Jimmy Nuzzo's hot clarinet ride on "St. Louis Blues." Miss Allison tossed in a ditty herself, with a cozy job on "Secret Love."

Withal, a pleasant interlude that's bound to win friends. The commercial chores, and there were plenty of those, were capably handled by Randy Kent. *Dave.*

Baseball Pension

Continued from page 33

Gotham confabs was the decision to establish a new four-man committee, comprised of two owners and two players, to plan and administer pension. Heretofore, deal was handled through club owners and the Commissioner's office, with the players having no official sayso whatever.

Had there been no meeting and no decision the owners, according to Lewis, would still have had to pay \$450,000 per annum in pension premiums. The coin would probably still have come, as in the past, from the Series radio-tv nut.

Pension was placed in hazard at an owners' conclave in Atlanta on Dec. 1, '53, when Commissioner Ford C. Frick announced that the bosses intended dropping their interest in the affair, ostensibly meaning that players would no longer get part of series coin. The fight had been going on until the present.

Denver—Ken White, for the past seven years radio and television columnist for the Denver Post, will join KOA-Radio and KOA-TV as newscaster on a full-time basis March 8.

From The Production Centers

Continued from page 39

McMahon and WCAU-TV staffer Gene Crane and Jack Whitaker have launched new panel quizzier, "Know It Or Show It," Tuesday, 11:30 p.m. . . . Sportscaster George Walsh is resigning post at WFIL-TV, April 1, but will continue to air Phillies games with Gene Kelly . . . American Society of Engineers honored Donn Bennett, producer, and R. Stewart Rausch, v.p. of bank sponsor, for their work on "The Big Idea," WCAU-TV program . . . Roger W. Clipp, general manager of WFIL and WFIL-TV, has been reelected v.p. of the Convention and Visitors Bureau of the Philadelphia Chamber of Commerce.

IN MINNEAPOLIS . . .

James Hill named WCCO radio associate farm director and will broadcast "Farm Service Review" six days a week 15-minute 6 p.m. show in addition to aiding farm service director Maynard Speece in station's farm service direction . . . TV personalities Ginny Simms, Toni Gilman and Warren Hull in from New York to participate in WCCO-TV's 15½-hours telethon from local State theatre for cerebral palsy benefit March 6 . . . Bebe Shopp, Atlantic City's "Miss America" of 1948 and present WCCO-TV personality, engaged to wed . . . Clellan Card's three-nights-a-week 15-minute "Pop the Question" show returning to WCCO radio . . . Kermit L. Sueker new WCCO radio chief engineer, succeeding James Beloungy whom GBS assigned to its Chicago central division . . . WDGY postponing debut of former U. of Minnesota football coach Wes Fesler's initial show, originally scheduled for Feb. 15 . . . Radio set sales increased 25.1% in Twin Cities area in 1953 over preceding year.

IN BOSTON . . .

Lawrence Spivak, of "Meet the Press," and singer Jane Froman will be presented citations at the annual Press Club Dinner at the Sheraton-Plaza, March 8. In a switcheroo, Spivak will be quizzed by a panel of local scribes . . . Joe & Eileen Bell, Hub's first man-and-wife broadcasting team, inaugurated a series of daily half-hour shows over WCOP this week. He is actually Joe Tobin, former co-owner of WJDA, Quincy . . . C. Lud Richards has been upped from advertising and sales promotion manager of WBZ-WBZA to newly-created post of sales service manager for the stations . . . WVDA designating two days this week for "Operation Blood Donor," with deejays Ken Malden and John Scott pitching for donors during their regularly skedded shows . . . WEEL newscaster Charles Ashley has added a Sunday night "q & a" show to his regular daily newscasting sked . . . WTAO deejay Perry Brown treks to the altar in June . . . WHDH resumes its baseball coverage picking up the first Red Sox Grapefruit League game from Florida this weekend.

Nebraska Meet

Omaha, March 2.
Nebraska Broadcasters Assn. will hold its annual get together April 7-8 at Beatrice.

A BMI program clinic is due for the first day, with the annual biz meeting following.

New Orleans—Scott Muni is newest addition to the WSMB announcing staff.

Dixie Cup TV Coin

Home Line division of Dixie Cup Corp. is embarking on its first tele campaign, a 90-market spot and participation bankrolling via Hicks & Griest. Announcements will push the firm's home cup dispensers.

Firm's ice cream division also moved into the tele field last week with a vidpix campaign.

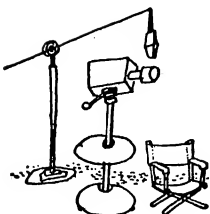


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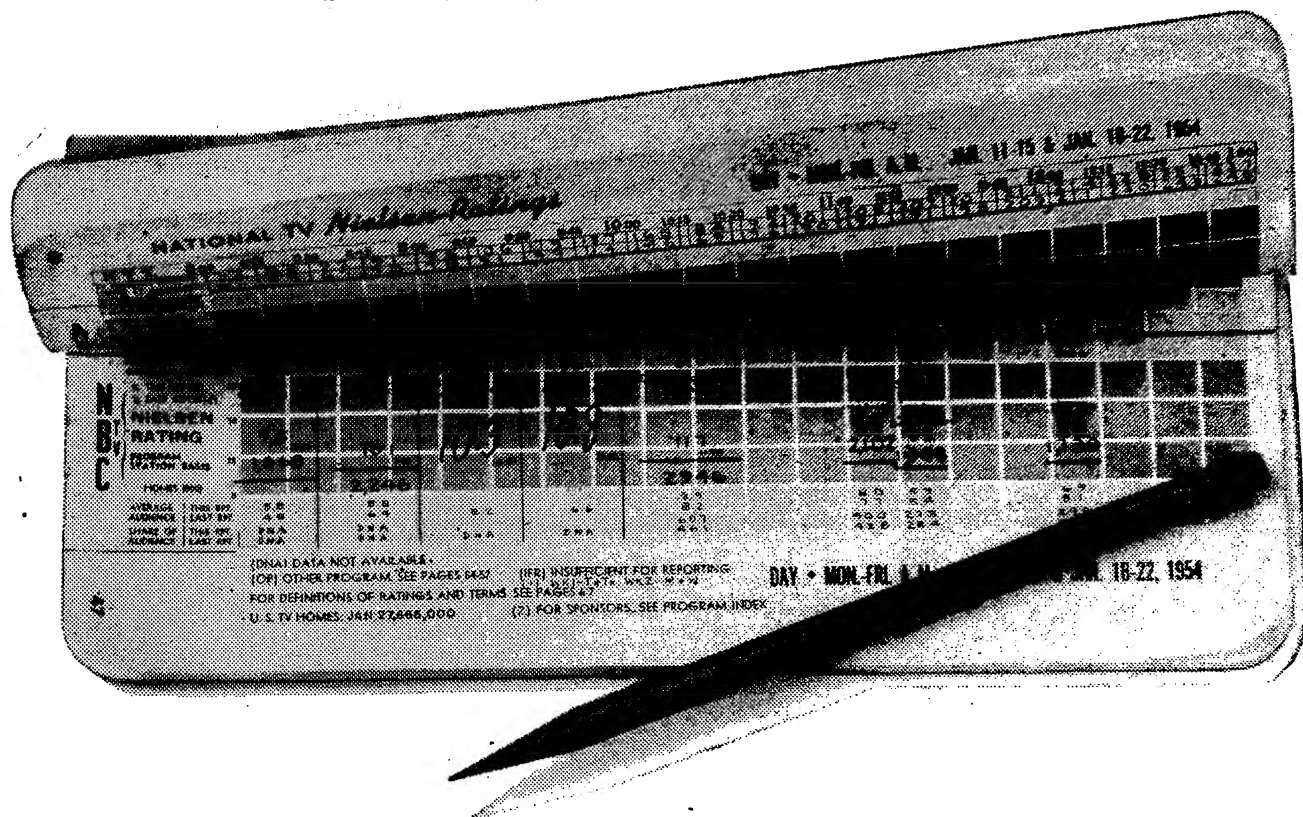


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Kindly pencil these "Today" ratings in your Nielsen pocket piece



You see, in the Nielsen pocket piece (Jan. 10-23) TODAY's first hour is rated 7.5 and 10.1. But the second hour's ratings were left out.* So here they are: 10.3 for the 8:00-8:30 segment, and 10.8 for the 8:30-9:00 portion.

The point is that the average rating—9.7—is the highest to date on TODAY.

It is, in fact, 15% more than any previous two-hour rating average. It means that the average number of homes reached by TODAY now is 2,152,000 and that the cost per thousand is only \$1.97†... the lowest cost per thousand homes in daytime television.

TODAY, a sensible television buy from the day it started, is now a bigger bargain than ever. And it's priced within reach of virtually every national advertiser. And remember TODAY merchandises your product to the hilt. Reserve a place on TODAY for your product. Just call your NBC representative.

NBC TELEVISION
a service of Radio Corporation of America

* With customary efficiency Nielsen rushed out a supplement containing the missing ratings.

† NBC computation.

Television Chatter

New York

J. H. (Jack) Davidson named eastern sales manager for CBS-Columbia under sales v.p. Harry Schechter, replacing Anthony Dillon, now central sales chief. . . Virginia Graham conducting N. Y. "Queen of the Cherry Blossom Festival" contest on her WABD "Food for Thought" . . . Bill (Goodson & Todman) named 1954 chairman of the radio, television and stage artists division of the United Jewish Appeal, replacing Bernard Prockter, who headed up last year's drive . . . Chester Stratton into "Armstrong Theatre" next Tuesday (9) . . . Ruth Harris, Atlanta tv personality, guesting on Eloise McElhone's WPIX show and NBC-Radio's "Second Chance" this week preparatory to a try for this regular local show here . . . Chilean poetess Teresa Vidal appearing on tonight's (Wed.) "Stork Club."

Publicist Albert H. Jaeggin has finished up contract at new UHF'er WRTV in Asbury Park after helping get station rolling . . . Henry J. Oppervan, former chief of DuMont's account managers, now a web supervising producer, will handle "Plainclothesman" and "Continental" . . . Only non-web show among top 10 in the "multi-

weekly". Telepulse for New York is "Jr. Frolics" on WATV . . . Lee Graham, star of afternoon DuMont series, to launch course in family matters at City College next week . . . Paul Dixon, DuMont personality, to be disk editor of Silver Screen . . . Lilly Lodge, daughter of Connecticut governor, is new emcee of WPIX's "Man in Your Life" series.

Ed Murphy, ex-NBC operations, to radio-tv dept. of N. W. Ayer . . . Barry Wood and Mike Horton, of NBC's color sector, to Boston to address 50th annl of Advertising Club . . . Jan Leighton cast for DuMont's "Man Against Crime" (7) . . . Vern Diamond promoted to director of CBS-TV and first job will be for Don Hollenbeck's "News of the Night" produced by CBS News for WCBS-TV. Diamond had been directing the Margaret Arlen show, with Chuck Hinds stepping in for him. Hollenbeck, incidentally, replaced Alan Jackson, who's off on a Far East junket for the radio-tv web. Bob Trout takes over some of Hollenbeck's surrendered duties . . . President Eisenhower will address the nation April 22 at 11:30 p.m., with CBS-TV slotting it.

To hypo the late nighttime variety stanza "The Mah From Times Square," WOR-TV has inked WNEW d.j. Art Ford as its

new emcee. Ford started Monday (1) night. He replaced Ed Ladd. Bert Adams, former pressagent for Equity Library Theatre, has joined Mike Garrison in the talent department of the Daniel Hollywood agency . . . Jean Stapleton, recently seen on Broadway in "In the Summerhouse," has a running part on CBS-TV "Woman With a Past" . . . Ernie Kovacs, axed from his early morning WCBS-TV stanza a few weeks ago, will turn up on Friday (5) on the CBS web's "Fun, Fun, Fun," replacing Phyllis Cole . . . Barbara Mulligan shifts from secretarial post in NBC-TV's "Home" for exec producer Dick Pinkham . . . Goodman Ace readying a tv version of "Easy Aces" with wife Jane? . . . Allan Stevenson into "Man Behind the Badge" Sunday (7) and "Robert Montgomery Presents" March 15. Joseph A. Terry, freelance radio, tv and film producer and onetime WINS, N. Y., program director, joined the Caples agency as director of radio, tv and films . . . Baron (Mickey) Tremmer Jr., ABC-TV director, named assistant to program manager Charles F. (Chuck) Holsten . . . Mel Allen departs for St. Petersburg Friday (5) to start his 13th year of broadcasting N. Y. Yankee games, with the first contest for WPIX (WINS on AM) for Ballantine's slated for Saturday (6) . . . ABC-TV veep Alexander (Sandy) Stronach back from a week's visit to Detroit and Cleveland . . . Somer Alberg into "C. Men" tomorrow (Thurs.) . . . Cynthia Latham, featured in Sunday's (28) "Philo Playhouse," set for role in Broadway Chapel Players' April production of Christopher Fry's "Boy With a Cart" at the Broadway Tabernacle . . . Fred Leo, former assistant to ABC exec v.p. Bob O'Brien, moved over to the web's tv side as an assistant director.

Chicago

Chi NBC-TV sales chief Ed Hitz vacationing in Florida . . . Electric Assn. reports tv set sales in the Chi area during January totalled 22,454, bringing the overall total to 1,572,120 . . . Norm Barry's 10:30 p.m. WNBQ sports show back in-the-black with the Chi Lincoln Mercury Dealers taking it over cross-the-board . . . Pars, Birdies & Eagles' returns to WBKB April 12, bankrolled by the C. A. Nash & J. Jensen Golf Courses . . . The Don Herberts (he's the conductor of NBC-TV's "Mr. Wizard" and she's publicist Maraleita Dutton) have adopted their second boy . . . WNBQ continues its switch to live offerings from feature film programming in the weeknight 11 p.m. to 12 midnight slot with Daily News Columnist Tony Weitzel hosting a Monday night interview stanza bowing next week (8) for the M. J. McCarthy auto firm . . . Don Labeal has joined Kling Studio's backery . . . Virginia Butts is a new WBBM-TV continuity writing staffer . . . Joe Wilson's 10-minute 6:10 p.m. sports squib on WNBQ now commercial four nights weekly with the Zephyr Awning Co. taking Wednesday nights and Orange Storm Windows Monday nights . . . Ratner Promotions have purchased a quarter-hour slice of Ray Rayner's Saturday afternoon deejay show on WBBM-TV . . . Nash Dealers bankrolling the "Captured" vidpix on WGN-TV Wednesday nights.

MATERNE'S ABC SHIFT; O&O SETUP SCRAPPED

William M. (Bud) Materne is moving over to the post of assistant national sales manager of ABC-TV, marking complete abandonment of an o&o stations setup at the network. Materne for the past few months has been acting as coordinator for the web's o&o radio and tv outlets. Active o&o department had been abolished some months ago when o&o veep Slocum (Buzz) Chapin moved into roving programming and sales assignments, but Materne stayed on to act as liaison between network, stations and representatives. He'll report to national sales manager Charles R. (Chick) Ahy in his new post.

Hereafter, radio and tv stations relations department regional managers will handle liaison between o&o's and the web. Flagship stations, WABC and WABCTV, N.Y., will coordinate with the web via their respective veeps—Ted Oberfelder for WABC and John H. Mitchell for WABCTV. Owned stations will continue to be repped nationally by Edward Petrie Co. and John Blair Co.

Amarillo—Si Palmer, a staffer on KGNC here, has resigned his post to join the staff of KOA-TV, Denver.

Eaton

Continued from page 32

present WINX audience in Montgomery County, Md.

After establishing WOOK, Eaton branched out to Baltimore with another community station, WSID, in the suburb of Essex. He then acquired WARK in Hagerstown, Md., WANT in Richmond, Va., and, more recently, WJMO in Cleveland, O. He is also building a UHF station in Baltimore, to be called WSID-TV.

For his Washington tv station, WOOK-TV, which is slated to go on the air by next January, Eaton plans a low-cost operation concentrating on local live programming. It will be a community station designed primarily for the Washington "natives" and those who have adopted the Capital as their home. In a metropolitan area of 1,600,000 people, this portion of the population is considerable. The area's many schools, colleges, clubs, citizens associations, government groups, etc., will provide abundant program material.

Eaton will have help in the conversion job. He will cooperate with the Greater Washington Educational TV Committee, which will soon launch a campaign to finance what promises to be the model educational station in the nation. With the recent withdrawal of the D. C. School Board of its application, after an unsuccessful effort to obtain funds from Congress, the field is clear for the Greater Washington organization, which plans to file soon for UHF channel 26. A grant of \$150,000 toward building the station has already been made by the Ford Foundation.

D. C. Gunplay

Continued from page 31

Web was alone in its extensive coverage of the event, with CBS and NBC continuing their commercial shows with news cut-ins. Masterminding the telecast from New York, news and special events veep John Daly and managing ed Fritz Littlejohn first set the arrangements after the initial flash of the shooting came in, then got on the phone to notify stations that they were coming on the network with the special. Web had Bryson Rash in its Washington studios, interviewing Reps. Harley O. Staggers and Robert C. Byrd of W. Va. and James Morrison of La., along with two House pageboys.

Supplementing the eye-witness reports were audio reports from Bill Birch at Casualty Hospital and Gunnar Back and Martin Agronsky from Capitol Hill, all three reporting by telephone. ABC's Washington crews came up with stills of wounded congressmen being loaded into ambulances, the captured gunslings and a floor layout of the Congressional chamber and a sketch of the incident.

Hour-long show was kinned for use by Daly on his 7:15 newscast and subsequent use through the evening.

Cleveland — Chevrolet Dealers Assn. has pact for co-sponsorship of Cleveland Indians broadcasts with Standard Brewing Co. Play-by-play of games, exclusively handled by suds in past years, will be aired by Jimmy Dudley and Ed Edwards.

Robt. Shaw to Viewers: 'If You Don't Like TV Show Don't Buy Client's Mdse.'

Detroit, March 2.

TV writer Robert Shaw admonished a Fisher Town Hall audience of Detroit clubwomen to "learn to turn your tv set off." He added: "Watch your newspapers for the tv listings. Then choose one or two programs a week. Other times go to the movies, give a party, have some stimulating conversation."

To implement this program of selectivity, Shaw advised: "Put it (tv set) in the den, put it in the basement, or put it in the bedroom—but take it out of the living room. If we can't entertain you, maybe we can put you to sleep."

Shaw, who has scripted "Robert Montgomery Presents," "Playhouse of Stars" and has written mysteries for "Mr. District Attorney," "Mr. Keen" and "Gangbusters," said there is a market for crime shows because sponsors find them cheap and easy to produce.

Instead of complaining about how awful crime shows are, Shaw said: "Don't buy the sponsor's product. If you would go into a store and tell the clerk you don't want a certain brand because it sponsors an objectionable show, very shortly that's going to be heard and felt where the program is planned."

"And write to us. The mail is the greatest influence, next to buying the product, which regulates program content."

St. Louis—Myron J. Bennett, vet radio and newspaperman, has become program director of KSTMTV, ABC outlet on Channel 36, and will double as a disk jockey. He formerly was a columnist for the St. Louis Globe-Democrat and once was a candidate for Governor of Iowa.



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NOW SERVING OVER 251,742*
TV HOMES IN OKLAHOMA!

*January 1, 1954

WKY-TV
Channel 4
OKLAHOMA CITY

"ANYTHING GOES"

First Broadway Musical Adapted for TV

Special Orchestrations by

BUDDY BREGMAN

Thanks

ETHEL MERMAN, JULE STYNE

FRANK SINATRA, LELAND HAYWARD

AL GOODMAN

Unions Wrong In Cuffo Charity Nix, Sez Danny Thomas

Hollywood, March 2.

Recent crackdown on cuffs by AFTRA and other unions is an injustice to the various charities involved, Danny Thomas said here in taking sharp issue with the unions for their attitude. Thomas, who has been averaging a benefit a week for the past eight years, feels the unions are completely wrong in their stance.

Thomas, a member of AFTRA and AGVA, and the latter union's rep on the Hollywood Co-ordinating Committee, observed, "Let somebody come up with an alternative. I think it's destructive to merely crack down on these benefits, and destructive criticism is an enemy of nature. It's true a few entertainers have been taken advantage of, but nobody has come up with the answer—with another way to help these causes."

"AFTRA has never asked me to play at a benefit, and they won't succeed in getting rid of benefits. You can't change a way of life. I can see them abolishing telethons, although I'm against it. In several cases, the take hasn't been what it should have been in proportion to the time and talent used. It would be just my luck to have them ban them when I want to do one for St. Jude's hospital."

"Telethons are not destructive to performers. Anything done for your fellow man is not detrimental. I've got too many routines to refuse. I'm loaded with material. I'm not afraid to go on, and I can stay on for four hours, if I have an audience with those guts."

Thomas commented showbiz talent should not decline requests for benefits if they can make them.

Skinner, Out of Philly Stable; Gets CBS-TV Ride To Backstop 'Ayem Show'

CBS-TV is experiencing "growing pains" stemming from "Morning Show" before that 7 to 9 a.m. crossboard stanza gets launched March 15. The web is anxious to strengthen the hour's bloc between "Morning" and the 10 to 11:30 Arthur Godfrey segments. That's local time (WCBS-TV, N. Y.), with three-fourths of it the Margaret Arlen show and the last 15 minutes a news session. So Miss Arlen's femme appeal program plus the quarter will give way to a variety session headed by George Skinner, who's out of the WPTZ (Philly) stable, starting March 29. A provision already had been made for Miss Arlen on the five-minute local cut-ins of "Morning Show," with the femme getting the 8:55 capsule sponsored twice weekly each by Renuzit and Sapolin Paint, leaving only one day open.

Skinner's N. Y. entry has some unusual overtones. His "Let Skinner Do It" on WPTZ is berthed 9 to 10 there and follows the NBC-TV "Today," for which he does the Philly feeds (ditto for the v.b.'s "Camel News Theatre"). He's also been doing the Fab plugs on "Strike It Rich" and Colgate's "Comedy Hour." His Philly show has grabbed a rating as high as 13.3, better than "Today" in Quakertown.

Known as a "conversationalist," Skinner has been on WPTZ since 1948 and before that was an announcer, producer and newscaster on KYW, Philly, and WLY, Cincy. His surrounding talent will consist of vocalists Tommy Furtado and Toby Deane and the Mort Lindsey instrumental trio. Show will be on a participating basis.

WPTZ'S 86 HOURS OF RELIGIOSOS IN '53

Philadelphia, March 2.

A total of 154 separate religious programs, comprising 86 hours and seven minutes air time, were telecast by WPTZ, local Westinghouse outlet, as a public service during 1953.

The time was allocated in this manner: 50 hours to religious activities and interests of Protestants; 22 hours to Catholics; nine hours to non-sectarians, and five hours to Jews.

Remote telecasts were made from the First Presbyterian Church, Haddonfield, N. J.; Palm Sunday services from the Tabernacle Lutheran Church; the solemn imposition of the Pallium, at the Roman Catholic Cathedral of SS. Peter and Paul; the regular Sunday church service from St. Mark's Episcopal Church; morning service from the Keneseth Israel Synagogue; and morning service from the Westside Presbyterian Church. Jack Leary produces and directs all religious remotes.

LaCrosse Trib Selling WKTY FOR \$100,000

Chicago, March 2.

Negotiations have been completed under which the LaCrosse (Wisc.) Tribune will sell WKTY to Herbert E. Lee of Faribault, Minn., for \$100,000. Application for the transfer has been filed with the FCC and okay should be routine, since Tribune is selling the outlet under an FCC rule forbidding it to own a radio station in LaCrosse if it's to participate in ownership of a tv'er there. Newspaper, published by William Burgess, has a share of WKBT currently under construction in LaCrosse.

Lee is head of Lee & Associates, which operates KDHL in Faribault. Likelihood is he'll dispose of KDHL to devote full time to WKTY. Entire transaction was handled by Blackburn-Hamilton Co., station brokers.

Det. Tigers Sked Set

Detroit, March 2.

Detroit Tiger baseball games will again be broadcast and telecast by WJBK and WJBK-TV. All games will be on radio, while 35 home contests and seven out-of-town games will be televised.

Co-sponsors are the Goebel Brewing Co. and Speedway Petroleum Corp. Van Patrick will handle radio play-by-play and the simulcasts.

Payne Gets KIXL Post

Dallas, March 2.

New household heads have been picked for KIXL here by station prexy Lee Segall. Charles Payne is the new general manager, replacing Tom Massey, who resigned yesterday (Mon.) to form a nationwide distributing company for home accessories. Payne is being replaced as assistant manager of the station by Bob Tripp.

Payne, with the station since its beginning, was at various times program chief and commercial manager, in addition to his last post as assistant to station boss. Tripp remains as chief engineer and handles his new post as well.

Beville's TV Forecast

Continued from page 39

via the web's series of color shows, originating at the Colonial Theatre.

Shelby supplied the technical answers with a digest of the functions of the tricolor camera and tubes, the uses of 16m and 35m projectors, and an accent on the fact that development of film equipment for color will come "more slowly" than for live programming.

He asserted that color kines are of "good quality," better than some b&w kines, "but more expensive."

On costs to stations, these would run to between \$15,000 and \$30,000 for stabilizing equipment, amplifier to be modified or replaced, and color monitor, and for stations originating program, "about three times that for black and white." Camera would be \$65,000 and between \$45,000 and \$50,000 for a film chain.

Shelby was downbeat on small (12 to 15-inch) tubes, stating that larger ones (19 inches) would be produced by end of the year.

IN KANSAS CITY...

the Swing is Solid

TO CHANNEL

9

WHB-TV



BASIC CBS TELEVISION AFFILIATE



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*Jan. 31 Report of Kansas City Elec. Assn.

Here's a good strip story... Now that the headline has gotten you into this paragraph, we have to confess that we're talking about key strips from Butter-Nut Coffee cans. During Butter-Nut's 1953 Christmas Club campaign, the coffee people used WHB-TV's popular weatherman, Shelby Stork, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips—more than three times the amount received from the previous year's campaign on another Kansas City TV station... at that time the only television outlet in the market. Talent and format were unchanged for the '52 and '53 campaigns.

1922-1954



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Chi Radio-TV Talent Involved In Intra-Union Jurisdictional Row

Chicago, March 2.

A jurisdictional battle over radio-TV talent is brewing here between the American Federation of Television-Radio Artists Chi local and the American Federation of Musicians' Local 10. The point at issue is which union controls musicians who also sing and/or act on local radio and tv shows.

AFM's Local 10 has handed out an edict to its members not to join another union, that their AFM card is all that's needed to work radio-TV assignments. AFTRA, on the other hand, argues that it has contracts with the four Chi tele stations and the major AM's which give it jurisdiction over singers and thespians.

While in many cases tooters who also sing and adlib are members of both guilds and are being paid the higher of the two scales, AFTRA has quietly started a campaign pin-pointing instances where AFM-only talent is being used in a singing or acting capacity. Threats by one or both guilds that they would pull their members from a show has already caused ABC's "Breakfast Club" to temporarily at least forego the services of the Homer & Jethro comedy duo which is in the AFM bailiwick but whom AFTRA claims "because of their singing and gagging. Also the dispute is a factor in the cancellation of the Saturday night "Town and Country Song Parade" which goes off March 20 on WBBM-TV. Some of the talent on this entry both sing and play instruments, and have caught AFTRA's eye.

Caught in the middle are the indie and agency packagers and talent reps who argue the intra-union issue is costing members of both groups jobs and adds another hurdle to live programming.



Eileen BARTON
Opens March 8
Latin Quarter, Boston

CORAL RECORDS
Dir.: William Morris Agency

Nielson

Continued from page 32

show popularity too, with just about the same speed.

Ben Park, NBC-TV Windy City program boss, figures that big shows don't necessarily have to be sponsored by one advertiser alone. Instead, he suggests a cooperative deal in which any and all advertisers—big and little—can slice the program nut among them.

Mogul's teammates in this fray maintain that high costs don't guarantee high calibre. Scripting, talent can just as easily pale when backed by many "almighty dollars" as they can when working on a limited budget.

Bunk, says the opposition; these are the iconoclasts, the unrealists, who debunk the already unpopular. Everyone admits that big expenditures in this day of so many big expenditures, can't possibly be popular, but they can be justified. First of all, Mogul's critics want the agency man to cite chapter and verse about "thumb twiddling" among web brass, personnel padding which lead to this "shameful waste." Web braintrusts aren't incompetents, and they are aware of problems as any ad agency man. "Why is the network executive always painted as the bogeyman?" one queried. "It's easy to take potshots at the man in charge."

Furthermore, though there is no perfectly consistent guarantee of first-rate performance by the high salaried talent, there certainly is enough to justify heavy outlay in coin.

Aside from this problem of exorbitant video nuts, the Nielsen report noted: "Average evening half-hour radio show had lower cost" than its tv counterpart, at start of this season. . . . Radio average for September-October, '53, was \$6.73 against tv's \$7.81 per 1,000 homes reached. . . . Nevertheless, lowest show in the tv group (\$3.15) was below radio's lowest (\$3.46). . . . Of evening tv shows, mysteries came in lowest, at \$6.11.

New Bedford TV

New Bedford, March 2.

Construction soon will be under way of Greater New Bedford's first tv station, WTEV-TV, owned and operated by E. Anthony and Sons, Inc., publishers of the New Bedford Standard-Times, the Cape Cod Standard-Times, and operators of radio stations WNBH-WFMR in New Bedford and WCOP on Cape Cod.

Station, which will be in operation in about five months, is being built at a cost in excess of \$400,000.

Major Cleve. Shifts

Cleveland, March 2.

Two major personnel changes here find John D. Kelly becoming v.p. and assistant to the president at WJW, and Mrs. Ruth Allen becoming WGAR women's director.

Kelly, formerly WSRS manager, succeeds Harold Waddell, who joined NBC. Mrs. Allen will do a half-hour cross-the-board show with Meg Zetter, who did a 15-minute stanza, becoming station "retail specialist."

Lotsa Calorie Coin Into AM-TV (Fizz & Brewers)

Casual survey reveals that these are fat days for the lean pitch. A number of beer and soft drink makers have decided to rope in the calorie conscious with radio-video commercials anent "drink as much as you want and keep the waistline thin."

The trend, which involves to date at least three brewers and four fizz manufacturers, began innocently enough when Piel's gave out some time back with "less NFS—less non-fermented sugar." Intention of this particular angle wasn't too clear until the other hucksters began passing off the body beautiful. Sugar, non-fermented or otherwise, evidently means calories and lots of those mean lots of flesh.

Ballantine, under the planning of J. Walter Thompson, jumped into the crusade about a week and a half ago: "With fewer calories than other leading beers, Ballantine watches your beltline." The agency is going to do a big radio-tv ad campaign, in addition to the one already begun in print media. Krueger Beer and purportedly half a dozen other suds makers will be out with variations shortly.

Once upon a time the coke manufacturers were happy with "energy through effervescence," but when No-Cal came up with a line of slimming sodas and went over big, the agencies for the others fretted. Now Cott Beverages is doing a similar pitch. Hoffmann has its "Streamline" drinks, and Pepsi is in the market with eight-ouncers that don't make a mark on the beltline.

Before summer and the heavy drinking period rolls around the majority of liquid manufacturers will be doing a routine with less starch, less protein, less calories and what have you. Until they come up with "original" advertising ideas, however, the only people assured of thin waistlines are the fretting copywriters.

WHAS 'Squad Car' Stir Up Pre-Murder Trial Legal Furor In L'ville

Louisville, March 2.

WHAS radio found itself with a hot potato last week Wed. (24), when the station was requested by the Commonwealth Attorney to delay airing of a show in its new radio series, "Squad Car," until a murder trial has been completed. Slated for its first airing on Sunday (7) at 10:15 p.m. the new opus has already created a mild legal furor. Show featuring on-the-spot recordings of after-dark assignments of Louisville's cruiser police, bumped into a fatal shooting on Jan. 8.

WHAS' program director Sam Gifford and newsreporter Jim Van Sickle, recorded hysterical weeping of the dead man's wife and questioning of the slayer by local police. Tape also caught the voice of the victim's eight-year old daughter, who witnessed the shooting, then called the police.

When the defendant's attorney learned of the recorded statements, he asked to hear a playback. WHAS officials agreed, but also invited the Commonwealth Attorney and his assistants. After hearing the realistic recording, both attorneys expressed fear that it would be difficult to summon an unbiased jury if the program were presented before the trial.

Series is being arranged with cooperation of the Louisville Police Dept. Bank of Louisville will sponsor the show.

Plenty of UHF

Continued from page 33

Calaghan of RCA Service Co., told the conference that RCA promotion for "Operation Norfolk" had little effect until UHF station WVEC-TV got on the air. Calaghan predicted that educational UHF and commercial UHF will grow "hand in hand."

Frank Barnes, manager of broadcast equipment for General Electric, said his company is spending most of its transmitter advertising budget on UHF. Higher power transmitters and more sensitive receivers are needed to help UHF, he said.

Earl Gammons, CBS Washington veepee, said his network is willing to invest in UHF for the long pull and believes it can give the service a shot in the arm. "We feel that UHF must succeed and that it will," he said. Gammons suggested that educators communicate their views to Congress on the FCC proposal to relax multiple ownership rules to allow networks to own seven stations, providing at least two are UHF.

Differences among broadcasters as to responsibility to manufacturers in promoting a UHF audience were evident in the remarks of Richard Eaton, permittee of Channel 50 in Washington, and M. Robert Rogers, prexy of WGMS, applicant for Channel 20 in D. C. If UHF is to succeed, said Eaton, it must obtain full cooperation of manufacturers, "in sharp contrast to the lack of cooperation in FM conversion."

However, Rogers thought the problem is primarily the broadcaster's. "The manufacturers will make what the public wants," he said. Educational tv, he added, must establish a "market" even though it doesn't sell time.

At a luncheon meeting, members of the FCC expressed faith in the future of UHF. Commission chairman Rosel Hyde said ultra-high channels have "tremendous potential."

Righter Asks NARTB And Networks to Modify Ban on Astrology Shows

Effort to get the National Assn. of Radio & Television Broadcasters and the major networks to modify their ban on astrology programs is being made by Carroll Righter, who claims a readership of 40,000-000 via his daily General Features-syndicated "Your Horoscope" column. Righter, who's currently in New York for tv guest shots and who's dicker for a network show of his own, wrote a letter to NARTB and the webs via his rep, Shirley Sieg, asking that the word "astrology" be deleted from the section of the NARTB Code dealing with acceptability of program material and the following put in its place:

"Astrological programs or any reference to astrology should always be presented truthfully, intelligently, and in a visually functional manner under the guidance of a recognized authority or authorities on the science and art of astrology."

Righter, subject of an upcoming Life mag spread, recently had a telenovela on KLAC in Los Angeles.

FCC Fee Plan To Get Going Over

Washington, March 2.

Proposal of the FCC to charge a fee of \$325 on every major broadcast application will get a thorough going-over at hearings beginning March 16 before the Senate Interstate Commerce Committee. The Committee will hear testimony from the Commission, the National Assn. of Radio and TV Broadcasters, and probably individual broadcasters.

The proposal has been strongly attacked by Sen. Edwin C. Johnson (D-Colo.), ranking Democratic member of the Committee, who has introduced a bill which would, in effect, restrict the Commission to charging only "nominal" fees. Johnson feels that the FCC fee plan might endanger the free system of broadcasting in the U. S. He is also concerned with the inequities of the fees since they apply equally to the 100 water and the 50 kw station.

It's expected that the broadcasting industry will oppose the fee plan, probably on grounds that the radio and tv industries pay FCC expenses many times over through the excise and corporation taxes they pay the government.

It's likely that the fee plan will also be opposed by common carriers and manufacturers, the latter because of assessments as high as \$1,500 for FCC approval of certain types of electronic equipment.

WPIX Broadcast Clients

Adjacencies for WPIX, N.Y., coverage of Giant baseball games are now on SRO level. Hoffman Beverages and Pabst Brewing have packed for the remaining two quarters available. Previously Old Spice and Paper Mate pens bought up a quarter each.

Sked for games begins when Giants meet Dodgers on April 13. Warwick & Ledger closed deal for latest advertisers.



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CBS' 'YOU NAME IT, WE GOT IT'

NTFC Rides Lucy, Desi Trailer

The National Television Film Council, which for the six years of its existence has functioned obscurely and out of the limelight, hit the big time last Friday (26) with its luncheon honoring Lucille Ball and Desi Arnaz for their "major contribution to films for television." Reflecting the fact that at least up to now, the NTFC has been, tradewise, small potatoes, the luncheon was a study in contrasts, with some of the top talent and execs in the business facing down from the dias on a filled Commodore Hotel ballroom audience most of which they'd never met before. Setting the tone of the affair was the fact that Lucy, Desi and toastmaster Ed Sullivan were besieged during the meal by autograph hunters, from the trade, yet.

Nonetheless, the luncheon was a brilliant move by NTFC to garner some much-needed and much-deserved recognition and at the same time a fitting sendoff for Lucy and Desi to top their two weeks in New York plugging their Metro starrer, "The Long, Long Trailer." Certainly, there was reason enough for the award—as NTFC prexy Mel Gold put it, "I Love Lucy" did more to batter down the prejudices against film on television than any other show and all the arguments the pro-film forces could muster. And for that reason, gave the NTFC its major reason for existence.

Lineup of guests that included CBS-TV prexy Jack Von Volkenburg, Biow president Ken Biernie, CBS-TV program veep Hubbell Robinson, Philip Morris veeps Ray Jones and Harry Chesney heard Sullivan trace success of the "Lucy" show to the fact that Lucy and Desi are "thoroughly nice people." "If there's anything that can expose insincerity as quickly as a television camera," Sullivan said, "I'll eat it." And it's the sincerity of the Arnazes that's made the show a favorite, he said.

In addition to the NTFC award, Gold presented Miss Ball with two awards for other members of the family—one to Lucy Desiree for "demonstrating unusual patience with her celebrated family" and the other to Desiderio Alberto Arnaz IV for "the most sensational television debut of 1953."

FILM SALES TO SHOOT WORKS

In its first major thrust designed to achieve a topdog status in the tv film picture, long after it had permitted NBC to move into the forefront, the CBS Film Sales unit has blueprinted an ambitious operational pattern and has brought in Leslie Harris as v.p.-general manager to implement the program.

Harris has resigned from his exec functions with the Bernard Schubert setup to move into the CBS film operation. Previously he was radio-tv director for Colgate-Palmolive.

Taking its cue from the major film companies and adapting it to tv, CBS Film Sales is embarking on a "planned program" operation whereby it'll offer a complete service to stations. This will involve something in the nature of a package deal in which the division will offer to stations a balanced program catalog (including news, sports, personality programs, variety, feature pix, etc.) around which the station can build its whole program structure.

As its first new property under the expanded program, the unit has picked up "Varsity U.S.A." series of musical vidpix of various college productions. College groups participating in the series include Harvard's Hasty Pudding Club, Princeton's Triangle Club and University of Pennsylvania's Mask & Wig group. Random House prexy and "What's My Line?" panelist Bennett Cerf emcees. CBS Film Sales will also distribute a new weekly newfilm roundup, "Eye on the World," with Walter Kronkite reporting.

Going a step further, the CBS "planned program" operation will throw merchandising, exploitation and publicity into the initial package, with personal appearance of stars to inaugurate the station service and even trailers. Under the filmed package concept, there will be cut-in shows for the stations, supplying of foreign pix with special new method for dubbing into English; special arrangements for commercials, etc.

If a station wants a package of filmed wrestling, women commentators, kid shows, matinee features and late, late shows, or some other balanced program catalog, CBS says it'll be ready to provide such a service.

Thus CBS intends to move into areas beyond distribution, and in an attempt to meet specific requirements of stations so that they can pattern their catalog to fit local needs, the division is currently undertaking a comprehensive research study to determine the attitudes of local station operators. Eventually CBS intends to go

(Continued on page 46)

Cincy Faithful to Ziv, '3 Lives' Tops All Competition; 'Hoppy' Hot in Mpls.; Dallas Vidpix Outpoint Web Shows

Daytime Potential

There's a big new potential for syndicated dramatic anthology series that up to now has been untapped, and that's the daytime field. Up to now, there's been virtually no use of the half-hour dramas during the day, but one syndicator this week reported interest in the anthologies for a once-weekly afternoon showcase.

Queries were from stations, which in most cases had supermarkets on the hook as prospective clients. Stations felt that the drama viewers were largely women, and if a soap opera can sell to the housewife, why not a half-hour drama?

Syndicated vidpix continue to draw high ratings in key cities surveyed by VARIETY, outdrawing network attractions in many cases where the telepix are slotted against the web spreads. Biggest news comes from Cincinnati, where Ziv's "I Led Three Lives" piled up a wow 47.7 on WLWT to outpoint all pix opposition. It's fitting too, since it's the Ziv homeoffice.

In Minneapolis, NBC's "Hopalong Cassidy," with a 30.0, dumps Guild's "Liberace" out of first place with a 30.0. NBC's "Dangerous Assignment" is tops in Dallas, also with a 30.0, with several vidpix there outpointing topflight network competition. NBC's "Badge 714" tops Washington with a 28.4, while Kellogg-sponsored "Superman" leads in Philadelphia with 24.0.

Minneapolis—Forging to the top position by "Hopalong Cassidy," with consequent relegating of "Liberace" to second place after lengthy enjoyment of the pinnacle, was the month's significant syndicated telepix rating development here. While "Cassidy," a Saturday show, gained one and a half points, "Liberace" dropped slightly. The latter, however, need not hang his head in shame because his rating, even in second place, is still very hefty and well up among the live and other network toppers.

"Badge 714" is making noteworthy progress and two Sunday shows, "Life of Riley" and "Foreign Intrigue" gave excellent accounts of themselves and the syndicated vidpix leaders all along the line, for that matter, held their own creditably with all types of audience grabbers.

Roundup of the latest champs shows "Hopalong Cassidy" (WCCO-TV on Saturday afternoon hitting 30.0; "Liberace" (WCCO-TV) on a mid-week evening 27.0; "Wild Bill" (Continued on page 46)

Lorillard Buys 'Father' Vidpix; Replacing 'Web'?

P. Lorillard (Old Gold, Kent cigarettes) has bought the "Father Knows Best" telefilm series starring Robert Young (Radio series, which also had Young in the lead role, was cancelled off NBC recently in a General Foods AM cut-back).

"Father" was acquired by Young & Rubicam, which handles the Kent account, in a deal negotiated with General Artists Corp. Films are off the Screen Gems (Columbia Pictures) subside lot.

Kent currently sponsors the Sunday night "Web" series on CBS-TV and it's considered likely that "Father" will replace the mysterious-adventure package in the fall. Move would thus pin the "Father" vidpix against Procter & Gamble's 10 o'clock Loretta Young series on NBC.

Acquisition of "Father" follows the pattern of Nat Wolff, program factotum at Y&R, who has been grabbing off a succession of situation comedies via the vidfilm route.

Initially Chesterfield was hot on the trail of the "Father" series, but relinquished its option reportedly due to inability to clear network time.

BOOK OF KNOWLEDGE TELEPIC RIGHTS SET

Hollywood, March 2. Carl Dudley and Richard Goldstone have acquired the tv film rights to the Book of Knowledge, and plan a half-hour vidpix series based on BOK.

Dudley is prexy of Dudley Pictures and Dudley Television, and Goldstone is v.p. in charge of production for the companies. The subjects will be treated as straight dramas, narration, cartoons and special photography.

Three or four subjects will be handled in each episode. Series will probably be open end, for syndication. Goldstone will produce. William Morris Agency repud Dudley in the negotiations.

Piel's Exits 'Express'

"Orient Express" has been cancelled by Piel's Beer as of March 20. Vidpix got underway Dec. 19 on WCCO-TV, N. Y. flagship of CBS, as local replacement for the web-slotted Revlon "Mirror Theatre."

New sponsor is reportedly set for the time starting March 27 but name's undisclosed.

T-Men's Sponsor Gotta Go Pix, Too

ABC-TV is faced with a complex sales dilemma on its newly-secured "Treasury Men in Action" series. The Bernard Procter package, lured over from NBC, converts to film Oct. 1 (via American National Studios, of which Procter's prexy), but ABC plans to present it on a live basis starting in April, when its NBC run expires. Web, however, has made sponsorship of the live series restricted only to a bankroller who'll buy the films in the fall.

Since the live period encompasses 26 weeks and it's planned to film 39 half-hours, the web has to latch on to a bankroller who is willing to take a minimum ride of 65 weeks, and since reruns are offered at half the initial cost of the first-run films, it's more likely to be a 78-week deal. Web is offering the show in the Friday at 9:30 slot vacated a few weeks back by "Comeback Story."

Interesting enough, cost of the program will increase when it goes to film. Web's offering it live at \$17,825 a week, but film cost will be \$25,875 per week, with 13 reruns at \$12,938 each. Web's also aiming at a 116-station lineup (same as Danny Thomas'), representing a gross time cost of \$35,007.

WCBS-TV's 'Best' Biz

RKO has bought 83 spots and station breaks on WCBS-TV, N.Y., to plug Sam Goldwyn's "Best Years of Our Lives."

Ten-day campaign starts today (Wed.) for the reissue which opens at the Criterion next Thursday (11).

Give Top Stars % in Syndicated Pix and You'll Get 'Em, Sez Kerner

Hollywood, March 2.

Rapid growth of the syndication field is enabling the top syndication vidpix companies to negotiate for top names on a participation basis, and result is virgin territory for w.k. names with a yen for tv lies in the syndicated field, according to Lew Kerner, v.p. in charge of production for Motion Pictures for Television.

MPFT, which gives the principal participants in its various packages a piece of the residuals, is now negotiating for personalities new to the vidfilm field, Kerner said. He added he wasn't a bit bothered by those few pix hold-outs who won't touch tv, observing "if they don't come into tv, tv will develop its own stars."

"All the top people do want to get into tv, they're just waiting for the right offers and the right properties," Kerner commented. He said, too, that tv has proved a great medium for rejuvenating talent, pointing to Lucille Ball and Desi Arnaz as prime examples. Tv has rejuvenated both, and today they're tops in pictures also," he said.

Kerner said he felt tv programming standards are definitely being raised, that more money is being spent, and in more intelligent manner. "We've made a lot

(Continued on page 46)

Nasht's 'First Live, Then Pix' Formula

John Nasht, who's currently in Rome reading his "Assignment Europe" vidpix series, is pulling a novel switch by dickering for live video productions of several properties to which he holds the rights. Properties are the stories of the late Leonard Merrick, British novelist (one's currently reprinted in this month's Pageant—"The Doll in Pink"). Nasht is reserving the right to film those stories used on live video as a vidpix series in the future.

Meanwhile, though, he's shooting "Duel in the Wings," a feature, in Torino, Italy, and is buying scripts for "Assignment Europe" for filming next month in Rome. Consequently, Merrick stories won't go before the camera until 1954. Richard Krolik, Nasht's N. Y. rep, is handling the negotiations for live presentations of the Merrick stories.

Title Conflicts

Upcoming "Morning Show" on CBS-TV will force the web's N.Y. flagship, WCBS-TV, into changing that designation as its titles for feature film programming on weekends ("Morning Show" having been appropriated by the parent).

The 10-10:30 a.m. Saturday stanza becomes "The Saturday Show" and 9 to 10 a.m. Sunday film alters to "The Sunday Show."

Sol Siegel Decries 'Haphazard' Vidpix Operation Methods

Hollywood, March 2.

Hollywood's vidpix companies should begin functioning much along the established patterns set by motion picture studios if tv wants to up its standards and have a good flow of material. They must abandon their present haphazard method of operations.

That's the view of 20th-Fox producer Sol Siegel, who added "top people, with few exceptions, are not resolving into tv." The producer said there is a good deal of inferior material on tv today, and it's directly due to the hit-and-miss modus operandi.

"True, there are some good shows, such as 'Omibus' and a few of the hour-long dramatic shows from New York," Siegel said. "But until television sets up shop in more orderly manner, and hires top producers, directors and actors for their shows, they won't attain the standards they should. Such companies would breed rivalries, and rivalry is healthy for better programming."

"The question is whether they want to gamble, and apparently they don't. The easy way is to have an agent get a star and work on an option to option basis, but this is not the road to good programs," Siegel admonished.

The producer expressed the hope that eventually the pattern he outlined would materialize, but added he saw no signs of that taking place today.

Did He or Didn't He?

Persistent trade report that Bernard Schubert is buying Consolidated Television Sales gathered force this week, despite denials from all parties to the deal. One well-placed source said a deal had already been completed.

Schubert office said report wasn't true, and Ralph Baruch, N. Y. rep for Consolidated, said the Los Angeles home-office told him Monday (1) that negotiations were off. Consolidated has been reported on the block for some time, but a number of reported deals fell through. Report of the Schubert deal, however, has weathered a couple of months of denials and is said to be very much alive. Schubert, incidentally, set a deal with NBC Film Division for syndication of his "The Falcon" series.

Telepix Followup Comment

LORETTA YOUNG SHOW

Smaller on the distaff side provide the brittle plot for this filmed tale of skullduggery in the classroom, the juve version of black-mail and shakedown. It is not one of Loretta Young's more arresting offerings and stakes its appeal on the performing of Beverly Washburn, an accomplished miss, who all but wraps it up in her dainty clutches.

Show has had a bumpy road to travel because of elements the sponsor, Procter & Gamble, believes retarded its progress toward greater home reception. These have been fixed—change of title from "Letter to Loretta," and shortening of Miss Young's opening monologue to get into the story fast. It's what hasn't been fixed that inveighs against the program's rating, the late Sunday hour of airing on NBC-TV. By 10 p.m. it must be allowed that settlers have had their fill of tv. Locally, at least, it's no contest with competing shows. LY doubling the audience count of its closest competitors.

Judging by this display the choice of stories hasn't been too popular. Here we have sub-teens in a "club" passing silly notes. When one from an "outsider" gets into the wrong hands a small crisis in the life of the offended develops. She wants the note back (that her mother is to have a baby) but is shaken down for a quarter. But it's a decoy and the real missive will be turned over for 50c. Little Miss Washburn is terror-stricken and steals the money to get back the note. Caught in the act she confesses all to her mother, a tv actress who's too occupied with her scripts to give the child a mother's proper attentions.

The acting honors go to the Washburn tot, who makes a good case for neglectful mothers and her own waywardness. Robert Florey directs with sensitive touch and Miss Young is content to contribute only a small warming performance at the close. It's not the kind of picture that takes hold early and keeps the settler glued to the complete runoff. Shut-eye becomes the challenging factor.

Helm.

FAVORITE STORY (The City Hunter)

When the Belgian poet-dramatist Georges Rodenbach wrote this original story more than 50 years ago, the style of story telling was to confuse the issue by concentrating all the clues on one person who's eventually proved innocent. Television audiences have come to expect more logical unraveling of a plot, which is why "The City Hunter" fails to generate its expected quota of interest and despite okay performances and direction. Robert Yale Libott teleplay spins the story of the retired big game hunter who tells police that a man with a leopard brain is behind a series of puzzling killings. The cops not only don't swallow the story, they figure the hunter is really the killer. There's a lot of circumstantial evidence to make that theory stick, until the last few minutes when the plot twist reveals the real culprit to be a bit character. Despite Adolphe Menjou's glib speechifying, this just ain't crick.

Lewis Allen's direction gets as much out of the script as possible and there are good performances from Robert Emmett Keane as the hunter and Lewis Martin as the cop. Robert Osterloh, as a police sergeant, has been watching Joe Friday too much.

Incidentally, those Menjou dissertations before, during and after the actual story are getting a trifle fatuous.

Kap.

FIRESIDE THEATRE (The Grass Is Greener)

Television has finally gotten around to making a picture about television. To be sure it's all complimentary and "the answer to the actor's dream," or so runs the dialog. Gene Raymond, who hosts and peddles the products of Procter & Gamble, gets into the act and gives a good account of himself as the picture thesp who retired to green pasture rather than submit to the "glass eye."

It's a pleasant tale concocted by Frederick Kohner and David Dorf and there's more than modicum of truth in what transpires. Nursing a hatred for tv, Raymond denies it to his wife and kiddies so they have to speak over to the neighbors to revel in the shoot 'em up operas. He finally relents and about the time the set comes into the house he receives a call from an old actor-friend, who drives up in a Cadillac. The gravy is spill-

ing over, he tells Raymond, why not dip into it? Next thing he knows a tv producer sells him on the idea of doing a family show right on the premises and Raymond is all for "hamming it" for 30 minutes.

The producer, Ralph Dumke, who came to tv from radio, tries to induce Raymond to sell the ranch and come to the city but in the process his persuasion backfires. When Dumke tells him, "anybody would be crazy not to buy a lovely, peaceful place like this," Raymond quips, "agrees with him and decides he'd be crazy to leave it. To him the grass is greener in the country."

Raymond is perfect casting for the part and plays it with subdued dramatics. As his wife, Frances Robinson measures up to every requirement and the performing by Dumke and John Warburton is on the all right side. Wisbar gives it a gentle pace.

Helm.

FOUR STAR PLAYHOUSE (Meet McGraw)

Skilled hand and fashioned this tale of the underworld and its shady characters and it plays like the bark of a tommy gun. From the script by Gwen and the late John Bagni, deftly translated into a violent action by Frank McDonald's bristling direction and powerfully acted by Frank Lovejoy, Audrey Totter and assorted denizens of the lower social level, the plot unrolls with physical force and triphammer mutterings of the mob at work.

McGraw, who is Lovejoy, is a hood with a price. He hires out as a bodyguard for Miss Totter a gold moll, who would like to have her husband liquidated. He's duped into the mob's den by a femme wallet snatcher, gets shot at, duels with the law, turns the cops on the moll and saunters off into the night. All these elements develop their own complications and it wraps up like a page from Murder, Inc. For the crime fans it's meaty and edgy.

This could well be the pilot of a Lovejoy series and judging from the popularity of these seamy stanzas there's room up front for him. He's the positive type for these mellers and can handle himself in any company. Miss Totter looks and acts the moll type and knows how to turn on the charm. Paul Picerni, Ellen Corby, Peter Whitney and Steve Darrell are competent helpers. It's the trigger-fast direction of McDonald, an old hand at gat operas that gives the piece its dark mood and jet-like movement.

Helm.

JOAN SINCLAIRE TO ZOULARY TELEPIC EXEC

Indie producer Joan Sinclair is joining Zouary TV Productions in an executive capacity and will work on a new series of Simone Semenoff's "Ballet Vignettes." Later was formerly seen on the Coast over the Don Lee net. She'll also be exec producer of all live packages.

Maurice H. Zouary's N.Y. outfit has taken 3,200 square feet of film production facilities in New Rochelle for his vidpix skeds, which aside from "Vignettes" include "Junior Mystery Theatre" and "Whatever Became Of?", the latter featuring sports columnist Joe Williams.

CBS' TV Films

Continued from page 45

into active film production, on its own, availing itself of network producers and talent, as well as that of outside producers. Looking behind its present catalog of "Annie Oakley," "Amos 'n' Andy," and a few other properties, the web envisions the era of "Irma" and "Lucy" residual values, plus the doubling up of its major network personalities into the syndicated film program operation.

In line with the expansion, and possibly a cause of it, is the fact that the unit's gross billings for the first quarter of 1954 are expected to be 30% over the same period for 1953. Entire year's gross for 1953 was double that of 1952. Operation has expanded its sales setup over the past year, with latest offices to be opened located in Detroit, Boston and St. Louis. It's got a Canadian sales outlet and a European one centered in Rome. Entire sales staff, incidentally, will be in N. Y. for a three-day clinic at which they'll meet Harris and go over new product on April 5.

Parker's '4-Star'

Chicago, March 2.

Parker Pen is negotiating with CBS-TV for an alternate week pickup of the Thursday night "Four Star Playhouse" film series, sharing with Singer Sewing Machines.

Parker's ride on the Hollywood-produced show is slated for later this month or early in April. Deal is being handled by the J. Walter Thompson Chi shop.

New Telepix Shows

DUFFY'S TAVERN

With Ed Gardner, Jess White, Pattee Chapman, Alan Reed, Jimmy Conlin, Veda Ann Borg, Charles Lane, Vernon Rich
Producer: Hal Roach Jr.
Director: Harve Foster
Writers: Frank Gill Jr., Morris Freedman, Larry Rhine
39 half-hours (color)
Distrib: Motion Pictures for Television Syndication

Some shows lend themselves better to radio than television and the transition to the sight medium generally comes off lumpy. So it is with "Duffy's Tavern," one of the real vets of the sound waves, which is going to take a lot of doing to make it palatable at the tubes. The main fault is Ed Gardner's lack of acting savvy.

Standing in front of a mike reading from a script is one thing; acting like a stage is another. "Archie," who is Gardner, bridged it with awkward difficulty and his efforts at best were clumsy. He just hasn't become an actor overnight just because tv is here and he wants in. He made one bad start for NBC's "Comedy Hour" last season and if this is an improvement he has a long way to go yet.

Gardner, it would seem, is a natural for a race track story with all the Runyonesque overtones and vain attempts at capturing his style of prose. Frank Gill Jr., Morris Freedman and Larry Rhine did well enough with the story, the situations were quite amusing but Gardner just seemed ill at ease when he wasn't mouthing malapropisms ("you can't get blood out of a tulip"). Story has Archie buying half interest in a boss, Stumble Bum the Third, who wins a race but Archie doesn't collect because "the contract says you're the party

of the second part and the first part (of the nag) won." On radio it would have gone over much better.

There's a new Miss Duffy in Pattee Chapman; Peaches La Tour the burlesque stripper, is Veda Ann Borg; Finnegan is Alan Reed, and what must have been the late Eddie Green's part is taken by Jimmy Conlin. Jess White is an added starter, the prototype of Runyon's track outs. There have been better Miss Duffys on radio, Peaches is properly brash as the burly peeler, and the male abettors play rings around Archie in the acting department. Harve Foster's direction is jerky and the Roach filming is undistinguished. For Roma wine, Ken Niles is more intent on selling the drippiest bottle than what's in it.

Helm.

ABC SYNDICATION WRAPS UP KIERAN

Deal under which ABC Film Syndication takes over distribution of the 104 quarter-hour "John Kieran's Kaleidoscope" telepix was completed this week between ABC Syndication topper George T. Shupert and producer Paul Moss. Pix were formerly handled by United Artists Television, currently in the process of folding.

ABC will market the films on a dual basis, selling the package as a library for unlimited use during a specified period, and on a per-show basis. Outfit is currently in the process of setting price on the show, with sales effort likely to start next week. ABC recently added a second cycle of 26 "Schlitz Playhouse" telepix for its "The Playhouse" rerun series.

Cincy Faithful

Continued from page 45

Hickok" (WCCO-TV), another Saturday afternoon contribution, 24.5; "Life of Riley" (KSTP-TV), in a Sunday afternoon slot, 22.5; "Favorite Story" (WCCO-TV), a Sunday night program, 22.0; "Foreign Intrigue" (KSTP-TV), another of the Sunday night bunch, 21.5; "Badge 714" (KSTP-TV), a mid-weeker, 20.5; "I Led 3 Lives" (KSTP-TV), also a mid-week program, 18.0; "Cisco Kid" and "Cowboy G Men" (WCCO-TV), both Saturday afternoon shows, 18.0, and "I'm the Law" (KSTP-TV), a mid-weeker, 17.0.

Dallas—"Dangerous Assignment" on WFAA-TV toplines all vidpix here with 30.0, and bests the competing Pabst Blue Ribbon Fights (KRLD-TV), 17.0. "From Hollywood" drama series (KRLD-TV) with 25.0 also tops Groucho Marx (WBAP-TV), which drew 23.6. "City Detective" (WFAA-TV) gets 21.0; "Foreign Intrigue" (KRLD-TV) rates 20.0, over "Lucky Strike Hit Parade" (WBAP-TV), with 14.7. "Flash Gordon" (WFAA-TV) with a 15.7 on Sunday edges "OmniBus" (KRLD-TV), at 14.0. Liberace (KRLD-TV) shows 15.3 on Tuesday. (All Pulse ratings.)

Washington—WNWB runs away with six of the 10 top rated vidpix shows, according to latest ARB report. The NBC station attributes this to recent rescheduling, which slotted all syndicated film shows into the 7-7:30 p.m. period. "Badge 714," with a sock 28.0, tops the town in its class, though its "Safeway Theatre," a strictly local film show, is in front with 29.9. Other top rated telepix are: "Victory at Sea," 27.9 (WNWB); "Hopalong Cassidy," 26.7; "Superman," 25.2 (WNWB); "Wild Bill Hickok," 23.8 (WNWB); "Annie Oakley," 16.9 (WTTC); "Abbott & Costello," 16.3 (WTOP); "Lone Ranger," 16.0 (WTOP); "Hans Christian Andersen," 16.0 (WTTC); "Boston Blackie," 15.5 (WTOP).

Philadelphia—WFIL-TV, with reorganized schedule of additional top vidpix, placed only one entry in the top six. "Ramar" dropped from 18 to 14. "Famous Playhouse" (WPTZ) has a 17-point pluck against Pabst fights (WCAU-TV) with a 25 rating. "Superman" (WCAU-TV) 24.2; "Wild Bill Hickok" (WPTZ) 21.8; "Victory at Sea" (WFIL-TV) 20.3; "Cisco Kid" (WCAU-TV) 19.7; "Famous Playhouse" (WPTZ) 17.7; "Badge 714" (WPTZ) 17.6.

Cincinnati—"I Led Three Lives" 47.7 is the rating topper in this three-station market. It's on WLW-TV, which has "Kent Theatre" 21.7; "Badge 714" 13.8; "Boston Blackie" 15.0; "Dangerous Assignment" 10.0; "Johnny Jupiter" 3.6; "Times Square Playhouse" 20.6 and "Wild Bill Hickok" 16.9, transferred last week from WKRC-TV. On WKRC-TV, "Heart of City" 18.0; "Mr. and Mrs. North" 17.0; "Superman" 11.5; "Madison Square Garden" 6.0. WCPQ-TV top rater is "Cisco Kid" 28.5. Its others: "Lone Ranger" 24.5; "Cowboy G-Men" 13.5 and "Captain Midnight" 12.0.

Kerner

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of mistakes in tv. There isn't a producer who doesn't make mistakes. There are a lot of bad shows on the air, but a lot of good ones, too. And we have fine talent; the same fine actors who were in pictures are in tv today," he stated.

The production topper, just returned from a trek to England, said he feels certain commercial tv is imminent there; that despite opposition to it in Parliament, the man in the street, and businessmen, in particular, are insisting they have commercial tv along the lines we have it in this country, that they're increasingly resentful of the BBC, the single tv station, a Government operation.

Consequently, there will be a fertile ground for American companies once commercial video gets the greenlight, he asserts. In this connection, Kerner said American unions should cooperate, commenting "I feel certain the crafts will show vision and work out an interchangeability of key personnel." He pointed out MPFT's "Paris Precinct" series, to be shot in Paris, could not possibly be duplicated in this country insofar as authenticity is concerned. Nor could "Sherlock Holmes," which will be lensed in England, be

CHOICE GOTHAM SLOTS FOR 'DUFFY,' 'JANET'

Motion Pictures for Television's

film-syndication division grabbed off a couple of prime New York time slots for its top properties this week, landing "Duffy's Tavern" and "Janet Dean, Registered Nurse" on WNBC, the NBC Gotham flagship, for 7 p.m. on Mondays and Tuesdays respectively. "Duffy's" starts April 5, a Monday, for Arnold's Bread, ousting the live "Let's Take Sides."

"Janet Dean" will bow under Bromo-Seltzer sponsorship as part of a 20-30-market deal, with Lennen & Newell, the Bromo agency, placing the order and getting the time. The Cornwall Productions, Ella Raines-starrer, ousts NBC Film Division's "Victory at Sea." "Duffy's Tavern," incidentally, was also placed on eight southwestern stations via a regional deal with Arizona Brewing Co. of Phoenix.

DuMont's WABD In 60-Feature Splurge

Expending the heaviest coin in its history for feature films, WABD, DuMont New York key, purchased 60 films, including 19 metropolitan area first runners from M & A Alexander. This is first time in three years that the station has grabbed off first-run features in its area.

Since the buy was only consummated at the end of last week, Jim Caddigan, web program topper, and Norman Knight, head of WABD, haven't decided exact film placement in sked. They feel, though, that finally all 60 features will spread evenly among the several hours utilized for re-run theatre motion pix, idea being to draw more participating sponsors for each stanza.

Included in first-run tv'ers are "Guilty of Treason," "Her Panellied Door," "Kill or Be Killed" and "Battle for Music."

Vidpix Chatter

New York

William Gibbs, assistant supervisor of filmed commercials for Fuller & Smith & Ross agency, off on a cross-country tour to film four ALCOA commercials for "See It Now" . . . Harold Stone into cast of "Janet Dean" telepix shooting this week . . . Among Coast vidpix producers in town this week are Sovereign topper Stuart Reynolds, Roland Reed, vee Guy V. Thayer Jr., American National Studios exec v.p. Edward Conne . . . Television Programs of America prexy Milton Gordon off to the Coast for production huddles with TPA board chairman Edward Small . . . Official Films prexy Hal Hackett back from a short Florida vacation.

Gray-O'Reilly Studios

Signs ADTFC Contract

Gray-O'Reilly Studios, N.Y., vidpix production outfit, last week inked a two-year labor contract with the Assn. of Documentary & Television Film Craftsmen, CIO, covering wages and working conditions for the studio's permanent crew, plus all freelance crews to be contracted.

It's a major pact for the ADTFC, which now claims representation of crews at more than half of the eastern vidpix studios. James Gray and Jack O'Reilly signed for the studio while ADTFC was repped by prexy Leroy Sylvest and business agent Eleanor Belack.

'Palooka' Bakery Dough

Guilf Films last week wrapped up a four-market regional deal for its "Joe Palooka" vidpix with H. H. Clausen & Sons, southern bakery. Series was placed on WBDW, Augusta, Ga.; WSCS, Charleston, S. C.; WFBC, Greenville, S. C. and WFBC in Columbia. Radio Sales Inc. of Augusta agent.

Deal, together with sales of the show in Washington and St. Joseph, puts the series in some 25 markets.

Tele Reels a Big Lure in ABC's Chi (WBKB) Programming Pattern

Chicago, March 2.

Steadily rising importance of the syndicated vidpix in programming strategy is spotlighted at ABC's WBKB which, within the next few weeks, will have no less than 22 film packages regularly scheduled. That's believed to be something of a record, at least for a network o.o.

Although the filmers are, or will be, all advertiser-bankrolled and thus represent no spec investment by the station, they do reflect some definite planning by veep Sterling (Red) Quinlan, his film editor George Rice, and the stations' time peddlers. After taking a look at the hefty ratings the celluloid properties have been earning, even against web competition, the WBKB gang has launched a campaign to convince the local nighttime clients that telepix are the buy.

The result has been that the station is plugging its evening prime time non-web gaps with film shows of a calibre which is hoped will offset the competing network offerings on the other three stations. Also Quinlan is moving to fill the 10 to 11 weeknight strip with the strongest possible canned programs in an attempt to counteract WNBQ's now-classic "Five Star Final" block of weather, news and sports which for some five years now has dominated the 10 to 11 p.m. period, especially the first half hour anchored by Clint Youle's weather squib with its phenomenal ratings that hover around 25-30.

Backstopping an already extensive vidpix array, will be such upcoming WBKB arrivals as "Waterfront" going in Thursday nights at 10, as of this week, for Chi Packard Dealers; "Life of Reilly for Household Finance" in Tuesday at 10 p.m. March 16; "The Visitor" (formerly "The Doctor") same night and same starting date at 10:30 p.m. for Cole-Finder Mercury Dealership; same client also takes on "Dangerous Assignment" Friday nights at 9 on March 19, and on April 2 Charter Products and Samsonite Luggage start a split sponsorship of "Mr. District Attorney" Friday nights at 9:30.

Currently scattered elsewhere through the WBKB evening schedule are: "Racket Squad" (Brillo); "City Assignment" (Corina Cigars); "Kent Theatre" (Kent Cigarettes); "City Detective" (Proctor & Gamble); "Colonel March" (Atlantic Brewing); "Rheem Theatre" (Rheem Manufacturing); and "Biff Baker" (Land O' Lakes Dairies) alternating with "Death Valley Days" (Pacific Borax).

One of the first clues that the tele reels are strong lures was provided by the established weekend moppet-angled daytimers highlighted by the Sunday afternoon "Cisco Kid" (Interstate Bakeries) and "Wild Bill Hickok" (Kellogg) and the Saturday afternoon "Ramar of the Jungle" (Quaker City Chocolates). Interstate dittos "Cisco Kid" Saturday afternoons and Kellogg uses "Superman" as its Saturday kiddie attraction.

Small's \$1,000,000 'Ivy' Vidpix Coin

Hollywood, March 2.

Producer Edward Small has placed \$1,000,000 in escrow to consummate the filming of 39 half-hour "Halls of Ivy" telepix starring Ronald and Benita Colman. Series will be syndicated, with production to start within a month. Television Programs of America, of which Small is board chairman, will handle distribution.

Rights to the series, which had a long and successful radio run, are shared by the Colmans, Don Quinn of Young & Rubicam, Nat Wolf, Y&R v.p. in charge of radio, and NBC. Deal with the Colmans was firming via the Ted Ashley office upon expiration of an option for Colman to make a series of Somerset Maugham dramatic plays for tv.

Vitapix's 43 Stations

With its sales force now at virtually full complement, Vitapix Corp. has gone on a selling spree, adding seven stations to the roster carrying its feature package, five to those holding the Vitapix wrestling films and five to those carrying the Johnny Mack Brown westerns.

Sales of the feature film package, consisting of 26 feature-length films, currently being produced in Germany by Princess Pictures, brings the station lineup to 43. Stations picking up the package include KPRC-TV, Houston, WKY-TV, Oklahoma City and KSL-TV, Salt Lake City.

First Anni Vidpix Credo for NBC-TV 14 Shows Riding

Last March the NBC Film Division took its maiden voyage on the syndicate waters with two shows, Brian Donley's "Dangerous Assignment" and Bill Boyd's "Hopalong Cassidy." Today (Wed.) the division marked its first anni as one of the web's major operating components by fronting 14 properties which during the past twelve-month registered 1,100 sales including nine programs showcased in New York.

Veepee Carl M. Stanton, in charge of FD since Robert W. Sarnoff's elevation to executive v.p. of the network a few months back, saw nothing but good things ahead for the circuit vidpix industry during 1954. "New tv stations, as they come on the air, will look to the syndicators for much of their local programming," he added, "and many more local advertisers will avail themselves of the syndicated film as a streamlined, high quality, inexpensive selling vehicle."

Stanton pointed to the sale of four programs in over 100 markets. These are "Dangerous Assignment," 154; hour-long "Hopalong," 143; "Badge 714" (ex-"Dragnet"), 139, and "Douglas Fairbanks Presents" (retitled "Paragon Playhouse"), 125. Among telepix series originally on the NBC network and currently localized are "Victory at Sea," "Badge 714," "Captured" (ex-"Gangbusters"), and "The Visitor" (ex-"The Doctor"). Division also routes "Life of Riley" in markets not covered by the network sponsor.

Stanzas filmed specially for syndication are "Dangerous Assignment," "Hopalong" (54 hour-long films originally on theatrical release plus 52 half-hours recently produced); "Paragon Playhouse," "Inner Sanctum," largest in the output; "Lillit Palmer Show," "Watch the World" and a daily and weekly newfilm program. Also on the loops are 26 features more than 50% of which were made since 1950 and none previously exposed on tv.

Stanton declared that the division's preaching of "the gospel of the re-run" has benefitted the entire industry and that "despite a certain amount of initial opposition on the part of stations and the press, our stand has been thoroughly vindicated."

Kling Expands Sales Setup; Loewe To Dallas

Chicago, March 2.

Kling Studios continues to expand its sales organization with the appointment of a new national sales chief and the opening of a district office in Dallas.

Burt Neuburger has been upped from his account exec berth to the national sales post, filling the spot vacated some months back by Ed Sherwood, who switched to the J. Walter Thompson agency.

The new Dallas office will be helmed by John W. Loewe, ex-motion pic sales rep most recently associated with Sam Goldwyn.

TPA Ups Hoffman

Television Programs of America last week upped Robert Hoffman to the post of Chicago sales manager. Hoffman's been with the firm for several months, having moved over from Ziv's radio division after stints with Unity Television and NBC.

He'll set up permanent regional offices and staff in Chi for the Edward Small-Milton Gordon-Michael Sillerman-topped vidpix outfit.

Joe Smith in Own Dist.-Prod. Setup

Joseph Smith, former v.p. of the now-disbanded Tele-Pictures, Inc., which distributed the Lippert features for tele, has formed his own production-distribution outfit, Cinema-Vue Corp. New firm has tied in with Transamerican Broadcasting & Television, the radio-tv packaging outfit, for distribution of Transamerican vidpix properties.

Smith is dickering conversion of several current Transamerican properties to vidpix, and additionally, has formed a producing partnership with John L. Clark, president of Transamerican, and C. Peter Jaeger, onetime ABC sales veep. All properties involved would be distributed through Cinema-Vue's projected four regional offices and sales force. Among Transamerican's current properties are "Greatest Story Ever Told," "The Plainclothes Man," "Life Can Be Beautiful" and ABC-TV's "Saturday Night Fights."

Firm, which will also handle outside packages—Smith is dickering for a half-hour series with the Royal Danish Philharmonic, has as its v.p. Frank Smith, former eastern division manager of Tele-Pictures and onetime Cleveland RKO rep. Also associated with Smith in the new firm is attorney Harry M. Pimstein, onetime RKO veep. Smith, previously with RKO branch manager of Tele-Pictures when the producer decided to peddle his pix to tv. However, Lippert recently handed over the films to William F. Brody, who turned them over to Official Films for distribution, thereby necessitating the fold of Tele-Pictures.

\$1,500,000 Budget Set By General Mills On 'Lone Ranger' Vidpix

Hollywood, March 2.

Jack Cherot, who's been producing "Lone Ranger" vidpix since 1949, closed a deal with the package owner, George W. Trendle to telefilm 52 more for General Mills with an overall production budget approaching \$1,500,000, to be shot under GM Television, Inc., banner.

With 130 already canned, the new batch will give a total of 182, probably the longest series in television in terms of completed product.

TOP FEMMES SET BY STU REYNOLDS

Parade of film stars into telepix continues with Merle Oberon, Paulette Goddard and Corinne Calvet signing this week with Stuart Reynolds for a series of 39 dramatic vidpix titled "Women in Love." Series, to be lensed on the Coast by Stuart Reynolds Productions, has a unique twist via a tie-in with Madame Schiaparelli, who'll originate the wardrobe for the trio.

Femmes will star alternately in original dramas to be scripted by Robert Riley Crutcher, Nathaniel Curtis and other Coast writers. They'll do 13 half-hours each. Joe Sistrom, ex-Paramount producer ("Botany Bay," "Double Indemnity") will handle production, while Alfred Greene, Robert Stevenson and Jean Yarbrough will direct.

Reynolds is in New York presenting the package to sponsors, and is close to a deal either on a network or national spot basis. He'll also huddle with agencies on the "General Electric Theatre," "Cavalcade of America" and "Jeweler's Showcase," series for which he produces via Stuart Reynolds Productions and Sovereign Productions.

62% of N. Y. TV Viewers Watch Feature Pix, Mostly Femmes, Javes

Ritz Bros.' Vidpix Series

The Ritz Bros. plan to co-produce and star in a vidpix series tentatively titled "Historical Fancies." Comics have a verbal understanding with producer Walt Framer to do the film package.

Ritzes have left for New Orleans where details will be worked out. With the help of outside backing they intend to film the vidpix in Mexico. Original plans called for shooting on location in Italy, but since one of the brothers will not cross the ocean, idea was cancelled.

TPA's \$500,000 Financing For 'Gallant' Vidpix

Television Programs of America will finance upwards of \$500,000 of the Harry Salzman-produced "Captain Gallant of the Foreign Legion" series currently before the cameras in French Morocco under the deal in which TPA took over distribution of the telepix, it's been learned. Additionally, TPA board chairman Ed Small will be in charge of production on the series, slated for release the latter part of this year.

Deal for TPA participation evolved when Salzman, unable to come up with the \$500,000 necessary for production of the pix from Official Films, which had an option on the series, went to Bankers Trust Co., which has been active in the vidpix-field, to get financing. Bank thereupon referred the producer to TPA proxy Milton Gordon, former film financing chief for Walter Heller & Co., Chi financial house.

Gordon set the financing for the film via TPA, and is currently setting production details with Small on the Coast. Final contracts haven't been signed yet, but the deal calls for a TPA hand in production, supplying scripters, cameramen, directors and editors for the location shooting in Africa. Series, which stars Buster Crabbe, will consist of either 26 or 39 half-hours, with release probably the first of next year. Project has a State Dept. okay and the cooperation of the French government.

ED CONNE EAST TO SET FILM COMM'LS, 'FAMILY'

Edward R. Conne, exec v.p. of the newly formed American National Studios, arrived in N. Y. over the weekend to set up production facilities in the east for filmed commercials, but immediately came down with a cold and was bedded for a couple of days. Plan, however, is to set commercial facilities for all American National clients.

Also on Conne's schedule is ironing out the details on distribution of "The Family Next Door," the vidpix soap which American National is producing, and huddles with ABC-TV on lensing of "Treasury Men in Action," which the web took over from NBC. Later is a Bernard Procter package which he's handing over to American National to produce on film. Procter, of course, is American National president.

'Sidewalk Series' On Framer Vidpix Agenda

Package producer Walt Framer intends to add some vidpix productions to his agenda. In addition to verbal deal with Ritz Bros. to do a film package, he shortly intends to film separately a "sidewalk series."

Producer was never in the celluloid end of video before. He has spoken with reps of two motion pic firms anent proposed sidewalkers. Framer figures format of the upcoming show will closely follow pattern of another pedestrian patter offering he set up earlier.

A poll by Advertest Research on "Television Movie Programs" in the N. Y. metropolitan area shows that 62% watch the features, nearly 38% don't, that femmes and javes outrank male adults in viewing, that there are 2.44 lookers per home and that whodunits are preferred by the males and drama by the girls.

Advertest study, based on 760 personal interviews during the period Jan. 11-20, reveals that on the basis of 390 children viewing the features, an overwhelming 78.7% went for westerns, followed by comics, comedy, adventure and mystery, in that order.

By time periods, the top selections were musical films before noon, comedy between noon and 5 p.m., westerns between 5-7, and drama thereafter. Story matter rated first (35.1%) in reasons for liking particular "movies," followed by good acting, exciting or action, unusualness, recent film, and "like to watch past stars."

WCBS-TV drew the top three places in the bracket on "regular viewing," with "Late Show" getting 60.4%; "Early Show," 57.6%, and "Late Matinee," 32.2%. These were followed by "The First Show" (WPIX), 29.4%; "Late Late Show" (WCBS-TV), 14.8%; "International Playhouse" (WABD), 14.2%; "Midnight Movie" (WNBT), 12.7%; "Stardust Theatre" (WATV), 11.4%; "Six O'Clock Theatre" (WPIX), 9.3%; "Early Bird Matinee" (WATV), 8.7%; "Tales of Adventure-Mystery" (WOR-TV), 8.1%; "Feature Movie" (WABC-TV), 7.4%; "Encore Theatre" (WATV), 6.8%.

Favorite programs were "Late Show" (32.8), "Early Show" (21.4), "First Show" (14.2) and "Late Matinee" (4.7). Top three places by time periods: before noon—WCBS, WABC, WPIX; noon to 5—WCBS, WABC, WATV; 5 to 7—WCBS, WATV, WNBT; 7 to 11—WCBS, WPIX, WNBT; after 11—WCBS, WNBT, WATV. The hour-long film was preferred by 79%.

Method of selection: Look through advance schedules, 43%; just turn on the set and watch whatever is on, 36.9%; watch a particular program, 18.9%.

Comparison of films with other type programs: film preference, 61.1%; equal, 41.5%; prefer other types, 49.6%.

Alfalfa product from WATV drew the first three places, with "Western Roundup" rated at 44.6%; "Western Prairie," 35.1%, and "Prairie Theatre," 31.6%. WABD's "Saddle Scouts" drew 25.3%. WATV likewise copped the first three spots in "favorite western programs," followed by WABD.

Identification of stations with the oaters got WATV an emphatic 66.5%, with the others from 9.7% down being WNBT, WCBS-TV, WABD, WPIX, WABC-TV, WOR-TV.

Talbot Sets Vidpix Deals for O'seas

Caracas, Venezuela, Feb. 23.

Paul Talbot, topper at Fremantle Overseas Radio, pacted deals with two of the three video operations in this city to date for a total of 64 features and 600 shorts. Deals were consummated this week, within a couple of days after distrib outfit head's arrival. He also clinched arrangements with Television Venezolana, channel 4, to present "Hopalong Cassidy" vidpix.

Fremantle, which is one of the chief U.S. firms for the distribution of home-grown products abroad, has fitted the cowboy films with Spanish subtitles here and in a number of other Latin American markets. From Caracas, Talbot heads for San Juan, P.R., where he intends to pitch at first TV'ers who start operating regularly March 1.

Word reached the Fremantle chieftain here that Mexican features "Los Persequidos," starring Arturo de Cordova, has been sold by the firm to KEXX in San Antonio and KLVJ in Pasadena, Texas.

Jocks, Jukes and Disks

By MIKE GROSS

Joni James: "Am I in Love" (M-G-M). "Maybe Next Time" (M-G-M). Joni James will add to her string of disc hits with "Am I in Love." It's a tender, ballad item geared for jock and juke tastes. She gives it a smooth and easy-flowing ride that guarantees top spins. Reverse is an okay entry nicely rendered.

Peter Lind Hayes-Mary Healy: "Crazy Mixed Up Song" (Essex). "Lonesome Lover" (Essex). This coupling is a natural for the jock and juke market. Both sides are highly rhythmic pieces. Mary Healy brings "Crazy Mixed Up Song" an ingratiating zest that's sure to get the novelty item over the top. Tune is out of P. D. but the arrangement gives it her beat. Peter Lind Hayes delivers "Lonesome Lover," a buoyant item, in an appealing manner.

Norman Brooks: "3-D Sweetie" (Columbia). "Candy Moon" (Zodiac). "3-D

ness" ("Don't Get Around Much Anymore" (M-G-M). The back-to-backing of old ("Don't Get Around Much Anymore") and new ("Lost in Loveliness") tunes gives Billy Eckstine his strongest shellac entry in some time. "Loveliness," from the legit musical, "Girl in Pink Tights," is a topflight ballad that gives Eckstine opportunity to display his warbling warmth. "Anymore," a Duke Ellington fave, is right up Eckstine's alley and he gives it a topdrawer reading. A tossup as to which side will nab most spins.

Johnnie Ray: "Destiny" ("Such a Night" (Columbia). There are some changes being made in Johnnie Ray's wax styling. Whether the switch will bring him back to the bestseller lists remains a moot point, however. The styling changeover is especially noticeable on "Destiny," moody ballad,



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
131st Consecutive Week, Aragon
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Exclusively on Coral Records
DARKTOWN STRUTTERS BALL
and
I LOVE YOU
With Jimmy Wakely

Best Bets

JONI JAMES	AM I IN LOVE
(M-G-M)	Maybe Next Time
PETER LIND HAYES-MARY HEALY	CRAZY MIXED UP SONG
(Essex)	Lonesome Lover
NORMAN BROOKS	3-D SWEETIE
(Zodiac)	Candy Moon
FRANKIE LAINE	THE KID'S LAST FIGHT
(Columbia)	Long Distance Love

Sweetie" is the kind of driving slice that could bring Norman Brooks back to the hit lists. Crooner minimizes his Jolson carboning but still belts it with abandon. Tune's swinging melodic line and bright lyric make it surefire spinning fodder. Material on the bottom deck isn't as sharp but Brooks gives it a good workover.

Frankie Laine: "The Kid's Last Fight" ("Long Distance Love" (Columbia). Frankie Laine's belting and Carl Fischer's standout barrelhouse keyboarding get plenty of spirit into "The Kid's Last Fight" and it should pick up top spinning time. A good bet for the juke trade. Reverse is average fare.

Dean Martin: "Hey Brother, Pour the Wine" ("I'd Cry Like a Baby" (Capitol). Dean Martin's newly won top-bracket status (via "That's Amore") should help "Pour the Wine" get rolling. It's got a pleasant, friendly quality but it lacks its predecessor's punch. "I'd Cry Like a Baby" has an okay old-timey ballad flavor and Martin croons it effectively. It rates attention.

Charlie Applewhite: "This Is You" ("All" (Decca). This coupling again showcases young Charlie Applewhite as a comer in the male vocalists sweepstakes, but it's doubtful if either side is strong enough to push him to the top. "This Is You," has a pleasing melodic line and a neat lyric, reminiscent of the "All the Things You Are" pattern, and Applewhite projects with charm. "All" is in the big ballad groove and he does okay by it, too.

Billy Eckstine: "Lost in Loveli-

ness" which he delivers in an effective low-gear pace. It has a noise-making potential. "Such a Night" is a more frenetic number, but even here, Ray seems more restrained than he was a year ago on similarly styled tunes. He gets a good beat into it, however, and it rates attention.

David Whitfield: "The Book" ("Heartless" (London). If "The Book," a religious import from England, has any chances in the U. S. market, David Whitfield's version should be counted in the running. He's got a topnotch vocal styling and he delivers the inspirational message with proper feeling. His pipes show to better advantage on a rousing rendition of "Heartless."

Mary Mayo: "Trapped" ("It Happens" (Benida). Mary Mayo has solid juke fare in "Trapped." Tune is the rhythm & blues vein and her slick piping attack gives it plenty of spirit. Changes pace on "It Happens," a good ballad effort, for okay results.

Gisele MacKenzie: "Doggone It Baby I'm in Love" ("Ridin' To Tennessee" (Capitol). Chalk this up as an expendable slice in Gisele MacKenzie's wax turnout. Neither side has much to offer except thrush's vibrant vocal styling. She gets plenty of action into "Doggone It Baby," but it remains a moderate rhythm number. There's lots of vocal power on the other side, too, but little else.

Jim Davis, head of RCA Victor's custom records division, to Florida for a two-week vacation.

Golden Era of Swing Continued With RCA's New Artie Shaw Set

When Columbia Records issued a longplay package of Benny Goodman's 1938 Carnegie Hall (N.Y.) concert a couple of years ago, the major record companies quickly realized gold potential in swing and began scurrying through their vaults for old masters, tapes and air checks of orches that had dominated the musical scene in the '30's. Several standout orch albums have hit the market since, including the latest from RCA Victor, a two-12-inch platter package on Artie Shaw. Set is priced at \$8.95.

Shaw, who's currently back on the podium heading up a new Gramercy Five combo after a long layoff, was leading one of the top swing crews in the late '30s and Victor has captured much of the band's vitality in this set. It's a natural for the oldsters who like to "cherchez les tempos perdu" and it's illuminating fare for those who don't know what all the shouting for a return to bands of the '30s is about.

The set is divided into two parts. First section is made up of air checks from Shaw's 1938 broadcasts from the Blue Room of the Hotel Lincoln (N.Y.), while the second part showcases the orch a year later via air checks from the Cafe Rouge of N.Y.'s Hotel Pennsylvania (now Statler). Makeup of the package demonstrates the musical progress of a band in the short period of a year and how Shaw was continually experimenting with new swing arrangements to properly express the musical spirit of that time.

George Simon rates a special nod for the package production and an informative set of notes on the band and the tunes. Gros.

Longhair Disk Reviews

Strauss: Don Quixote (RCA Victor; \$5.45). Warmly vibrant performance of the w.k. tonepoem, with Gregor Platigorsky's sonorous cello tone and silken accomp of the Boston Symphony under Munch neatly balanced and blended.

Ippolitov - Ivanov: Caucasian Sketches, Borodin's Steppes of Central Asia & Prince Igor Polovtsian Dances (Columbia; \$5.95). Lush readings of familiar Russian romantic pieces by the N.Y. Philharmonic under Mitropoulos.

Bach: Mass in B Minor (Angel, 3 LP; \$14.85). Devout yet dramatic and colorful rendition of the imposing music work, with fine solo voices and chorus blended well with a good orchestra under Herbert Von Karajan's supervision. Elisabeth Schwarzkopf and Nicola Gedda head the soloists.

Holst: The Planets (Westminster; \$5.95). Holst's ambitious suite for orch, organ and femme voices is modern but not dissonant music, dramatic and lyric by turn, and all very forceful if not too ingratiating. Gilbert & Sullivan: Iolanthe (Gondoliers Highlights (London;

\$5.95). Charming, authoritative and well-sung renditions by D'Oyly Carte Opera Co. under Isidore Godfrey. Martyn Green (unlisted) is standout in the patter numbers.

Songs of Dvorak & Grieg (Capitol; \$5.72). Dvorak's Gypsy Songs cycle, some of his love songs, and a choice selection of Grieg numbers, all sung expressively, with musical understanding and taste, by a fine soprano, Dorothy Warenskold, with orch assist.

Strauss: Salome (Columbia, 2 LP; \$11.90). Rousing, dramatic performance of the strident Strauss opera. Walburga Wegner, as Salome, is at times shrill, but otherwise always effective. Support is also good, from Laszlo Szeme (Herod), Josef Metternich (Jokanaan), and Vienna Symphony.

Norwegian Pop Concert (Mercury; \$5.95). Appealing, melodic cross-section of Norse pop concert music over the last 100 years, played lyrically or robustly, in turn, by the Oslo Philharmonic. Some familiar pieces by Halvorsen and Bull among the selections. Bron.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of February 19-25, 1954

A Dime And A Dollar—"Red Garters"	Famous
Answer Me My Love	Bourne
Bimbo	Fairway
Changing Partners	Porgie
Darktown Strutters' Ball	Feist
Don'tcha Hear Them Bells	Iris-T
Ebb Tide	Robbins
From The Vine Came The Grape	Randy-S
Granada	Southern
Heart Of My Heart	Robbins
Hold Me	Robbins
I Get So Lonely	Melrose
Jones Boy	Pincus
Lost In Loveliness—"Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Marie	Earlin
Oh My Papa	Shapiro-B
Ricochet	Sheldon
Sadie Thompson's Song—"Miss Sadie Thompson"	Mills
Secret Love—"Calamity Jane"	Remick
Somebody Bad Stole De Wedding Bell	Marks
Stranger In Paradise—"Kismet"	Frank
That's Amore—"The Caddy"	Paramount
That's What A Rainy Day Is For—"Easy To Love"	Robbins
Till Then	Pickwick
Till We Two Are One	Shapiro-B
Wanted	Witmark
Woman (Man)	Studio
Y'All Comin'	Starrite
Young At Heart	Sunbeam

Second Group

Baubles Bangles And Beads—"Kismet"	Frank
Be True To Me	Southern
Breeze And I	Marks
Creep	Miller
Here	H & R
I Believe	Cromwell
I Love Paris—"Can-Can"	Chappell
I Really Don't Want To Know	H & R
I Speak To The Stars	Witmark
Look Out The Window	Paxton
Man Man Is For The Woman Made	Garland
Melancholy Me	Sheldon
My Heart Won't Say Goodbye—"Girl In Pink Tights"	Chappell
My Restless Lover	Chappell
Pass The Jam Sam	Chappell
Rags To Riches	Saunders
Ridin' To Tennessee	Johnstone-M
South	Peer
Vaya Con Dios	Ardmore
"Y" (That's Why)	Republic
You Alone	Roncom

Ton 20 Songs on TV

(More In Case of Ties)

Baubles Bangles And Beads	Frank
C'est Magnifique	Chappell
Changing Partners	Porgie
Heart Of My Heart	Robbins
Here	H & R
I Love Paris	Chappell
Isn't It A Shame	Chappell
Jones Boy	Pincus
Make Love To Me	Melrose
Man With The Banjo	Mellin
Oh My Papa	Shapiro-B
Ricochet	Sheldon
Secret Love	Remick
Sentimental Eyes	Witmark
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise	Frank
That's Amore	Paramount
Wanted	Witmark
You Made Me Love You	Broadway
Young At Heart	Sunbeam

† Filmusical. • Legit musical.

VARIETY

10 Best Sellers on Coin-Machines

1. SECRET LOVE (5)
2. OH, MY PAPA (11)
3. MAKE LOVE TO ME (5)
4. THAT'S AMORE (14)
5. TILL WE TWO ARE ONE (4)
6. HEART OF MY HEART (7)
7. YOUNG AT HEART (1)
8. CROSS OVER THE BRIDGE (1)
9. FROM THE VINE CAME THE GRAPE (2)
10. STRANGER IN PARADISE (5)

Second Group

1. I GET SO LONELY
- CHANGING PARTNERS
- DARKTOWN STRUTTERS BALL
- STRANGER IN PARADISE
- FROM THE VINE CAME THE GRAPE
- STRANGER IN PARADISE
- TILL THEN
- WANTED
- NO TEARDROPS TONIGHT
- LOVIN' SPREE
- SOMEBODY BAD STOLE DE WEDDING BELL
- ANSWER ME, MY LOVE
- JONES BOY
- TILL WE TWO ARE ONE
- BELL BOTTOM BLUES

- | | |
|---------------|----------|
| Doris Day | Columbia |
| Eddie Fisher | Victor |
| Jo Stafford | Columbia |
| Dean Martin | Capitol |
| Georgie Shaw | Decca |
| Four Aces | Decca |
| Frank Sinatra | Capitol |
| Patti Page | Mercury |
| Gaylords | Mercury |
| Tony Martin | Victor |

- | | |
|-----------------|----------|
| Four Knights | Capitol |
| Patti Page | Mercury |
| Lou Monte | Victor |
| Tony Bennett | Columbia |
| Hilltoppers | Dot |
| Four Aces | Decca |
| Hilltoppers | Dot |
| Perry Como | Victor |
| Tony Bennett | Columbia |
| Eartha Kitt | Victor |
| Eartha Kitt | Victor |
| Nat (King) Cole | Capitol |
| Mills Bros. | Decca |
| Eddy Howard | Mercury |
| Teresa Brewer | Coral |

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Progress On 'Those Charts'

Reaction to VARIETY's editorial last week on "Those Charts" was quick and chiefly affirmative. So much that Frank Walker, prez of MGM Records, for example, will take the initiative in the suggestion that the Record Industry Assn. of America put into practice the principle of a trade-authorized chart or series of charts. Walker is very positive in his opinion that "the VARIETY proposal is a long time overdue." He continues, "Things don't get a chance any more. The public likes to be Christopher Columbus on its own and it takes time for good songs to get rolling. But with the current charts, new songs don't get an opportunity to assert themselves. The so-called 'tops' are sometimes hyped, rigged, and artificially stimulated."

"But if we had an official RIAA system that would be something else again."

Decca's Milton R. Rackmil, last RIAA prexy until Col's Jim Conkling succeeded to the mantle, says, "I took the same matter up specifically some time ago. So, sorry to say, the idea isn't wholly original with VARIETY. True, this will give it fresher impetus. We all know that so many of the smaller companies give away so many free records and flood the deejays, and thus it becomes 'popular' because of the very torrent of cuffo platters."

"Another thing, every time we come to an accurate norm of measurement of actual sales, plugs, and the like, it becomes a cagey thing all over again. Competitive companies don't want to disclose facts and figures, and so it has been permitted to stagnate."

"But I agree that the record industry association could and should devise a system to clear these statistics. Then there can be little room for error, miscalculation, rigged charts, phoney alleged break 'breaking-for-a-hit' regional charts, and all that hokey."

RCA Victor's Manie Sacks is of like opinion and plans to further it at the next RIAA meeting which is on March 25. He too stresses the rivalry and caution about disclosing figures.

RIAA's John W. Griffin has been reported concerned that "it would cost us too much," but music men—both in the disk business and among the publishers and songsmiths—don't think this is any great economic burden. If the trade papers can afford to undertake these charts and findings, certainly a trade association like RIAA should not find it prohibitive. In actuality it is a matter of modest calculation.

Sacks, Walker and Rackmil take the commonsense attitude that "what really counts is sales, and nobody can bull us on these. That's why when we know what we are doing and what our competitors are not, and their records appear on 'top,' we know this is as phoney as a Molotov promise."

All agree that if a record is worthwhile it should be plugged and performed, but carelessly computed charts can create a false value as to curb the programming of these tunes on major live and/or other network tv and radio shows.

Unwittingly these charts do the industry a disservice when the information is fallacious. Since the hazard exists because of the human element, why not make sure that the trade spokesman of the record business, the RIAA, do the chart for the entire industry. Then nobody will be embarrassed.

Showmen from the radio-tv and music industries point to other "ratings" which are trade-subscribed and supported, ever since the early Crossley and now Nielsen and Hooperatings. This is a uniform service for the entire trade.

The record business has the opportunity at long last to set itself on even keel and apparently many music men are strongly in favor of it. This includes the record business itself, along with the music publishers and songwriters, the songpluggers and deejays, the jukeboxes and the retailers. For once the public will decide what is "good" and what rates, "tops" and no artificial stimulation, "drives," false hyps through payola or hyperfriendship will put something "up there" when it doesn't rate it. Abel.

WOR Sues Local 802 For \$1,000,000 In Hassle Over 40 Staff Musicians

Local 802, N.Y. wing of the American Federation of Musicians, was hit with a \$1,000,000 damage action in N.Y. Supreme Court yesterday (Tues.) by WOR, N.Y. flagship of the Mutual web which is suing the union for an alleged attempt to force it to hire musicians. WOR was also granted a temporary restraining order barring union pickets. Order is in effect until tomorrow (Thurs.) when argument will be heard on WOR's petition for a permanent injunction.

Al Manuti, Local 802 prexy, said that WOR's dismissal of its 40 staff musicians over last weekend constituted a "lockout." WOR execs met with the union for a couple of hours last Friday (26) and then gave notice to the musicians shortly afterwards. WOR execs are adamant against employing Local 802ers on a regular staff basis, contending that this is a "make work" policy of the union in defiance of sound economics.

Local 802 execs, meantime, have been trying to get WOR to sign an agreement similar to the one that the national AFM signed with CBS, NBC and ABC last week. Latter pact retained the quota system and granted a wage hike of 10% during the first three years. (Continued on page 56)

Stripperry Dons Jive

Chicago, March 2. Two jazz combos, alternating sets in continuous music program, are testing off new jazz policy at Silver Palm, former northside stripperry here.

New units, each fronted by vets, are scheduled for four weeks.

Palitz Exits Bell Records

Morty Palitz ankleed his recording director's post at the lowprice Bell label last week. The exiting was sparked by artists & repertoire operation differences between Palitz and Arthur Shimkin, diskery topper.

Shimkin currently is dickering to nab Tutti Camarata as a freelance recording director. Camarata now has a non-exclusive pact with Decca Records, with which he's been affiliated for the past several years. Other recording directors who Bell are Jimmy Carroll, Sy Oliver, Larry Clinton and Neal Hefti.

'Caine Mutiny' Trial On RCA Victor LP Disk

Latching on to another literary bestseller, RCA Victor is issuing a "Caine Mutiny" album based on the Stanley Kramer pic production of the Herman Wouk novel. One side of the 12-inch longplay platter will reproduce the soundtrack from the film's courtroom scene, while the other will feature Max Steiner's score for the production. Humphrey Bogart and Van Johnson are the pic's stars. The legit version of the novel, starring Henry Fonda and Lloyd Nolan, is a current top Broadway hit.

Balto Payola Cues New Style Deejay Plugs

Flagrant payola situation in Baltimore has forced some of the indie stations to adopt a policy of not spinning records unless the disk company buys time on the air. Move was made after station managers learned that indie disk owners had been shelling out \$5 a spin to the jockeys.

RCA Victor, Columbia, Mercury and Essex already have subscribed to the new plugging plan, but it's understood that some of them are planning to pull out. The stations, meantime, have been refusing deejay packages shipped to them from the other record companies.

The stations' ban on cuffo plays also covers the indie disk promoter and publisher. Execs on the Balto stations claim that they can program better shows via their new system since there won't be any pressure from the diskeries, promotion men and pubbery representatives.

Incidentally, the Balto stations gave the Record Industry Assn. of America little cuffo time when the org launched a photograph promotion campaign in that city last fall.

Some Musicians Deplore 'Guilt By Association' In Junkie Jazz Expose

With the junkie situation in the jazz field coming under the publicity spotlight with the recent "busting" of some topflight cool tooters, progressive jazz musicians are getting worried over the public's tarring of the whole field via "guilt by association." While they recognize that the junkies need cleaning up, jazz tooters stress that the majority in the profession comprise legitimate and serious players who discourage the use of the stuff by men with whom they work.

Many of them agree, however, that the situation has gone too far to attempt to cover it up. The right kind of teamwork by the American Federation of Musicians, welfare organizations and medical groups could be a corrective against further deterioration of some jazzmen but, it's felt, this won't be done as long as this segment of the music biz plays ostrich on the existence of the problem.

The naive approach was evident in the comments of some jazzmen and jazz magazine editors on VARIETY's story on the junkie evil in last week's issue (Feb. 24). The N. Y. Post's followup features quoted several bandleaders and critics who minimized the problem to the point of non-existence. Only bandleader Elliot Lawrence conceded that the junkies were widespread in the band field but, he said, "not in my band."

Bernstein to Coast On Vidpic Tune Looksee

Louis Bernstein, Shapiro-Bernstein Music topper, and Dick Volter, the firm's general manager, trained out to the Coast last weekend for a looksee at the vidpic production situation. The telefilm field has been increasing its usage of standard tunes and S-B wants to get a toehold in the market. It's Bernstein's first trip westwards in many years.

He and Volter will be back in three weeks.

Decca Control Fight Shifts to Courts As Lloyd Asks For Nix of Board Ouster

Decca's Bankrolling

The current fight for support of Decca stockholders has unveiled the financing that launched the company 20 years ago. Against Lloyd's claim that he supplied 80% of the American cash to start operations, the board asserted that American cash "played a very small part in the founding of Decca." Lloyd, according to the board, "supplied \$25,000; another American, \$5,000; and British interests supplied \$240,000 of Decca's initial cash. In the first three years of Decca's operation, British interests advanced an additional \$425,000 needed by Decca, no part of which was supplied by Mr. Lloyd."

The "other American" was James Haines, an insurance executive, while "British interests" refer to E. R. (Ted) Lewis, British Decca chief, who later pulled out of American Decca.

Col Heads For Biggest Year

Columbia Records is currently heading for one of its biggest years in the pop field with six strong releases running concurrently since the start of the year. In 1953 Columbia racked up two 1,000,000 copy sellers in Frankie Laine's "I Believe" and Percy Faith's "Song From Moulin Rouge." This year, Col already has entered the golden circle twice with two of Tony Bennett's disks, "Rags to Riches" and "Stranger In Paradise."

Doris Day's "Secret Love," from the Warner Bros. picture, "Calamity Jane," is now heading to the top of the hit lists and will probably cross the 1,000,000 marker in a couple of weeks. Jo Stafford's "Make-Love to Me," Laine's "Granada" and the Rosemary Clooney-Jose Ferrer "Man" and "Woman" disk are also climbing.

Miss Day's "Secret Love" is an example of a disk that was almost lost when it was first released, and then showed a sales strength which has been consistently growing over the past few months. The disk was issued five months ago and began catching on some two months after its release.

KENTON PULLS 7½ IN PORTLAND STAND

Portland, Ore., March 2. Stan Kenton's "American Jazz Festival" at the Civic Auditorium last week racked up a hot \$7,400 for the one-nighter. Outfit may have drawn a capacity house if bookings hadn't come so close to the Louis Armstrong show and the George Shearing one-nighter earlier this month. The 4,000 seater was scaled at \$4.

In addition to Kenton's orch, the crew included June Christy, Dizzy Gillespie, Charlie Parker, Erroll Garner Trio, and Candido.

At the Shrine auditorium Sunday (28) in Hollywood, the Kenton organization grossed \$16,200. Coast disk jockey promoted the concert in the 7,000-seater auditorium.

Mills Files to Dismiss Carmichael Tune Suit

Mills Music filed for a dismissal of Hoagy Carmichael's suit for return of 14 copyrights in N. Y. Federal Court last week. Mills said that Carmichael was seeking only an advisory opinion from the court and hence there is no justifiable controversy presented in the complaint.

Mills said that a justifiable controversy only applies to three Carmichael tunes, "Riverboat Shuffle," "Boneyard Shuffle" and "Washboard Blues," written in 1924 and 1925 and now coming up for renewal. The first copyright term on the other 11 tunes, including "Stardust," has not yet expired, Mills asserted.

The second phase of the fight for control of Decca Records shifted to N.Y. Supreme Court this week on a legal move by George L. Lloyd, dissident stockholder, to rescind his ouster from the diskery's board last Feb. 11. Hearings on the Lloyd petition were slated to open yesterday (Tues.) against a background of conflicting pleas for stockholders' support by Lloyd and the management, but were postponed to March 15. Decca's regular board meeting is slated for today (Wed.).

At this point, trade insiders believe that Decca prexy Milton R. Rackmil, the chief target of Lloyd's blast to the stockholders, is firmly in the saddle. Although there are over 5,000 Decca stockholders, Rackmil is believed to have the support of the major block owners.

Although Lloyd may not be able to muster a majority, it's believed that his move to form a "Decca Records Stockholders' Protective Committee" may lead to the permanent setup of a minority stockholders' committee. Lloyd is now in the process of trying to muster enough stockholder support to take over the Decca company.

Over \$1,000,000 Profit

In his statement to stockholders, Lloyd stated that Rackmil will report earnings for 1953 in excess of \$1,000,000. That figure, he said, will represent mainly dividends and earnings from Universal Pictures, of whose stock Decca owns about two-thirds. In any case, Decca's total earnings, from all sources, will exceed the 1952 net of \$933,000, and that fact will be on Rackmil's credit side in any stockholders' fight.

In his court action, Lloyd is claiming that his removal from the board last month was accomplished by an allegedly illegal use of a by-law under which the board has the right to increase or decrease the (Continued on page 56)

A&R Chiefs to Fill in For Miller on WNEW Show; Kaland Sets New Series

With Mitch Miller, Columbia Records' artists & repertoire chief, going off to Europe for a month's vacation last weekend, a&r chiefs of other major disk companies will fill in for him on "The Money Record" show over WNEW, N. Y., Sunday mornings. Joe Carleton, Victor pop a&r topper, tees off on March 7 with Decca's Milt Gabler and Mercury's Dick Hayman booked for the next two stanzas.

WNEW's program chief Bill Kaland, meantime, is extending the indie's series of behind-the-scenes music shows. In addition to "The Money Record" and "Recording Session," Kaland is readying a new series with backstage info about staging legit and film musicals. Art Ford, who also handles "Recording Session," will emcee the new series which will feature interviews with the shows' stars, writers, directors, etc., with special emphasis on the problem of music.

Series will tee off shortly on the "Wonderful Town" legter. Tunes from Decca's original cast album of the show will also be featured.

RCA Sets New Distrib For Fresno And Texas

Indicative of a rapid growth of the Texas and Coast markets in the last few years, RCA Victor is setting up new distrib in the Texas and Fresno areas. In the latter city, Eddie Sarnoff, son of the RCA board chairman, is currently in the process of buying out the branch from the Meyberg Co., Victor distrib for the whole Coast territory.

In San Antonio, the Perry Shankle Co. will handle Victor products, from disks to airconditioners. San Antonio area was previously handled on a branch basis by the Straus-Frank Co. from Houston. In the latter city, the J. J. Walsh Co. now is taking over as the Victor outlet.

Dick Barlow orch opens at the St. Anthony Hotel, San Antonio, March 18, following Lee Pieper band which opens at the Baker Hotel, Dallas, March 19 with Johnnie Ray.

Marks Music's 60th Anni Last Week; Unique Analysis of 60 Top Hits

In connection with the 60th anniversary of the Edward B. Marks Music Corporation which took place last Friday (26), question often asked Herbert E. Marks, president, and the other executives there, is, "What about trends in popular music through the years?" In other words, people are anxious to learn whether the songs we are singing today are vastly different than those of the World War I period and, in turn, how we compare with the ditties of the '90s.

A careful examination of the best copyrights in the Marks catalog reveals that, while there have been many superficial differences through the years, basically songs are still about love, requited or unrequited; about cheering up; about home, wherever it is; and about certain other fundamentals that don't change much through the years. One basic difference, of course, is the fact that in recent years there have been comparatively few songs about Dixie or Ireland or tropical subjects or babies or even about Mother. In fact, the only parental hit in some time is "Oh, Mein Papa," which extols father and is just about the first success along these lines since "Daddy, You've Been More Than A Mother To Me," some 35 years ago.

In connection with its anniversary, Marks, the oldest popular publisher still controlled by the founding family, prepared a list of its 60 top tunes in 60 years. About some 50 of these there was no argument whatsoever in the Marks offices, but there was considerable discussion concerning perhaps 10, chosen out of hundreds of successes Marks has had during the years. Some songs, which were enormous hits 10, 20, or 40 years ago, may have been completely forgotten. Others, which were no hit-para-disers in their day, have become so well-known and so often performed that they are as famous as many of the million-copy numbers.

An analysis of these 60 songs brings out some interesting facts. Although only about 5% of the 18,000 Marks copyrights have been written by women, 8 of the 60 songs in question were entirely or partly the work of the femmes. This brings the gals' batting average to a figure nearly three times as much as might be expected. Few people, for instance, know that the original words of "The Glow-Worm" (so brilliantly written up again last year by Johnny Mercer) were by an Englishwoman. Maria Grever (Mexican) was responsible for "What A Difference A Day Made" and Maude Nugent (U.S.) for "Sweet Rosie O'Grady," published by the firm back in 1896.

Latin Upsurge

These foremost 60 tunes show that 37 of them are by American writers, including one from Hawaii; 8 by European composers; and 15 are from Latin America, a territory, musically speaking, which has been extremely fertile for Marks for nearly 25 years. There are an even dozen waltzes, one tango, and one samba, many foxtrots and rumbas obviously, and four semi-concert works of the type of Ernesto Lecuona's "Mala-

(Continued on page 54)

Japan Anchors Int'l Jazz Circuit

Japan is now the regular eastern anchor of an international jazz circuit that extends from Stockholm to the Philippines. American jazz names are now making the hop to Tokyo as a routine affair with concert packages getting solid box-office reaction from the hip Nips. In recent months Louis Armstrong and Norman Granz's "Jazz At The Philharmonic" have clicked in Japan, along with Xavier Cugat's organization.

This spring another jazz package is being set up by Joe Glaser's Associated Booking Corp. for a Far East tour. Buddy De Franco's combo has already been set in a unit that will be headed by a femme vocalist, who is yet to be signed.

Another Indie Bows

A new indie label, Bethlehem Records, bowed on the market recently. Label will be headed by Gustav Wildt with Jim Bright heading the artists & repertoire department. Murray Singer will handle Bethlehem's national sales promotion and Elaine Bergman will take over the disk promotion division.

Bethlehem will tee off with a coupling by Chris Connor, former stan Kenton vocalist.

New Band, Name Policy For R. I. Ballroom

Rhodes On the Pawtuxet, a 4,000-capacity ballroom near Cranston, R. I., is currently launching a new policy of booking top bands and disk names. Richard Hayman's orch and Bobby Wayne, both from Mercury Records' stable, opened the new operation last week, with Sammy Kaye, Ray Anthony and Ralph Flanagan orchs being lined up for future stands.

Abe L. Feinberg is booking for the spot, which is operated by Mike Stanzler.

Best British Sheet Sellers

(Week ending Feb. 20)
London, Feb. 23.

Oh My Papa Maurice
Swedish Rhapsody Connelly
Tennessee Walk F. D. & H.
Rags to Riches Chappell
That's Amore Victoria
Answer Me Bourne
Cloud Lucky Seven Robbins
If You Love Me - World Wide
Changing Partners Mellin
I See the Moon Feldman
Ebb Tide Robbins
Don't Laugh At Me Toff

Second 12

Blowing Wild Harms-Connelly
Happy Wanderer Bosworth
The Creep Robbins
Golden Tango Wright
Here to Eternity Dash
Heart Belongs to You Kassner
Ricochet Victoria
Luxembourg Polka Dash
The Book Kassner
Istanbul Aberbach
Poppa Piccolino Sterling
Cuff of My Shirt Connelly

Coral Adds Adams To Talking Comedy Diskers

Bob Thiele, Coral Records artists & repertoire chief, is going strong for talking comedy records. He signed Joey Adams to a two-year deal last week and will showcase him on some special material releases assisted by doubletalk artist, Al Kelly.

Coral recently issued a disk with comic Buddy Hackett doing some of his nitery routines.

Jukebox Ops Girding for Fight Vs Copyright Change at MOA Meet

Smarter Timing

Hollywood, March 2.

Warner Bros. won't repeat the mistake it made when it released "Calamity Jane" simultaneously with the song hit, "Secret Love," thereby losing the benefit of the tune's popularity.

Studio will release the scores of "A Star Is Born" and "Lucky Me" about five months before the release dates of the pictures, on the theory that it takes that long for a song to impress the public ear.

Angel Down To Earth In New Pop Groove

Angel Records is branching out of the classical field into the pop groove. The indie diskery has set up a "blue label" series for release of pop music from abroad.

Releases for the "blue" line will be culled from the catalogs of European Columbia and French Pathe, with which Angel is affiliated. The initial releases will come from France with waxings from Spain and Italy set to follow.

Jukebox operators from all sections of the country will marshal their forces against the proposed McCarran amendment at the national convention of the Music Operators of America to be held in Chicago, March 8-10. The bill, proposed by Sen. Pat McCarran, would remove the licensing exemption in the Copyright Act for coin machines.

George A. Miller, MOA prexy, has keynoted the juke ops' attitude towards the bill by sounding off against a newsletter for coin machine ops, Newscope, for allegedly misquoting one of his recent speeches. Miller attacked the newsletter for quoting him as saying: "It was only a matter of time before we lost the fight against certain copyright organizations who are trying to amend the present copyright laws."

Miller asserted that "what I did say was that we are in a most precarious position due to the fact that a great amount of pressure is being put on the (Senate) subcommittee through the author of the bill and through certain organizations that have unlimited funds to carry on their public relations program." I stated that if we weren't completely alert and if we didn't carry our fight on to the very finish, it might be disastrous for the music business."

Meantime, execs of the major disk companies have been booked as speakers at the MOA convention next week. Top wax stars, including Eddie Fisher, Tony Bennett, Johnny Desmond, Bob Manning, Don Cherry and others, are scheduled to appear on the entertainment program.

Col Preps Push For 3 New Bands

Columbia Records is prepping a concentrated push for its trio of new bands headed by Ees Elgart, Pete Rugolo and Dan Terry, via a series of roundrobin releases of singles and albums. Col is teeing off this month with two platters by Elgart and will follow in the next two weeks with sides by Rugolo and Terry.

Col will then release an album a week featuring the new orchs and will follow with more singles in a continuous cycle of band releases. Each of the bands has a different style, with Elgart in the college dance groove, Rugolo an exponent of the progressive school and Terry in the rhythm & blues genre.

Under George Avakian, director of pop album repertoire, Columbia is going on an extensive band promotion kick. RCA Victor was among the first to promote bands with its creation of the Ralph Flanagan organization four years ago and then following with Buddy Morrow. Capitol has been riding with Ray Anthony and Billy May's crew. In recent years, however, none of the major labels has been selling bands until Col picked up the ball.

Sacks to Coast for Disk, RCA Biz; Marek Back

Manie Sacks, RCA vice-prexy and general manager of the Victor disk division, heads to the Coast this week on NBC and disk business. He'll also attend the wedding of Jack Benny's daughter, Joan, in Hollywood Saturday (13) before heading back to N. Y. next week.

Meantime, George R. Marek, Victor's artists & repertoire chief, returns to N. Y. tomorrow (Thurs.) after a quickie to the Coast for huddles with the Walt Disney office. Confabs dealt with Victor's forthcoming kiddie album based on the Disney pic version of the Jules Verne classic, "20,000 Leagues Under the Sea."

Merc To Push Prisco

Crooner Tommy Prisco is being prepped for a big promotional push by Mercury Records. Merc latched on to Prisco last week after he ankled the King label. Prisco had been waxing for King for the past year.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	DORIS DAY (Columbia)	Secret Love
2 3	JO STAFFORD (Columbia)	Make Love To Me
3 6	PATTI PAGE (Mercury)	(Changing Partners Cross Over The Bridge My Restless Lover)
4 2	EDDIE FISHER (Victor)	(Oh, My Papa Many Times)
5 5	TONY BENNETT (Columbia)	(Stranger In Paradise No Teardrops Tonight Rags to Riches)
6 4	DEAN MARTIN (Capitol)	That's Amore
7 10	FRANK SINATRA (Capitol)	Young At Heart
8 7	GEORGIE SHAW (Decca)	Till We Two Are One
9 8	FOUR ACES (Decca)	(Heart Of My Heart Stranger In Paradise)
10 ..	FOUR KNIGHTS (Capitol)	I Get So Lonely

TUNES

(*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	*SECRET LOVE	Remick
2 2	*OH, MY PAPA	Shapiro-B
3 3	*STRANGER IN PARADISE	Frank
4 6	*MAKE LOVE TO ME	Melrose
5 5	†CHANGING PARTNERS	Porgie
6 4	*THAT'S AMORE	Paramount
7 10	†YOUNG AT HEART	Sunbeam
8 9	*TILL WE TWO ARE ONE	Shapiro-B
9 8	*HEART OF MY HEART	Robbins
10 7	*FROM THE VINE CAME THE GRAPE	Randy-S

Decline Due After LP Price War; See RCA, Col Losses Near \$1,000,000 Each

With the longplay disk price war ending Monday (1) as Columbia and RCA Victor reverted back to their normal list prices, trade execs estimated that it cost the two major labels "up to \$1,000,000 each" during February when they cut their prices up to 30%. One Victor exec stated it was impossible to make a profit at these prices, despite the fact that its factories were working on an around-the-clock basis to fill orders. Included in the loss factors is the expected decline in biz during the coming weeks.

Buying by retailers and distributors last month was exceptionally heavy, due to the anticipated return to normalcy, March 1. In many cases, retailers who attempted to stock up on standard classical merchandise at the cut prices were blocked by an allocation system based on previous purchases. Despite the restrictions, however, the dealers have loaded up to maximum.

Disk execs expect that biz will drop off sharply for the next couple of weeks until the consumer bargain psychology wears off and dealers' stocks ease off. New packages of longplay merchandise will help overcome the slump and, along this line, Victor is prepping a major campaign for its new Toscanini etching of Beethoven's "Missa Solemnis," released this month.

Heavy buying in the LP field also had a negative impact on the pop field. With retailers reserving all spare cash for the standard works, they were buying new pops more cautiously and generally were not risking any money on anything except the top sellers.

Meantime, the discount houses are now finding themselves in a stronger position than ever before, since they went all-out on loading up on classical merchandise. In some cases, these retailers have extended their credit very thin but they are banking on liquidating their stocks before the bills come due. On the basis of their February buying, the discounters are now able to offer fancy cuts ranging up to 50% of the current list prices and still make a substantial profit.

All a Young Cleffer Needs Is One Big Hit For Pubs' Welcome Mat

In the past couple of months disc-jocks have been catapulting the tunesmiths into the limelight as well as the vocalist. Heretofore, the pop tune writer had been taking a backseat to the warbler or crooner assigned to his tune.

Among the younger crop of songsmiths who've won recognition recently are Carolyn Leigh, Larry Coleman and Norman Gimbel. Miss Leigh currently is setting a hot pace with "Young At Heart" and "Positively No Dancing" while Coleman and Gimbel have "Ricochet," "Papaya Mama" and "Tennessee Wig-Walk" together.

Pubs have been flooding Miss Leigh and Gimbel, who write lyrics, with assignments. Within a week after Frank Sinatra's Capitol etching of "Young At Heart" was released, Miss Leigh received calls from 17 pubs to add lyrics to their copyright melodies. She also has a Broadway legitime writing chore in the offing. Miss Leigh had been under contract to publisher Tommy Valando until a few months ago. She's now free-lancing.

Tony Martin's 5-Yr. Victor Encore; Rene's 'Renewal'

Tony Martin has a new five-year disk pact with RCA Victor, at the same 5% terms, with a 18-side annual guarantee, and Victor maestro Henri Rene has decided to stay as is.

Latter's "renewal" is academic. He had a Capitol Records bid but, after discussing matters with RCA veepee Manie Sacks, who heads the diskery operation, he decided to stay put. No new contract or upped terms, although very likely some choicer assignments may come to pass.

New Jingles Pact

Under a new agreement made between the American Federation of Musicians and producers of video film spot announcements and jingles, the producers have agreed to pay a total of \$100 to the Music Performance Trust Fund No. 2 for each announcement. The old trust agreement required another \$100 payment for the second year's usage.

Agreement with the tv spot producers, which will run to Jan. 31, '56, was signed by Musical Features, Inc., and Phil Davis Enterprises, naming Samuel R. Rosenbaum trustee for the fund.

Capitol Offers 100% Exchange For Six Months

Capitol Records launched its spring merchandising offensive Monday (1) with a 100% exchange deal offer to dealers. The exchange program will run for six months on orders placed during March. Up until the end of the six-month period dealers will be allowed to exchange any of their overstocked Cap platters. Only condition to the exchange plan is that the diskery requires the dealer to give top display to the Cap albums before becoming eligible for the exchange benefits. Program covers all Cap releases.

The dealer exchange setup is part of the diskery's three-step merchandising program. Diskery kicked off the program in the fall with its self-service plan, in which it helped dealers organize their own self-service system. Second step in the process was an inventory-control plan which Cap established in more than 1,000 retail outlets.

Decca instituted a similar 100% exchange plan several weeks ago to run until May 1. Decca promotion is aimed at picking up extra biz in view of the cut prices on RCA Victor and Columbia merchandise during the February sale.

Seeco Records is concentrating on a big push of its LP catalog this month via a cutrate deal to distributors. Latino label is offering distributors a March deal whereby a minimum order of 150 LPs entitles the distrib to get half that quantity at a 50% discount. Diskeries LP catalog numbers 40 records.

Bourne's Tune Being 'Answered' In Spades

Bourne Music is getting a double-edged spread on a single tune via two different lyric versions. Song originally broke as a religious item under the title of "Answer Me, Oh Lord" via Frankie Laine's Columbia etching. Lyric was later altered for a pop push under the title of "Answer Me My Love." Nat (King) Cole cut latter version for Capitol. Carl Sigman wrote both lyric treatments to the music of Gerhard Winkler and Fred Raush.

Incidentally, both versions are riding high on England's platter parade, while only the pop version has made any noise in the U. S. market.

Pic Label Bows

Morris Diamond, disk flack, moved into the record business last week with the formation of a new indie label, Pic Records. Diskery premed with crooner Danny Capri's coupling of "You're So Sympatico" and "Mama Ni-colina."

Diamond set out on a three-week trek early this week to line up distributors for the Pic label.

Hayes-Healy Team-Cut Disk For Essex Label

Peter Lind Hayes and Mary Healy, who've etched intermittently for various labels, are hitting the wax market again this week via Essex Records. Husband-wife team only tied up with the indie label for a one-shot deal.

Coupling is "Crazy Mixed-Up Song," which Miss Healy warbles, and "Lonesome Song," crooned by Hayes. Both tunes are published by Trinity Music, Joy Music's BMI subsid.

Disk Shows Lead On N.Y. Flagships Of Big Radio Nets

Disk jockey shows, which once used to be limited to independent stations, have now emerged as the dominant program fare on the New York flagships of the major radio webs. Growth of the disk shows on the networks has been a concomitant of video's impact for the past six years and reflects the general AM tendency of reducing costs in face of the tv competition.

According to a survey of the current broadcast picture made by John G. Peatman, director of the Office of Research, more than 60% of all programs with popular music are now deejay shows on the N.Y. outlets of the four major webs. WNBC leads the field, with the jockey stanzas comprising 77% of pop music shows, with WABC a close second with 75%. WCBS and Mutual trail with 46% and 39% respectively.

During the stretch from 8 a.m. to 1 a.m., comprising 68 quarter-hour segments, nearly 40% of all quarter-hours feature pop music. WNBC leads with 46%. WABC and WCBS are tied with 41% and Mutual has 26%. Peatman derived his data from an analysis of the first full week of programming in February.

LaRosa's 'Eh Cumpari' Hit Lifted from 'Hey Goomba,' \$1,250,000 Suit Alleges

Hollywood, March 2. Songwriters Tony Sacco and Thomas Conroy and the Record Music Corp. filed \$1,250,000 infringement copyright suit in Federal Court against Rosarch Music, Julius LaRosa and Archie Bleyer.

Plaintiffs say that in 1948 they wrote "Hey Goomba" which RMC copyrighted. "Eh Cumpari," with which defendants came out in 1951, substantially copied "Goomba," the complaint alleges. Attached to pleadings in action were copies of recordings of both tunes as well as copies of sheet music. Plaintiffs say that they were damaged to extent of \$1 for every record sold (they estimate 1,000,000 in sales) plus 50c for every sheet music copy (they estimate 500,000).

In addition to seeking \$1,000,000 damages on recording plus \$250,000 on sheet music, they want accounting to determine precisely how much they are entitled to. They also ask the court that master of recording be impounded and destroyed.

MEISEL TO T. B. HARMS, DISTON TO CHAPPEL

In a reshuffling of the contactman setup at Chappell Music last week, Len Meisel took over the professional manager's spot at T. B. Harms, Chappell subsid. He replaces Leo Diston who shifted over to the parent firm (Chappell) to assist Charles Goldberg, publisher's professional manager.

Meisel asked his contactman spot at Bourne Music to take the Chappell assignment. Stan Stanley, Chappell's general professional manager, tapped Meisel for the post.

DECCA ADDS HILLBILLIES

Decca Records augmented its hillbilly roster last week with the inking of Don Wendle and Bud Isaacs.

Paul Williams, meantime, was tagged for the diskery's blues & rhythm division.

Chicago Ballrooms Swinging Again; Ops Bar Sharp-Garbed Hoodlums

Chicago, March 2.

TV's Takeover

Radio will probably lose its place this year as the dominant source of ASCAP income, and video will take over. During 1953, radio shelled out \$8,800,000 to ASCAP, while the video take trailed with \$7,500,000. If the pace of video's growth continues, ASCAP revenues from tv will probably hit near the \$9,000,000 marker this year in face of the lower performance licensing fees now in effect.

ASCAP's total revenues have been climbing consistently along with video while, at the same time, the take from radio has remained more or less on an even keel for the past few years.

TV Indies' New ASCAP Pact Ends 4 Yr. Row

On the heels of last week's five-year pact with major video webs, the American Society of Composers, Authors & Publishers reached an agreement with the indie video outlets on both blanket and per-program licensing forms. Settlement with the indies, through their All-Industry Local TV Music License Committee, ends an ASCAP hassle that has extended over the last four years.

Under the new agreement, ASCAP's blanket licenses for the next four years would charge a rate of 2.05% on sponsored shows, after certain deductions, plus a monthly sustaining fee equal to the station's highest one-quarter hour rate. This rate is less than the 2½% rate for radio but it's expected that the ASCAP coin from video will be considerably higher because of the higher costs, for time and talent.

Terms for the per-program agreement are 9% of the net receipts from sponsors after certain deductions, limited to programs using ASCAP music. In cases where the sponsored shows consist of films other than those made especially for video, the rate will be 4%. The rate for ASCAP music on sustaining shows will be 3.5% of the card rate for each such production. (Continued on page 54)

Legalite Cleffer Sues On 'Changing Partners'

Claiming that Porgie Music and tunesmiths Larry Coleman and Joe Darion lifted "Changing Partners" from "My Pal In Old New Hampshire" (Stole My Gal In Tennessee), Abner Greenberg filed an infringement suit in N.Y. Supreme Court last week.

Greenberg a lawyer and a publisher via his Manhattan Music firm, claims that he wrote "My Pal In Old New Hampshire" prior to 1951 and printed sheet music solely for the purpose of procuring waxings. He charges that Porgie and Coleman-Darion obtained a lead sheet of his tune and came up with "Partners."

Other defendants named in the action are RCA Victor, Mercury Records, Capitol Records; Music Dealers Service, Inc., and Simon & Schuster.

Judge Samuel Hofstadter denied a motion by Porgie to require the plaintiff to state causes of action. Judge Hofstadter held that the plaintiff had no intentions of pleading anything but infringement of common law copyright.

Jerry Lewin to Bourne

In line with the revamping of the professional department at Bourne Music, Jerry Lewin was added to the firm to replace Len Meisel who switched to Chappell. Lewin, previously was on the plugging staff of Johnny Marks' St. Nicholas Music firm.

Last week Bob Sadoff took over the professional manager's spot at Bourne replacing Jerry Johnson.

In face of the general country-wide trend transforming ballrooms to roller skating parlors, a rash of new danceries has lately broken out on the southside of Chicago. Two of the new rooms are converted theatres and another had been a night club not long ago. The populace in one particular area of the city is so dance conscious that all the new ballrooms are finding business lush, but only on weekends.

Another unusual aspect to the sudden cropping out of dance halls is that dance concentration in this city has always been on the extreme other end of town, the northside. Major reason for the shift is that the southside elements of one particular district has been kept educated to dance by community centers of two local churches, which for years have sponsored heavily attended dances for all age groups. Meantime, on the northside, interest has waned. As a result, the once-dense sector now has only two ballrooms while the southside is fraught with nine of them.

Holiday Club, newest of the ballrooms and formerly the Cosmo Theatre, forbids admission to men in sharp suits, tinted shirts, roll collars, and/or duck-back hairdos. Thinking behind these restrictions, according to Holiday owner Joe McElroy, is that this kind of dress identifies young hoodlums, and "if you don't let 'em in, you don't have to throw them out." So far his dances have been conducted civilly.

On opening night, some three weeks ago, the Holiday turned away 1,000 customers with Tommy and Jimmy Dorsey as lure. Room also filled to capacity 1,250 with Tommy Reed a week ago, and regular location band, Dan Belloc, consistently is drawing over 1,000 customers on weekends. Upcoming here soon are Russ Morgan, Tiny Hill, Blue Barron, and package of Tommy Reed and Four Aces. Nightly tab is \$1.

Holiday's regular operation scopes Friday, Saturday and Sunday nights with special bands occasionally brought in on Wednesdays. Says McElroy, "Television has hurt ballroom business as much as any other, and the free home entertainment has killed weeknight business entirely. But the people in this area are so dance conscious that weekend business is big even with local hands." Except locally, the Holiday is doing very little advertising and apparently isn't as yet trying to attract the northside trade.

Also on the southside is the Sun Ballroom, which previously had been the Sun Theatre, and the Casino Ballroom, which had been a nitery of the same name. Additionally, the sector has the Tri-non, Oh Henry, Melody Mill, Grove, Casino Moderne, and Martinique, a restaurant with a straight dance policy. Northside now has only the Aragon and Palladium (formerly Green Mill), and the Milford still flourishes on the northwest.

Howie Richmond Taps New Revenue Source In Operetta Scores

Pop pubbery topper Howie Richmond has tapped an additional revenue source in the operetta field. Richmond, who began his operetta publishing operation about six months ago, is getting a hefty biz from high schools and colleges around the country for his two scores, "Cumberland Fair" and "Miss Chicken Little." Alec Wilder and Arnold Sundgaard penned "Fair" and Wilder and Bill Engvick collaborated on "Chicken Little."

The operetta field, long dominated by standard firms, has always been a staple source of income. The biz is reported to have stepped up within the past couple of years with an interesting number of schools lining up operetta presentations.

The pub collects a \$25 minimum fee for each performance and picks up additional coin from sheet score sales. Tab on the operetta's vocal score is \$3 while the chorus score peddles for 60c each. Operettas generally use six principal vocalists and about 100 singers in the chorus.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 cities for a No. 1 mention, 9 for a No. 2 and so on down to one point. All records and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos.	Pos. No.	wk.	in log	Artist	Label	Song	Bill S	Jerry	Howe	Buddy	Tal H	Dick	Karl	Jack	Ed M	Lou R	Karl	Paul	Jay L	Joe H	Chuck	Bill Y	Pat C	Herb	John	John	Harry	Bill X	Dave	Ray	Jim	Robb	Carl	Art	Way	Sand	Will	Jack	Larry	Fred	Dick	Bob	Mr G	Bill	Ray	Bruce																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																					
1	15			Doris Day	Columbia	*Secret Love	1	1	2	8	4	1	5	2	1	9	1	8	1	9	1	3	1	1	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1



RCA VICTOR
FIRST IN RECORDED MUSIC

Featured in the smash Broadway musical
JOHN MURRAY ANDERSON'S ALMANAC

ANEMA E CORE

(With all my heart and soul)

A GIRL, A GIRL

(Zoom-Ba Di Alli Nella)

HIS FIRST ITALIAN LYRICS!

*with Hugo Winterhalter's
Orchestra and Chorus
20/47-5875*

*Breaking
fast for a
double header hit!*



EDDIE FISHER

Major Shifts For U.S. Diskers' O'seas Hookups

Paris, March 2.

There have been shifts here of late in European-American disk setups, and many labels have changed pressing companies plus the big break of RCA Victor with Pathe-Marconi. This realignment has come at a time when the record business is beginning to expand here and when longplay and extended-play disks are beginning to catch on here.

Big break was the RCA schism with Pathe-Marconi with RCA soon

to be pressing their own disks in Spain and Italy. The trademark, "His Master's Voice," stays with Pathe. RCA has still not broken with the British affiliate, Electrical Musical Industries, but may do this in the near future. Pathe-Marconi is still the biggie here with such labels as Columbia (Continental not U. S.). His Master's Voice, Pathe, MGM-Vox America and Cetra-Soria for Italy.

Phillips now has the Columbia label released on its own brand and its main diskery is Polydor records, which it took over when it went into the record biz. Duc-ret-Thomson is another electrical house which went into disk with the Selmer label. SFDC has the Decca pressing. Another major development was when Capitol went in with Pathe-Marconi for its pressing and distribution under its own label.

BMI Check List

OF NEW RECORD RATINGS
BY THE TRADE PRESS

AMOR (Peer)	Billboard	Cash Box	Variety
FOUR ACES (Decca)	Record Spotlight	Disk of the Week	Excellent
DO YOU KNOW WHAT LIPS ARE FOR (Mapleleaf)			
FOUR LADS, JILL COREY, MITCH MILLER (Columbia)	71 (Good)	Disk of the Week	Very Good
HERE (Hill & Range)	Record Spotlight	Sleeper of the Week	Excellent
TONY MARTIN (Victor)			
HIT THE TARGET BABY (Meridian)	75 (Good)	Sleeper of the Week	Excellent
KAREN CHANDLER (Coral)			
I HAD TO CALL YOU UP TO SAY I'M SORRY (Broadshaw)	78 (Good)	Disk of the Week	Good
MILLS BROTHERS (Decca)			
I REALLY DON'T WANT TO KNOW (Hill & Range)	Best Buy	Disk of the Week	Very Good
LES PAUL-MARY FORD (Capitol)			
BOB SANTA MARIA (MGM)	76 (Good)	C+ (Good)	
MELANCHOLY ME (Sheldon)	Best Buy	Sleeper of the Week	Excellent
EDDY HOWARD (Mercury)			
ELLA FITZGERALD (Decca)	79 (Good)	Sleeper of the Week	Excellent
SMITH BROTHERS ("X")	New Record to Watch	Best Buy	
POSITIVELY NO DANCING (Weiss & Barry)	Tune Spotlight	Sleeper of the Week	Best Buy
KAREN CHANDLER (Coral)			
ALAN DEAN (MGM)	78 (Good)	C+ (Good)	
RING TELEPHONE RING (Johnstone-Mantei)	Tune Spotlight	Sleeper of the Week	Best Buy
JAYE P. MORGAN (Derby)			
SOUTH (Peer)	Best Buy	Disk of the Week	Best Buy
LES PAUL-MARY FORD (Capitol)			
SWEET CHEAT (Norles)	72 (Good)	Sleeper of the Week	
DOLORES GRAY (Decca)			
THAT'S THE WAY LOVE GOES (Regent)	80 Excellent	Sleeper of the Week	Best Buy
BILL DARNEL ("X")			
THERE IS DANGER (Peer)	77 (Good)	Sleeper of the Week	Fair
BOB CARROLL (Derby)			
THERE'LL BE NO TEARDROPS TONIGHT (Acuff-Rose)	Best Buy	Disk of the Week	Best Buy
TONY BENNETT (Columbia)			
TRAIN WITH A RHUMBA BEAT (American)	Record Spotlight	B+ Excellent	
RUSTY DRAPER (Mercury)			
YOU DIDN'T WANT ME WHEN YOU HAD ME (Marks)	77 (Good)	Disk of the Week	Best Buy
MILLS BROTHERS (Decca)			

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music
best sellers based on reports
obtained from leading stores in
13 cities and showing com-
parative sales rating for this
and last week.
* ASCAP † BMI

National
Rating

This Last
wk. wk.

Title and Publisher

1	1	*Stranger in Paradise (Frank)	5	3	1	2	2	1	4	3	2	1	1	4	4	110
2	3	*Secret Love (Remick)	2	1	3	3	1	2	2	1	3	2	4	7	8	104
3	2	*Oh, My Papa (Shapiro-B)	7	4	2	1	3	5	6	4	1	4	2	2	1	101
4	4	†Changing Partners (Porgie)	1	...	4	5	4	9	7	6	6	3	6	2	6	68
5	6	*Heart of My Heart (Robbins)	4	...	6	7	4	3	3	2	9	...	6	5	5	67
6A	5	*That's Amore (Paramount)	...	8	...	5	6	...	10	5	10	5	5	...	3	42
6B	9	†Young at Heart (Sunbeam)	3	2	4	...	...	...	...	7	10	8	1	...	...	42
8	10	*Make Love to Me (Melrose)	6	5	10	10	7	...	5	...	5	...	10	3	...	38
9	8	*Till Two Are One (Shapiro-B)	...	6	5	6	...	...	7	6	...	9	9	...	9	31
10	7	*Vine Came Grape (Randy-S)	8	...	...	...	10	...	1	...	...	3	7	9	...	28
11	11	*Ebb Tide (Robbins)	...	9	9	...	7	...	10	4	8	...	...	10	20	...
12A	12	†Ricochet (Sheldon)	...	...	8	9	...	...	9	...	...	...	...	7	11	...
12B	13	*Till Then (Pickwick)	...	7	...	8	...	...	...	8	...	...	10	...	...	11
14	...	*Cross Over Bridge (Valando)	9	9	...	...	10	...	...	...	...	...	8	...	...	8
15	14	*Answer Me Love (Bourne)	...	10	8	...	...	...	...	...	...	...	...	...	...	4

Marks Music's 60th Anni Fete

Continued from page 50

guena" and "Andalucia" and Franz Lehar's "Frasquita Serenade." In compiling this list, Marks did not consider its strictly classical compositions or its large educational catalog, but stuck to the popular and to those better-class pieces which fit in the popular category.

Girls' names are to be found in about 20% of the titles, whether they be the Hungarian Sari, the Cuban Mama Inez or Marta, the German Lilli Marlene, the Italian Amapola, or the strictly American Ida or gal Sal. The only male to crash the circle is the famous Willie of waltz-me-around-again fame.

It is interesting, also, to note that a mere handful of these best 60 are in the comic vein, although Marks has published literally hundreds of comedy numbers. Such songs as "Lily of the Valley" and "Everybody Works but Father" may be part of Americana, but they don't last the way the ballads and top rhythm songs do. Negro writers are extremely well represented with such hits as "Ballin' the Jack," "Under the Bamboo Tree," "Jazz Me Blues," "Oh, Didn't He Ramble" and Bert Williams' immortal "Nobody."

One respect in which this Marks list differs, perhaps, from similar listings that might be provided by the other important publishers is in the percentage of love songs. Only about 35 of the 60 Marks songs chosen can be considered genuinely romantic in lyric content. Reason for this is that this firm has for many years specialized in novelties, children's songs, instrumental favorites and others somewhat different from the usual Tin Pan Alley crop. True, such genuine love songs as "The Breeze and I," "I Wonder Who's Kissing Her Now," "Yours" and "Play Fiddle Play" are included, but there are also such widely diverse types as "Ta-Ra-Ra-Boom-De-E," "Parade of the Wooden Soldiers," "Peanut Vendor," "Hot Time in the Old Town Tonight," "El Rancho Grande" and "Song of the Islands." Rodgers & Hart's great "Manhattan" falls into both categories because not only is it one of the cleverest descriptions of New York City ever written, but skillfully tells the story of the couple who "turn Manhattan into an isle of joy." "In the Good Old Summer Time" talks about your "tootsie wootsie," but it is more a tribute to a season than to a sweetheart.

Since a song may only be copyrighted for 28 years and renewed for another 28, Herbert Marks notes, with regret, that both those on the list and elsewhere in the catalog which are more than 56

years old have now fallen into the public domain in this country. He hastens to add, however, that they are still protected in Europe, Canada and other countries where copyrights hold good 50 years after the death of the last surviving writer.

In connection with the anniversary celebration, which will extend for the two weeks following Feb. 26, there are a great many disk jockey, live radio, and television programs being given over to testimonials to the Edward B. Marks firm on this occasion. For example, on Feb. 19, Ted Husing dedicated the entire hour of his morning show to a tribute to the firm and the playing of records of some of its greatest hits. Listening to his program, which featured revivals of many of the older Marks songs, it became very apparent that important trends in music do not change very much, since these were presented not as museum pieces but as popular hits of this or recent years, just as fresh as when they were composed decades ago.

ASCAP-TV

Continued from page 51

gram. In no month, however, will the sustaining fee exceed an amount equal to the station's highest one-quarter hour rate.

If an indie video outlet signs the per-program form, the deal will cover the next four years as well as the period dating back to January, 1949, when the video indies began operating on an interim licensing arrangement pending a final deal.

In order to reach an agreement

with the indies on a per-program deal, ASCAP scrapped the demand that it be paid for spot announcements adjoining shows using ASCAP music. The indie tv committee hailed the new agreement as "substantial progress" in the industry's continuing goal of obtaining equitable rates for the use of ASCAP music.

The blanket licensing deal with the major webs signed last week ran along lines similar to the indie form. It's understood, however, that the webs guaranteed that ASCAP's revenue from video would not fall below that of last year despite the lowered licensing rates.

High On All Lists!

**PINE TREE
PINE
OVER ME**
MILLER MUSIC CORPORATION

WANTED

recorded by

PERRY COMO

VICTOR #20-5647

M. WITMARK & SONS

LOUIS SATCHMO ARMSTRONG
and his ALL STARS

Just Concluding THREE WEEKS
CHICAGO THEATRE, CHICAGO

in person and at the same time on the screen in
THE GLENN MILLER STORY (A U-I Picture)

BASIN STREET, NEW YORK, Opening Mar. 12

DECCA RECORDS EXCLUSIVELY

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York Chicago Hollywood
135 W. 4th Ave. PL 9-4400 203 No. Wabash 3612 Sunset Blvd

BROADCAST MUSIC, INC.

340 FIFTH AVENUE
NEW YORK 36 N.Y.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

This Week		Artist, Label, Title																	Last Week	
wk.	wk.	New	Wk.	Box	All	Pho	Pit	Sar	Chi	Ind	Det	Mil	Kan	St.	Cle	Pho	Los	Den	Sea	Total
1	5	JO STAFFORD (Columbia) "Make Love To Me"..... 6 2 7 .. 8 .. 5 2 7 1 2 .. 3 2 4 4 6 4 102																		
2	2	DORIS DAY (Columbia) "Secret Love"..... 1 .. 3 2 3 .. 2 .. 6 5 .. 1 .. 8 1 2 2 9 98																		
3	1	EDDIE FISHER (Victor) "Oh, My Papa"..... 3 8 8 3 4 .. 1 6 4 .. 4 2 5 .. 1 83																		
4	7	FRANK SINATRA (Capitol) "Young at Heart"..... 3 1 8 5 6 1 6 .. 1 7 .. 61																		
5	4	TONY BENNETT (Columbia) "Stranger in Paradise"..... 2 7 1 .. 6 .. 5 3 4 .. 3 57																		
6	6	PATTI PAGE (Mercury) "Changing Partners"..... 5 1 4 3 6 5 .. 5 3 56																		
7	3	DEAN MARTIN (Capitol) "That's Amore"..... 4 3 5 4 9 9 1 6 47																		
8	18	PATTI PAGE (Mercury) "Cross Over the Bridge"..... 4 4 .. 5 .. 3 .. 2 4 .. 10 45																		
9	8	FOUR KNIGHTS (Capitol) "I Get So Lonely"..... 1 5 7 3 .. 7 6 7 8 44																		
10	10	GEORGIE SHAW (Decca) "Till We Two Are One"..... 6 .. 4 2 .. 9 4 8 .. 10 5 10 41																		
11	11	LOU MONTE (Victor) "Darktown Strutters Ball".... 8 10 2 9 6 1 7 34																		
12	13	NAT (KING) COLE (Capitol) "Answer Me, My Love"..... 5 5 6 5 3 31																		
13A	..	PERRY COMO (Victor) "Wanted"..... 4 9 .. 9 3 8 9 .. 10 25																		
13B	8	GAYLORDS (Mercury) "Vine Came the Grape"..... 7 .. 10 9 .. 2 10 3 25																		
15	24	EARTHA KITT (Victor) "Lovin' Spree"..... 6 8 4 2 24																		
16	18	RONNIE GAYLORD (Mercury) "Cuddle Me"..... 10 .. 4 1 18																		
17	12	FOUR ACES (Decca) "Heart of My Heart"..... 2 8 6 17																		
18	..	TONY BENNETT (Columbia) "No Teardrops Tonight"..... .. 10 7 1 15																		
19A	23	HILLTOPPERS (Dot) "Vine Came the Grape"..... .. 10 6 7 .. 7 14																		
19B	14	TERESA BREWER (Coral) "Bell Bottom Blues"..... 10 3 6 14																		
21	14	TERESA BREWER (Coral) "Ricochet"..... 10 8 3 .. 12																		
22A	16	HILLTOPPERS (Dot) "Till Then"..... 7 8 .. 7 11																		
22B	..	EARTHA KITT (Victor) "Stole De Wedding Bell"..... .. 7 .. 8 7 11																		
24A	..	AMES BROS. (Victor) "Man With the Banjo"..... 1 10																		
24B	..	FOUR ACES (Decca) "Stranger in Paradise"..... 1 10																		
SIX TOP ALBUMS		1		2		3		4		5		6								
		GLENN MILLER		KISMET		THAT BAD EARTHA		SONGS FOR YOUNG LOVERS		CALAMITY JANE		GLENN MILLER								
		STORY		Broadway Cast		Eartha Kitt		Frank Sinatra		Doris Day		Limited Edition								
		Film Soundtrack		Columbia		Victor		Capitol		Columbia		Victor								
		Decca		ML 4850		LPM 3187		H 488		C 347		LPT 6700								
DL 5519		ML 4850		LPM 3187		H 488		C 347		LPT 6700										

Showtime Splash

Continued from page 1

these scores. Also on the '54-55 schedule are "Sayonara" (Irving Berlin) and "Plain and Fancy" (Arnold B. Horwitt-Albert Hague). Berlin publishes his own tunes, while "Plain and Fancy" has not yet been assigned.

With this load of legituners on the market, Chappell expects

some hot diskery bidding for the original cast album rights. Columbia Records blanketed the field this season by latching on to three of the four musicals. Col tagged "Kismet," "The Girl in Pink Tights" and "By The Beautiful Sea." "John Murray Anderson's Almanac," currently running on Broadway, was not picked up by any diskery. "Kismet," which has settled down for a Broadway run, is one of Col's top album sellers. "Tights," which opens in New York Friday (5) and "Sea," which is still

in out-of-town tryout stage, have not yet been cut. "Pajama Game," musical by Jerry Ross and Dick Adler due in April, has not been tagged by a diskery yet.

Diskery desire to nab original album rights has put the publishers in the driver's seat. Before making deals, the pubs ask for, and usually get, top artist coverage via single releases. The record companies also go all out on promotion and exploitation for the album and the singles in an effort to get the score over the top.

Prep 'Cecil' Tune

Hollywood, March 2. Bob Clampett signed Ad Halpern to write a "Cecil the Seaside Serpent" theme which will be used for both television and pictures. Tune will become the theme song of Clampett's "Time for Beany" television on which "Cecil" is featured.

Melody will also be used as the title theme of "Cecil," the feature film version which Clampett and Frank Tashlin will co-produce with Tashlin directing.

On the Upeat

New York

Jan August winds an engagement at the Hollenden Hotel, Cleveland, tomorrow (Thurs.) . . . Nat (King) Cole plays a two-day date at the Stagecoach Inn, South Hackensack, N. J., Friday-Saturday (5-6). He guests on Ed Sullivan's CBS-TV show Sunday (7) . . . Dick Lyons, M-G-M Records artists & repertoire staffer, to the Coast for two weeks . . . Robert Maxwell opens at the Cocoanut Grove, L. A., March 18 . . . Alan Dean pencilled in at the Baker Hotel, Dallas, March 11 . . . Buddy De France Quartet begins a week's engagement at the Rendezvous Room, Philadelphia, today (Wed.) . . . George Shearing opens at the Tiffany Club, Los Angeles, March 28 . . . Tony Mara, recently signed M-G-M Records crooner, on a deejay trek through the midwest . . . Blind pianist Alex Kallias returns to the Embers, eastside jazz spot, Monday (8) . . . Thrush Sunny Gale helped kick off the 1954 Red Cross campaign in Brooklyn last week . . . Betty Madigan begins a two-week engagement at the Hollenden Hotel, Cleveland, March 18 . . . Sandy Solo switched from Derby Records to the Jubilee label.

Chicago

Ray Wencil extended at Tic Toe Supper Club, Milwaukee, indefinitely . . . Don Glasser still indefinite at Trianon in one of longest location dates there in recent times . . . Claude Thornhill playing midwest and Texas one-niters in April . . . Leo Pieper, following 10 weeks at St. Anthony Hotel, San Antonio, with five frames at Baker Hotel, Dallas, commencing March 19 . . . Billy Cole band fronted by Sam Donahue on one-niters in midwest throughout this month . . . Sauter-Finegan crew open two weeks at Hollywood Palladium on May 14.

Pittsburgh

Morry Allen band got a holdover at Vogue Terrace when Dorsey Bros. had to cancel on account of Jimmy's illness . . . Marty King combo, with Louise Shaw on the vocals, replacing Jimmy Spaullet for week-end dancing at Colonial Manor . . . Tommy Carlyn orch set for summer run at O'Renry Ballroom in Chicago beginning June 30 . . . Del Monaco quartet getting Twin Coaches extensions on strength of group's Thursday night television show on WDTV . . . Ann Baker into the Midway, following Nikki Dee . . . Luis Morales' trio, at Carnival Lounge for nearly two years until a couple of months ago, goes back into that room again Monday (8), succeeding Joe Lescak Latinaires.

Kansas City

Eileen Wilson chirping twice daily at the 37th annual Auto Show Feb. 27-March 6, her first date in town since a night club stand at Hotel Bellevue's El Casbah nearly two years ago. Warren Durrett orch is on the stand . . . After more than a year on the bandstand at Southern Manion, Jim Feeney quintet moved out in favor of Jack Cummings group . . . Sarah Vaughan slated for date at the Mayfair Club east of town opening March 12 . . . Carl Ravazza due in at Eddy's March 5, following the Mary Kaye trio.

Omaha

Rose Carlson, pianist, opened at the Airport's Hayden House here . . . Bertie & Bob Hellman duopianists, remain at the Blackstone Hotel's Cottonwood Room . . . Paul Moorhead orch a fixture at Paxton Hotel.

THE CREEP

Backed
by

CRYSTAL BALL

(vocal)

A TWO SIDED SMASH

1423 and 45-1423

BY THE

JOHNSTON BROTHERS

LONDON
RECORDS

Decca Fight Shifts To Courts

Continued from page 49

number of directors. He claims his ouster was made as a device to prevent him from examining the company's books, a privilege of all board members. Lloyd claims he filed to examine the books on Feb. 3 and was removed from the board on Feb. 11.

Decca's board, after receiving an okay from the Securities & Exchange Commission, rapped Lloyd's move in its letter to stockholders as "part of a carefully drawn plan of a disgruntled ex-director to gain control of your company for his own selfish interest." Highlighted was the statement that Lloyd "voted in favor of every action taken by the board of directors including the board's approval of Mr. Rackmil's present contract."

Martha Boswell's Spot?

The board reiterated its charge that Lloyd "has been seeking to have a member of his family appointed to one of the most important and sensitive positions in your company." Lloyd, in an affidavit to the SEC, said that several years ago he suggested to the board that Decca's artists & repertoire department be investigated and named his wife, the former Martha Boswell (one of the Boswell Sisters and an early Decca pactee) be the investigator. Lloyd denied that he suggested his wife be made a chief of the diskery.

The board statement defended Rackmil's record as proxy by the rise in the value of Decca's stock since he took over as proxy on March 29, 1949. At that time, Decca stock was selling for \$7 a share while today, it is selling for about \$10 a share. (In the past week, there has been heavy action in the Decca stock and it closed yesterday (Tues.) at \$10. The dividend payoff, during that time, has been upped from 50c to 70c per share.

Mrs. Jack Kapp

Both factions meantime, have been romancing Mrs. Fritz Kapp, widow of Jack Kapp, first president of Decca, who still owns a personal sizeable block of stock. She sold her husband's holdings when the estate was settled but,

whether large or small, the psychological impact of the widow of the co-founder-president joining this or that side is obvious. It so happens that Henry Cohen is her personal attorney and his law firm, Cohen & Binham, also represents Decca, which will necessitate independent legal counsel in the event of any decision.

One effect this stockholder's proceeding by Lloyd has had on Rackmil is that he has called off a proposed trip to South America next week with Universal Pictures executive vicepres Al Daff and other sales execs on behalf of U's J. Arthur Rank film merchandising program. Latter will make it alone.

Industryites have likened the dual presidencies of Rackmil to David Sarnoff's board chairmanship of the Radio Corp. of America and occasional functioning as topper of subsidiary or affiliated companies like the National Broadcasting Co., as occurred recently, until he was able to set up a definite top echelon team. Say others, to carry the diskery analogy further, Gen. Sarnoff delegates authority in RCA Victor to responsible toppers although supervising everything. Still others point to the contributory incomes that come to RCA from records, radio, video, equipment, licensing, merchandising, communications, et al., and nobody squawks since the volume is there. This analogy might carry over in part to Decca's economic survival through its hookup with a picture company like Universal, and that Decca's major intent in such a tie-up was to diversify income potential.

Indie Tags Nitery Thrush

Nitery thrush Odetta Felious has been tapped by Fantasy Records for a special longplay album. Miss Felious, a blues and folk warbler, will cut duets with crooner Larry Mohr.

Both Mohr and Miss Felious are featured at the Tin Angel, San Francisco nitery. The LP is slated for cutting in early spring.

Disk Companies' Best Sellers

CAPTOL

- | | ARTIST |
|----------------------------------|--------------------|
| 1. I REALLY DON'T WANT TO KNOW | Les Paul-Mary Ford |
| 2. I GET SO LONELY | Four Knights |
| 3. I COULDN'T STAY AWAY FROM YOU | Frank Sinatra |
| 4. TAKE A CHANCE | Dean Martin |
| 5. ANSWER ME, MY LOVE | Nat (King) Cole |

COLUMBIA

- | | |
|-------------------------------------|---------------|
| 1. MAKE LOVE TO ME | Jo Stafford |
| 2. MY HEART WON'T SAY GOODBYE | Tony Bennett |
| 3. THERE'LL BE NO TEARDROPS TONIGHT | Johnnie Ray |
| 4. SECRET LOVE | Doris Day |
| 5. THE KID'S LAST FIGHT | Frankie Laine |

CORAL

- | | |
|----------------------------|-----------------------------|
| 1. BELL BOTTOM BLUES | Teresa Brewer |
| 2. OUR HEARTBREAKING WALTZ | Desmond-Barton-McGuire Sis. |
| 3. HOLD ME | Don Cornell |
| 4. POSITIVELY NO DANCING | Karen Chandler |
| 5. THE SHEIK OF ARABY | Buddy Greco |

DECCA

- | | |
|-------------------------|-----------------|
| 1. SO LONG | Four Aces |
| 2. TILL WE TWO ARE ONE | Georgie Shaw |
| 3. STRANGER IN PARADISE | Four Aces |
| 4. YOU DIDN'T WANT ME | Mills Bros. |
| 5. I HAD TO CALL YOU UP | Crosby-Lombardo |

LONDON

- | | |
|-----------------------|-----------------|
| 1. CRYSTAL BALL | Johnston Bros. |
| 2. THE CREEP | Vera Lynn |
| 3. IF YOU LOVE ME | David Whitfield |
| 4. THE BOOK | Heartless |
| 5. STARLIGHT SERENADE | Stanley Black |

MERCURY

- | | |
|---------------------------------|----------------|
| 1. FROM THE VINE CAME THE GRAPE | Gaylords |
| 2. STOLEN MOMENTS | Ronnie Gaylord |
| 3. CUDDE ME | Oh Am I Lonely |
| 4. CROSS OVER THE BRIDGE | Patti Page |
| 5. MY RESTLESS LOVER | Georgia Gibbs |

M-G-M

- | | |
|--------------------------|---------------|
| 1. TURN AROUND BOY | Lew Douglas |
| 2. CAESAR'S BOOGIE | Tommy Edwards |
| 3. WALL OF ICE | Tommy Edwards |
| 4. THERE WAS A TIME | Alan Dean |
| 5. POSITIVELY NO DANCING | Alan Dean |

RCA VICTOR

- | | |
|-----------------------------------|--------------|
| 1. WANTED | Perry Como |
| 2. LOOK OUT THE WINDOW | Ames Bros. |
| 3. MAN WITH THE BANJO | Lou Monte |
| 4. MAN, MAN IS FOR THE WOMAN MADE | Eddie Fisher |
| 5. DARTTOWN STRUTTERS BALL | Eddie Fisher |

WOR-Local 802

Continued from page 49

with another 10% hike during the final two years.

AFM prexy James C. Petrillo refused to negotiate with Mutual, claiming that it was not a genuine network and that each of the key Mutual outlets would have to bargain with the AFM local in that city. Petrillo has kept hands off the N. Y. dispute to date.

Local 802 has made a bid for support from other show biz unions in presenting its case to a fact-finding committee of the local AFL council. To date, there has been no action and some union execs doubt that the other unions will make more than token gestures of support, in view of their own pact commitments to the station.

One WORTV show, "Merry Mailman," is affected by the conflict, and so is John Gambling's local radio stanza. At least 10 web shows out of New York have been

hit also, but these include some which only used musicians at organ or for dramatic bridges. A spokesman for the web figures that absence of musicians won't hurt for at least a couple of more weeks because so many of stanzas were canned in advance.

Show which used most musicians (16 men) was "Wonderful City," and this got a network airing. Now, as with "Dance Bands," "Luncheon with Lopez," "Lombardo Land" and the dramatic "Search That Never Ends," it will utilize recorded melodies. "Shadow," "Bobby Benson" juve show and Johnny Olson's stint only used organists, it is reported. They, too, will use records for the time being.

AUDIOPHILES STAGE

HI-FI FAIR IN D. C.

Washington, March 2.

Unveiling of town's first High Fidelity Fair Thursday (5) at the Harrington Hotel will be concurrent with a series of lectures, technical papers, meetings and a concert in stereophonic sound sponsored by the Washington Audio Society. The two three-day events, held in separate nearby buildings, will supplement each other. The Fair, with cuff exhibits and equipment demonstrations, is expected to appeal to the general public, while the Audio Society's series will draw technicians in the field.

Principal speaker at the Audio Society sessions will be FCC Commissioner George F. Sterling. Jacob Rabinow, of the National Bureau of Standards and technical adviser of the Diamond Ordinance Fuse Laboratory, is skedded to talk about a new and revolutionary development in the Hi-Fi field.

In addition to the gabfest, there will be a stereophonic (3-D) sound reproduction of a Library of Congress concert and a Baltimore Symphony Concert, both of which will be used as the basis for discussion and demonstrations of new sound techniques.

Eckstine Grosses 9C

Via Late Pitt B.O. Rush

Pittsburgh, March 2.

Last-minute demand for tickets put Billy Eckstine's jazz concert in his hometown over the top at Syria Mosque last Tuesday night (23). The package, which also included Ruth Brown, The Clovers and Johnny Hodges' orch, put 3,500 into auditorium seating nearly 4,000 and hit a gross of around \$9,000.

Although publicity breaks started more than a month ago, there was practically no window sale at all until about 72 hours before the date. Then seats began to move and there was also a big rush at the boxoffice night of concert. Observers seem to feel it's getting tougher and tougher to peddle these one-night jazz stands because there's been such a surfeit of them of late.

McKinley's Weekend Diet

General Artists Corp. is booking bandleader Ray McKinley only for weekend terp dates as a result of his joining the Morey Amsterdam cross-the-board show over WNBT, N. Y., as a regular.

McKinley had previously been skedded for a slot on WNBT's Saturday night "Showcase" series.

GREAT!
HARRY BELAFONTE

HOLD 'EM JOE

and

I'M JUST A COUNTRY BOY

RCA VICTOR RECORD No. 20-5817

FOLKWAYS

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SADIE THOMPSON'S SONG

RECORDED ON ALL MAJOR LABELS

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MILLS MUSIC INC.

JONI JAMES

Sings

AM I
IN LOVE

MAYBE NEXT
TIME

MGM 11696
K 11696

78. RPM
45 RPM

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NVA Show's 50% 'Expense'

Louis Handin, president of National Variety Artists, which is priming its "38th Annual Benefit Performance" for Sunday evening, April 25, at an unidentified theatre (at this writing), wrote Mrs. Pegeen (Ed & Fitzgerald):

"The expenses of our Benefit Performance, including work of the Secretary, stamps, phone, printing of program, printing of letterheads; envelopes, and the general expense of giving this annual show is about 50% of our income but NVA gets 50% of these returns for its organization work. If it wasn't for this Benefit and the Exotic Ball we run each year there would be no NVA."

Handin's letter concludes, "I think some of the wrong information given out by the press during the 'exposing the crooked charities' has hurt good organizations like NVA, Negro Actors Guild, The Actors Fund, etc. but we know that the 'truth prevails' and that NVA will not be injured or tainted by propaganda of this type."

The Fitzgeralds, because of their radio-tv prominence, are frequently solicited and often participate in charity fundraising movements, but it is their personal policy, before so doing, to ask the pointblank question, "How much goes for overhead," hence Handin's reply.

The NVA president opened his letter, "Pat Rooney is out on the road and not waiting to delay the reply to you I am answering it personally. I believe that at one time you were a member of NVA and undoubtedly know the good that it is doing..." and concludes, "Do hope you will rejoin us again in cooperating in the placement of the attached copy..." (advertisement).

This year's benefit has Pat Rooney Sr. billed as "chairman," and the letterhead's top billing reads, "Dedicating the Third Annual Memorial to Al Jolson."

The honorary committee-letterhead billed comprises Jack Benny, Judy Canova, Claudette Colbert, Bing Crosby, Jimmy Durante, Judy Garland, Samuel Goldwyn, Cary Grant, Frank J. Hale, Oscar Hammerstein 2d, Hon. Vincent Impellitteri, Hon. Herbert Lehman, Art Linkletter, Bert Lyles, Jeanette McDonald, Molly Picon, Hon. A. Clayton Powell Jr., Johnnie Ray, Richard Rodgers, Hazel Scott, Jimmy Stewart. Officers, besides prez Handin, are Ben Walker and Dorothea A. Masters, first and second vicepres, Lester Rose treasurer and Bettie North secretary.

AGVA Support Growing for Moritt 10% Fee Bill; Equity as Key Figure

The controversial Moritt bill in the N.Y. State Legislature which would amend the general business law to permit talent agencies to charge up to 10% commissions on salaries over \$200 weekly, is gaining support from some of the Associated Actor & Artistes of America affiliates.

Support for the measure is gaining particularly in the American Guild of Variety Artists. Sentiment is that all contracts approved by the union calls not only for 10%, but in some cases an additional 5% is permitted when an exclusive booker is involved.

There's feeling also that it has become sheer hypocrisy to attempt to kill this measure when the union in its contracts with agency and producers' associations permits 10% commissions. This section of the N. Y. state general business law has been violated for so long that it's become an accepted practice to disregard that portion of the law.

However, despite the prevailing belief that the law should be passed, there's likelihood that the same march on Albany as in former years will be held, should Actors Equity Assn. ask that it be done. Equity is the only union that holds to the 5% commission, but only for the lower earning brackets. When certain conditions are met, Equity permits 7½ and 10% commissions.

The other unions in the 4As all have provisions permitting the 10% tab. In fact, most of the affiliates have contracts with agency organizations which stipulates the standard 10%. Yet all have dutifully gone up to Albany in the past when similar measures were under discussion. There have been several occasions when the Condon bill and later the Condon-Ostertag bill, both seeking to legalize the 10% commission, but was defeated because of the pressure of the unions.

There's little doubt, at this point, that the march on Albany will take place under the insistence of Equity, but it may be more difficult to organize.

Sen. Fred Moritt, who introduced the measure, hails from Brooklyn. He's a songwriter and has been around show biz for many years.

Ciro's Biz Up

Hollywood, March 2.

H. D. Hover, owner of Ciro's, announced that in 1953 his niterity grossed more than \$1,000,000 for the third consecutive year.

He also announced that his banquet rooms were booked daily for 93% of the year, with retail sales up 28.5% and afternoon luncheons up 42%.

Claire Loses Carousel Account In Pittsburgh Due To Litman's Tie

Pittsburgh, March 2.

To practically nobody's surprise, the George Claire booking office here lost the lush Carousel account last week when Jackie Heller's club downtown announced it would seek other representation. This was expected after it came out that Lenny Litman, owner of the rival Copa across the street from the Carousel, was joining the new Claire setup in a supervisory capacity.

Claire, a veteran 10 percent here who had previously been a hoover in vaude and cafes, set up George Claire Associates here to carry on his local business when he goes to Miami to open a booking office with The Vagabonds. He'll rep them personally and also book their Florida club. Associates locally are to be his sister, Lu Claire, a niterity dancer; Al Marisco, on the music end; Morry Fremont, and Litman. Latter will continue to operate the Copa, and Heller realized difficulties were bound to come up if the Claire crowd continued to book him. Parting was amicable.

Before Claire departed, he cleared up an old score with the musicians union. He'd been on the unfair list as a result of differences over commissions several years ago with Tish Goode, a singer now working in Canada. She claimed more than \$2,000 and in this was upheld by the AFM. Claire agreed to settle up. He left here over the weekend with his family to make their future home in Florida, but will continue to keep an eye on his big local accounts, Horizon Room and Vogue Terrace, from down there. Claire Associates are moving May 1 from cramped quarters on Liberty Ave. to lush office in the new Gateway development.

Hughes Planning Return To U.S. for Niterity Dates

Glasgow, Feb. 23.

David Hughes, young British singer, planned in from U. S. after a business trip to Hollywood and N. Y. He plans to return this summer for niterity work in Las Vegas, Reno, and at Mocambo in Hollywood. While in America, he waxed two duets with Jo Stafford, and appeared on tele programs in N. Y. and Hollywood.

Hughes also had tests at Warners and Fox.

Hope 13½G, Nashville

Nashville, March 2.

The Bob Hope Show, scored a rousing \$13,500 in a one-nighter sponsored by the Nashville Kiwanis Club. In the package was Red Foley, of Nashville's "Grand Old Opry," who contributed considerably to the gate.

Show, held in the Vanderbilt U. gym, was scaled at a \$4.80 top. Crowd was estimated at \$5,000.

Bertera Sets New Pitt Niterity Deal

Pittsburgh, March 2.

Although John Bertera's deal for the purchase of the Parkway Hotel on Route 22 has collapsed, the former owner of the Vogue Terrace and super-market operator is going to have a supper club in that section just the same. Owners of Parkway upped their demands at the last minute after sale had been practically consummated; Bertera intended to add on to the highway inn's dining room to give him a cafe capacity of close to 1,000.

As a result, Bertera has bought a piece of land on Route 22 not far from the Parkway and will build his own place, a 30-room hotel, dining room and a niterity with a capacity of around 600. Construction will begin immediately and contractors have promised him occupancy probably around June 15 and no later than July 1. Property's frontage is directly on the well-traveled highway.

Bertera, without any previous niterity experience, a couple of years ago picked up the 1,100-seat Vogue Terrace for practically a song when Andy Chakeras, its owner at the time, had to give up his lease when he became the operator of the cafe, bars and restaurants at the new Greater Pittsburgh Airport. Last fall Bertera disposed of the site to Jerry Donovan, for a long time Chakeras' bookkeeper, at a profit of close to \$100,000.

LYNN CARTER-LA VIE K.O. MAY RESULT IN LAWSUIT

Just what happened to Lynn Carter & the Four Cartiers who were slated to unveil formally at La Vie En Rose, N. Y., last week, is a matter for conjecture.

There are several versions why they didn't make the opening show at the Monte Proser spot and their N. Y. agent, Larry Gengo, is asking the American Guild of Variety Artists to look into the matter.

Gengo declares that the Carter turn has some Kay Thompson & Williams Bros. touches to it and Miss Thompson took exception. Miss Thompson's attorney is reported to have sent some strong letters to the La Vie management, who were fearful of legal reprisals and therefore begged out of the commitment.

Nat Harris, La Vie's manager, declared however that Carter had a very bad throat and therefore had to cancel out. The fact remains that the act did a show the preceding night (Wed.) as a break-in, and the reaction was mixed.

Dixieland Battle Looms In Columbus Niterities

Columbus, March 2.

Lou Posey's new policy of maintaining a household of Dixielanders in his downtown Frolics has spurred Mike Flesch to return that groove at his suburban Grandview Inn.

Posey opened Feb. 15 with an aggregation he rounded up himself: Joe Sullivan, Johnny Windhurst, Darnell Howard, Jimmy Archey, Don Marino and Dick Steffe. Posey reports good crowds and is optimistic his policy will pay off.

Grandview Inn, boasting of its long record of presenting top jazz combos and soloists in quarter-page newspaper ads, on Monday (22) presented PeeWee Erwin and his Dixieland outfit direct from four years at Nick's in Greenwich Village, N. Y. They are in, says Flesch, for "an indefinite stay," which sounds like he may be toying with the Dixieland household idea, too.

N.Y. State Rules Acts Are Employees; Decision to Cost LQ Over \$35,000

A referee in the N.Y. State Unemployment Insurance Commission last week ruled performers to be employees and not independent contractors. In a ruling asked by the Latin Quarter Operating Corp., N.Y. (Lou Walters' Latin Quarter), this cafe opened itself to a liability said to be around \$35,000 in unemployment insurance levies. At the same time, niteries and hotels throughout the state may have to come in under this ruling, and thus will have to pay unemployment insurance taxes.

There is still no definitive overall Federal ruling on this subject, therefore the state ruling will not affect payment of social security taxes. Under any decision, niterity's

AGVA Polices Southwest To Peel Peelers of Cards For Indecent Stag Shows

Oklahoma City, March 2.

Indecent stag-party dancers can no longer wear the union label, an American Guild of Variety Artists rep said here last week.

Stripteasers must be covered, clean and careful if they want to stay in the Guild, said Vincent Lee of Dallas, an AGVA troubleshooter.

Lee has been on a cleanup swing around cities of the southwest to enforce the union's new policy of stripping strippers of their union cards if they've gone too far at stag-parties.

"Some of the boys who throw stags are moaning," Lee said, "but we say let the sex-hungry rubes go some place else if they want obscenity. Let them get the girls of the street to do their dancing."

Lee said the situation has been getting worse for some time, because "the stag-party sponsors have kept putting more and more pressure on the girls to take more off until some of them don't use discretion."

He said the worst cities in the southwest have been Houston, Dallas and Oklahoma City.

"Our people had better stay clean," he warned. "When we throw them out, they stay out."

He said the union allows a dancer to "go through the motions of touching her body but her hands must not come in contact with it and she must not take all her costume off."

AGVA is concerned because its members include many of the top names in show business, Lee said. "People go to a dirty show and they come away saying all performers are a bunch of bums," he explained. "That's not true of our members."

Ed Knoblauch New Press Chief For Ringling Bros.

Press department of the Ringling Bros. and Barnum & Bailey Circus has undergone a revamping. Edward Knoblauch, a newspaperman for 30 years, has been placed in general charge as director of public relations. Roland Butler, who had been general press representative for a number of years, is now director of newspaper and magazine advertising. He had been with the circus off and on for 27 years.

Others on the staff will include Edward Johnson, advance contracting agent; Frank Braden, Allen Lester and William Fields will be the feature writers. Latter is a legit press agent in New York, particularly for the Playwrights Co.

Radio and legit end will be handled by the vet staffer F. Beverly Kelley, who has been with the circus at various times during the past 20 years. He'll be assisted by Charles B. Schuler.

Knoblauch, a newspaperman for more than 30 years, was at various times head of the Associated Press bureaus in Havana and Madrid. He also served on foreign assignments with the International News Service. He started as a staff artist and worked for several New England papers in that capacity. He was also an amusement editor of the Boston Herald-Traveler.

liability for withholding taxes will not be affected either, since the Bureau of Internal Revenue has previously ruled that for withholding tax purposes, performers may be classed as independent contractors.

In an opinion by Referee Aaron N. Feder, it was stated that "if the employer reserves the right to supervise and control, then an employer-employee relationship is created regardless of whether or not such right is exercised..." While no evidence of actual supervision, direction or control was offered at the hearing, nevertheless if a contract created an employer-employee relationship between the entertainers and the employer, it follows that the employer would have the right to supervise these entertainers and would be liable to contributions on the remunerations paid to them."

The ruling also touched on the contract form used by Music Corp. of America, which differs somewhat from the standard form approved by the American Guild of Variety Artists. "There (in the MCA form) AGVA rules and regulations were incorporated by reference, establishing an employer-employee relationship, but thereafter there was a specific clause in the contract which reserved the right of supervision and control to the entertainer. These clauses were repugnant to each other..." Accordingly, I find that under either the standard AGVA contract or the MCA contract, entertainers are employees."

This ruling, as far as N.Y. State is concerned, is claimed to clear up any further argument on the matter of control, on which hinges the question of whether a performer is an employee or independent contractor. The fact that an employer doesn't exercise any control over an act does not enter into the situation, according to the ruling. Major factor, according to the opinion, is whether the employer has the right of control, not whether he exercises it.

Opinion will be appealed by the Latin Quarter and the Theatre Restaurant Owners of America.

A.C. 100th Birthday Feed Snowballs Into a Party

Atlantic City, March 2.

Launched as a modest affair for loyal home folk in numbers not expected to exceed 2,000, an Atlantic City Centennial Birthday Dinner party tonight (Tues.) commemorating the 100th anniversary of the founding of the resort, has snowballed into an endeavor where 6,000 will be served dinners, while another 5,000 will assemble in the balcony of Convention hall to view it and enjoy the program of top entertainment imported for the occasion.

John Reed King, radio-tv announcer who's an Atlantic City native, will serve as toastmaster and introduce those on the first part of the program, including Gov. Robert B. Meyner, who will be the principal speaker.

George DeWitt, another resort native and nightclub entertainer, has been named to emcee the second part of the program, when such name stars as Vic Damone, Sammy Davis Jr., Harry Tierney; Joe E. Howard, now a resort resident; Harry Link, Belle Baker, Guy Lombardo; Norman Broken-shire, once a local radio announcer; Paul Whiteman, Art Weems, Blossom Seeley and Benny Fields, Martin Agronsky, another native, as is Robert Taplinger; Bog Kuhn and Mae Clark, former picture star, will appear.

Some \$35,000 is expected to be shelled out by resort folk for this party, \$30,000 for the 6,000 dinner seats and \$5,000 for the balcony seats.

NEW SAN ANTONIO MUNY MGR.

San Antonio, March 2.

Sol Wolf has been named manager of the Municipal Auditorium here. The post has been vacant since the resignation of R. D. Skiles Dec. 1.

Charlotte Staudt was temporarily in charge in the interim.

Hillbillies Still Hot at Domestic B.O.; Market Growing in Canada, Britain

Hillbilly units continue to pay off at the country's boxoffices and apparently there's a market for the bucolic balladeers in foreign markets. Tennessee Ernie has been packed for a tour of the English provinces later this year, and Roy Rogers is hitting terrific grosses in England. Rogers, however, is w.k. in that country because of films and recordings.

However, the hot British b.o. of the silo singers is infinitesimal in comparison to the gates being hit in domestic boxoffices. The fountainhead of the "backwoods" warblers is of course, WSM, Nashville, which not only is hitting excellent results in radio circles, but has enlarged its sphere to traveling shows. These stonewalled singers constitute a prosperous form of show business that's still getting hefty results. Currently, WSM has 70 troupes involving about 175 performers on tour. These outfits play one-niters in auditoriums and theatres, and come up with some healthy grosses.

Considerably above average, the 10-day tour by a "Grand Ole Opry"

show headed by Webb Pierce and Hank Snow grossed \$120,000 in late January and early February in the west and southeast. Layout started at Oakland Jan. 24 and wound up at Denver Feb. 4. In Denver the show had to play two concerts in one night in two different halls.

Top Earners
Earning potential of the individuals on these WSM shows is considerable. Some of the top names earn more than most pop singers. Pierce, who is not regarded as the top earner in the country crooner category, is reported to gross around \$300,000 annually.

James R. Denny, in charge of the WSM Artists Service, says that the hillbilly interest is more universal than is generally realized. The top boxoffice is not in rural sections, but in the metropolitan areas. Hillbilly music and shows became big business shortly after the start of the war, and the gross potential, according to Denny, hasn't diminished. Denny recently moved toward expansion of the theatrical activity of WSM troupes by having vet agent Charles V. Yates book several of his troupes in various spots. One of the "Opry" layouts scored heavy grosses at the Seville, Montreal, and Casino, Toronto.

The general air of prosperity surrounding the cornfed swingers has virtually caused the elimination of the term "poor country cousins." In that belt the Caddy has replaced the buckboard as the principal means of transportation.

KAYE FANCY \$47,900 FOR NINE PHILLY SHOWS

Philadelphia, March 2. Sparked by sock notices and strong word-of-mouth, Danny Kaye opened fast at the Shubert, where he installed his "International Revue" for a four-week stay. Extra matinee Washington's Birthday also upped the comedian's take in initial stanza.

Estimate for Last Week
Danny Kaye's International Revue, Shubert (1st wk) (M-1-870; \$6.50) (Danny Kaye). Comedian's kickoff week not SRO, but near enough to earn plenty for all concerned. Fancy \$47,900 for nine performances.

Chi Blue Note Resuming With Top Jazz Policy

Chicago, March 2. Bigleague jazz will return to Chi after a three-month absence under the same auspices which had fostered it here for the past six years. Frank Holzfeind is reopening the Blue Note this spring in a new Loop location, a block away from its previous address. New site was once a night-club called the Frolics, later became a Chinese restaurant, and currently is occupied by an Elks lodge.

Closing the old Blue Note for reasons other than business, Holzfeind had aspired to become an impresario of traveling jazz concerts, but apparently has abandoned that plan. His room was the only one in the city to showcase the top names in the jazz field.

Windy City Influx

Chicago, March 2. A small migration of acts is on, coming to Chi from both coasts. Exodus was touched off by an article in VARIETY of Feb. 10 which described the Windy City as a red-hot mecca for club dates, spotlighting lush opportunities here for performers. Eastern and western acts, many of them old-time vaudeville vets seeking steady work, are ringing up Chi bookers named in the story for handling.

One agent, Danny Graham, reports he suddenly began hearing from talent he hasn't seen in 30 years. Graham said he cautioned them that Chi was no Hollywood and that the club date field, while at a peak here, is still pretty tight with the talent on hand. He advised the acts to proceed in this direction only if they had a sufficient backlog of money to carry them over a disappointment period.

Auto Stageshow Big Det. Draw

Detroit, March 2.

Stageshow in the 10,000-seat State Fairgrounds Coliseum, held in conjunction with the 41st Detroit Auto Show, drew about 150,000 persons in nine days, two performances a day.

Show was headlined by Joni James and featured Don Cornell, Louis Jordan, Harmonicats, Step Bros., Beachcombers and Roy Tracey, emcee, with a 17-piece orch led by Herschel Leib.

Admission of \$1.25 for adults and 60c for children was charged for the auto show. This also covered the stage presentation, although no special tickets were given for it. Many concentrated on cars and ignored the show, while others stayed for both matinee and evening stage performances.

Stageshow was produced by Don Ridler on behalf of the Detroit Automobile Dealers Assn. Ridler had a budget of \$50,000.

Between each act, three models of 1954 cars were driven up ramps onstage and turntable slowly while an announcer offstage described their features. There was thunderous applause for each entry, as was to be expected in this auto-wacky town, but despite the competitiveness, entertainers managed to get their share of applause. Show began Feb. 20 and ended Sunday (28).

Hildegard, Johnston To Top Pitt Benefit-Show

Pittsburgh, March 2. New act of Hildegard and Johnny Johnston will break its Statler Hotel chain engagements with a one-night stand here at Syria Mosque Sunday, March 14, as headliner of the annual Hillel Academy benefit show. Their last times in town, Hildegard played the Horizon Room at Greater Pittsburgh Airport while Johnston was downtown at the Copa.

Also lined up for the Hillel event, being put together by Lou Vioncar, are Hamilton Trio, comics Paul Gray and Larry Alpert and Day, Dawn & Dusk. There had been negotiations, too, with Jan Murray but he has ty commitments and couldn't get out of them.

Vaude, Cafe Dates

New York

Louis Armstrong opens at the Basin St., N.Y., March 12 . . . Four Tunes signed to Joe Glaser's Associated Booking Corp. . . . Ronald Rogers booked for a series of British concerts with Maxine Sullivan and the Frank Chacksfield Orch. . . . Tito Valdez, half of the former dance team of Valdez & Corinne (later & Louise), staged the dances for the ice show at the Hotel New Yorker . . . Mickey Rooney booked for the Nautilus, Miami Beach, March 17 and the Flamingo, Las Vegas, in May . . . Joel Gray was an added starter at the Latin Quarter, N.Y., Sunday (28).

Irwin Corey replaces Zero Mostel at La Vie en Rose tonight (Wed.) . . . Agent Eddie Eltkort doing a term on jury duty in the N.Y. Supreme Court . . . Don Delaire and Tommy Wonder & Margaret Banks are starters at the Vogue Room of the Hollenden Hotel, Cleveland, tomorrow (Thurs.) . . . Novelites into the Latin Quarter, N.Y., April 25 . . . George De Witt at the Radio City Music Hall, N.Y., starting next Thursday (11).

Artie Dunn goes into El Rancho, Las Vegas, March 10.

Sophie Tucker is topper on the April 28 bill at the Chez Paree, Chicago. She follows with an El Rancho, Las Vegas, stand in June . . . Eartha Kitt is down for the Latin Quarter, Boston, May 14. Spot has Joyce Bryant set for March 15 . . . Joey Adams & Al Kelly pacted for the Balinese Room, Galveston, in May . . . Lauritz Melchior into the Fairmont Hotel, San Francisco, April 6 . . . Danny Thomas into the Sands Hotel, Las Vegas, in May.

Chicago

Kay Thompson headlining four-week show at Palmer House which opens March 11, with Marshall & Farrell and Bobby Brandt on supporting bill. . . . Guy Cherney held over for two more weeks at Black Orchid, with Josephine Premice following on March 16 for four frames. . . . Frankie Laine set for April 16 date at Chicago Theatre . . . Mindy Carson playing Chase Hotel in St. Louis March 5-14 . . . Johnny Ray pegged for week at Baker Hotel, Dallas, beginning March 19 . . . George Shaw playing six days at Casa Loma, St. Louis, starting March 30 . . . Dick Noel to

EARTHA'S 'NEW FACE' AS LA VIE RETURNEE

Eartha Kitt, who made an unsuccessful debut at La Vie en Rose, N. Y., some years ago, has been signed for that spot, to start May 21. Since her debut, Miss Kitt has reached name proportions with her diskings and appearances in the stage and film versions of "New Faces." Following her original La Vie date, Miss Kitt went to the Village Vanguard, thence to the Blue Angel, both N. Y.

La Vie is also negotiating with Tony Martin. Martin has worked at the now-closed Riviera, Ft. Lee, N. J., and several times previously worked the Copacabana, N. Y. However, a schism developed between the singer and the Copa, and he paid the nitery \$20,000 face value for a contract with the spot which he didn't want to keep.

St. Louis Sport Show March 6 for two weeks. Leo Da Lyon slated for tonight at Yeaman's Supper Club, Detroit, beginning March 29.

Omaha

Comic Jim McGowan continues his record stint at Westward-Ho Jr., here . . . Phil Calabro (ex-Eddie Howard) and his Variety Four opened at Angelo's . . . Dave Alexander combo bowed at the Happy Hour . . . Panto-Mimics held over at New Grand Bar.

Shriners Keep It In The Family With (H.) Shriner

Herb Shriner will do a show for the Shriners at the Syria Mosque Temple, Pittsburgh, for three days starting March 15. On the layout will be the Billy Williams Quartet, Fran Warren, Willie West & McGinty, Six Antonetts and others.

Booking was made through the Arena Managers Assn.

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BRITISH COLONIAL HOTEL, Nassau, Bahamas



THOSE 'DINNERS'

George Jessel's Friars dinner was virtually a sellout last week and deservedly, but it spotlights that these "dinners" have about run their course. This has been true for some months and even years previous-but it had become a soft touch for organizational bankrolling, just as some of these Sunday night "benefits" in some Broadway legit house, or at Madison Square Garden, have become a routine matter. There has been question just who "benefits" some times from these mass-production and (admittedly) high-pressure brawls, but that's another type of discussion.

The Friars-Jessel dinner was almost a half-year preparation chore, gratis, for Jesse Block (& Sully), who was executive chairman of the arrangements committee as previously for banquets honoring Jack Benny and Bob Hope. Block now states "this is the last one for me." And with justification.

First of all, the soft buck era is over. Money isn't free and "we don't see NBC taking 10 tables at \$500 each" and "CBS taking 10, and so on." The ad selling for the "souvenir journal" is also tougher.

But toughest is the *jambon* that goes with it—and to remove the French braille *jambon* means ham. There is necessary ham in show business, for obvious reasons of showmanship, but it is as nothing compared to the hamming that attends the celery circuit. Give a guy a damask and he goes berserk on his spot, billing, position, protocol of "between whom" to sit on the dais and so on down the line. This places a burden on the arrangements committeemen who must romance each celebrity. As for the sequencing of introductions, speeches and the like, that reminds of the Monday morning rehearsals in the old vaudeville days as to who gets there first with the music.

"Philanthropy" (including the big foundations) amounts to a 65-Billion (right) industry in the USA. In sweet charity's name many a professional funds-raiser has exploited not only actors and wits but their loyal following. The Saturday night or Sunday night "testimonial" is but a small fraction of the total charity problem which covers both very worthy and very shady enterprises. Certainly it's always time, and time again, to examine where charity "dinners" should begin and where they should end. Abel.

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WHEN IN BOSTON

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No Brushoff To Roadshows by RRs As In Former Yrs.

Reversal of the trend to brush off show business may be seen in the current policies of several mid- and southwestern railroads. Four carriers have practically lifted the ban on moving extra equipment in streamliners.

When roadshows were common, theatrical movements were eagerly sought by all save few lines. Many under-the-table concessions were common. With the coming of light-weight streamliners and diesel power the picture changed. To tandem a sleek streamliner with standard extra equipment was regarded as the publisher of the N. Y. Times might if prodded to print comic strips.

As a result operators of road attractions were often required to employ expensive special service or equally costly bus-truck. The alternative was lost performances without unions' cooperation.

The Frisco System, Wabash and Milwaukee roads now have, with minor reservations, removed the taboo on such plush runs as the Meteor, Blue Bird, City of Kansas City, City of St. Louis and the Hiawathas. Des Moines Rocket, Texas Rocket and Zephyr-Rocket will handle baggage cars on the Rock Island. Southern Pacific has made a small concession in handling cars on freights where available.

It Was Al G. Field

Dallas.

Editor, VARIETY:

Referring to Joe Liaurie Jr.'s piece on Neil O'Brien, there was no such animal as Al G. Fields. The moniker was Al G. Field, a contraction of Hatfield. Yes, of Hatfield-McCoy fame. Brother Joe, No. 2 agent of the minstrels for many years, used his full patronymic Hatfield. To anyone familiar with show transportation, the special train reference is as funny as a politician's promise. Mr. Field was a very astute business man even if he was the world's worst comic. He would not and did not use special trains save in rare emergencies. He did have two private cars in which his Negro singers slept, ate and disported themselves. Instead of being the first to use such equipment he would have been nearer the last. Ezra Kendall.

Portland Cafe Reopens

Portland, Ore., March 2.

The Oregon Clover Club reopened here last week after being shuttered for nearly two months. Harvey (Swede) Ferguson, former owner of the club, had filed in bankruptcy, closing the spot Jan. 1.

Jack Carpenter has been appointed new manager of the niter and will also be house booker. The new owners will maintain their original policy of floor shows. Ella Mae Morse, Burns Twins & Evelyn and Beverly Miller are in for the first two weeks. Russ Hackett and his orchestra take care of backing the shows and setting the tempo for dancing.

N. Y. Copa Dickers Schnoz For Booking In May

Copacabana, N. Y., is dickering for Jimmy Durante to open at the spot sometime in May. No deal has yet been set between boniface Jules Podell and the William Morris Agency, which handles the comic.

Succeeding the current run of Helen Traubel will be the Ames Bros., who start March 18 and will be followed by a bill capped by the Will Mastin Trio featuring Sammy Davis, Jr., April 5 for four weeks.

Podell is also dickering for Frank Sinatra.

CIRCUS GARDEN OPENER TO BENEFIT PALSY AGAIN

Opening-night receipts of the Ringling Bros., Barnum & Bailey circus at Madison Square Garden, N. Y., is again being given to the United Cerebral Palsy organization. Freem, one of the top social events of the season, is being co-chairmanned by Mrs. Leopold Stokowski, Mrs. Samuel P. Peabody and Mrs. Cornelius Vanderbilt.

Among those slated to appear, other than the regular retinue of circus performers, are Audrey Hepburn and Deborah Kerr.

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CLOVER CLUB, Miami, Fla.
Thanks Jack Goldman and Sid Harris



PAUL GRAY

VARIETY

Paul Gray holds the comedy slot and the aud in deft manner, his easy, underplayed approach to off-trail material getting him plenty attention and howls. There's a Robert Benchley touch in some of his lines that perks the ears and when he hits into lampoons on assorted characters the reaction keeps mounting. He's a show-wise laughmaker. Lory.

MIAMI BEACH SUN

Paul Gray's excellent work at Clover Club earned him holdover for six weeks.

MIAMI BEACH JOURNAL

Paul Gray is scoring at the Clover Club with his quiet, but wonderfully funny style of clowning. Gray, a classy act, isn't of the arm-waving, heavy dialect or machine-gun gag school. He's merely Paul Gray—a genuinely clever comedian.

NEW YORK MORNING TELEGRAM

Paul Gray, a winning comedic personality, relies on the sort of material that is at once intelligent and refreshing. One of the best comics ever to appear at the Clover Club. Is one of the few comedians to gain considerable reputation in the lecture field.

MIAMI HERALD

"Gray is not only more articulately intelligent in his discourse than 99% of the comedians, he is also immensely more entertaining."

PANORAMA

Paul Gray is a prime example of a comedian with humor instead of hostility that draws embarrassed laughs.

MIAMI DAILY NEWS

Gray is a slick laugh getter, in a quiet sort of way. He has a knack of slipping in a punchline when you least expect it. He's a smooth operator twisting ordinary gags into weird switches.

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PAUL MARR & LECTURE SOCIETY, INC.
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Copacabana, N. Y.

Helen Traubel (with Burton Farber, accomp.), Joey Bishop, Peggy Ryan & Ray McDonald, Betty Lorraine & Chuck Brunn, Sandy Evans; Michael Duroso and Frank Marit bands; staged by Douglas Coudy; songs, Bob Hilliard & Dave Mann; orchestration, Phil Lang; costumes, Michi (Mme. Berthe); \$5 minimum.

Helen Traubel was among the operatic pioneers who trekked into the saloons. She followed some seasons after Ezio Pinza, the Met basso who became a bobbysox fave in a legit comedy, "South Pacific," but was among the first to sing longhair lullabies to Las Vegas losers and proved a winner in the bistro belt.

Being the basically savvy showwoman that she is, her Gotham debut in the niteries indicates that she's not a gal to rewrite a hit. That's an old Belasco axiom, so her current Copa concert is virtually the same as when she debuted at Chez Paree (Chi) last September, on the heels of a series of vagabond videopopularities with Signor Giacomo Durante.

She comes on easy, does her stuff with poise and no pomp or circumstances, whether it's "Vienna, City of Dreams" (including a German chorus), "I Believe," her "Reader's Digest" version of "Song of Norway," echoes of great opera arias, Rodgers & Hammerstein's "folk music" ("No Other Love"), "St. Louis Blues," "Real Piano Player," "Bill Bailey" (Duranite salute), or the postscript encore Brahms' "Lullaby" from the balcony.

Her patter is punchily written and slickly sold. The little intros are gems of phrase-turning, just right in setting up each number with sharp insight on music and the music biz, obviously to the credit of the unbilled (Jerome) Lawrence & (Robert E.) Lee who scripted her turn. Among the major credits, of course, is a big nod to Burton Farber at the ivories who conducts the expert Mike Duroso band and manifests her knowledge of his own work as well as the Local 802ers evidence respect for guest piano-maestro who keeps the "popular" operatic cavalcade in high gear. The small-talk is likewise effective, such as that bright but by no means uncondescending intro about "a folk song from my native land," etc., as prelude to the classic W. C. Handy blues.

The statuesque Wagnerian soprano belts 'em out like another slugger, Hans Wagner, used to do. She is warm, charming, down-to-earth with her songalov and commands an unclinking glass attention which may a more pretentious niterie disease usually insists upon, and frequently cannot achieve.

Whatever is the intangible called showmanship, apparently, Jules Podiat, entrepreneur of the Copa, has with this booking which appears to be a slow starter but which should build at the b.o. He did it with Nelson Eddy who, by coincidence, is concurrently at the round-the-corner posh Pierre Hotel barytoning his wares.

As for the rest of the show, Joey Bishop is a promising funster who somehow couldn't get off the ground completely opening night. He has the poise and polish and assurance now of most horseshit vets; he is personable, and his material is at the very least American Assn. or International League if not yet quite big league, but the potentials are there. The chemistry that comes with a challenge to the audience militated against him as he kept repeating ad lib about "are you fighting me?" and "better that you get 'em late than never," and the like. He finally got to 'em, but it was a tough road. Given other audiences, the end-result may be better but, by and large, the gauntlet to the customers is always fraught with psychological hazards. He didn't quite give out with "they must be out there; I can hear them breathing," but it was in the same sharp and frequently funny but in the main it bordered on "friendly enemy" relationship.

The slick Doug Coudy production with its bouncy Bob Hilliard-Dave Mann songs reprises the now generally popular calypso, "Somebody Bad Stole de Wedding Bell" which breaks up the interval between Bishop and Miss Traubel. The costumes are gay and imaginative as they are in the other two highlight numbers. Betty Lorraine and Chuck Brunn are capital as the calypso couple frustrated by the larceny of the "dingdong," and Sandy Evans is the competent vocal number-leader. They officiate likewise with the opener, "I'm In Favor of Friendship All Over The

World," interspersed with sundry nationalistic terpsichorean touches (Latin, Irish, samba, etc.).

Miss Lorraine and Brunn also number-billed "What's Your Name, Little Wallflower?" another good production flash as the chorus segues from waltz to Latin to fox-trot tempo.

In between is a real standout click in the return of Peggy Ryan and Ray McDonald. She makes much of "me, a mother!" and with justification, looking like a teenager as she dance-frits with her equally juvenile husband. Both of course are w.k. by sight to many a ringsider from their Universal and other filmfiscals.

They are dancing pros from the first crack of their cleats or soft-tread of their dancing-shoes. Their flirtation number, the novelty Charleston and the unusual "Lancashire toe clog" make for a solid interlude and a major subfeature in this variety saloon fare.

Abel.

Sheraton-Plaza, Hub

Carl Brisson (2), Sammy Eisen Orch. (6); \$2 cover Fri.-Sat.; \$1.50 other nights.

Making his first visit to the Hub in almost two years, Carl Brisson has temporarily relict the swank Oval Room, where on his last visit he rang down the curtain on the entertainment policy of the spot, following management's decision to switch niterie activity to the smaller adjacent Hub Room. However, the Hub Room is no longer in operation as the supper room, and the affable Dan's broeking still here is according to present plans, the hotel's lone foray into niterie showcasing this season. It's too bad, too, for the Oval Room is strictly class (and Hub's lone boite), catering to the uppercrust cafe set.

Opening to a sellout crowd, Brisson, as usual here, clicked strongly with his assortment of songs, some new but well sprinkled with oldies long associated with him, delivered in his warm fashion while wandering around stage, standing on a chair or leaning against the piano. His appearance is boffo, and his flair for playing up to femme ringsiders while not alienating the male escorts is slick showmanship and assures him of hefty response. In fact, the entire stint is class, well-tailored for this room.

Musical backgrounding is handled by Sammy Eisen's band aided by Brisson's personal pianist-conductor, Richard Emmons. Etie.

Sahara, Las Vegas

Las Vegas, Feb. 23.

Sonja Henie, Pat Henning, Drew & Dejon, with Sonja Henie Ice Revue (20), Ernest Bush Trio, Cee Davidson Orch. (12); no cover or minimum.

Niterie bow here of Sonja Henie and her ice revue, in a three-week stand, is impressive enough to warrant good b.o. returns. In fairness to Miss Henie, however, the limited skating area of the stage hampers her own work as well as her troupe. Although rink measures 19x36 feet, it doesn't compare with the freedom of movement Miss Henie finds in her ice rink bookings.

Nonetheless, star is still incomparable in skill, precision and personality. Her costly gowns and the costuming of six girls and six men who make up her ensemble are very effective.

To "I Love Paris," headline proves she can do more on her skates than most people can on the runners. Her slides, figures, pirouettes and spins are all with Bob Martyn, bring continued salvos. Martyn is an adept partner. Miss Henie's many entrances during the 75-minute show are beautifully staged and cause resounding applause as she emerges in ermine, beautiful gowns or abbreviated costumes. Her hula in the big Hawaiian fantasy is a top crowd-pleaser and she gets a big assist from the Ernest Bush Trio, who play songs of the Islands.

Bill Brown performs a good skate solo to "St. Louis Blues," his fine finishing finish evoking cheers. Bill Daniel choreod the skaters-dancers routines.

Up ahead in the show, adagio team of Drew & Dejon are the real show-stoppers. Whirls, arm-holds, spins and balancing are thrilling. Comedian-emcee Pat Henning, who rolls out his own canvas and stands on it for a self-intro, seems uneasy working this type of show. He is best in comedy impressions of a number of characters in a small-town election day parade. A skating comic might have fared better on this bill. Behind closed transparent mica drapes, Jack O'Flaherty does a big job of conducting the Cee Davidson orch. Bob.

Hotel Pierre, N. Y.

Nelson Eddy with Gale Sherwood, Theodore Paxson; Gina & Gerardo, Stanley Melba and Chico Relit Orchs; \$2-\$2.50 cover.

Nelson Eddy is doing very little straight songalov at the Cotillon Room, which also marks his hotel coming-out in Gotham (he played the Copa last year). And he's in no mood to draw on the current pop parade to invite comparison with the latter-day platter gang working in that idiom.

The quondam film baritone seemingly prefers to be judged on other values, firstly as a big singer with an act that takes the audience's attention and showcases him in the personality trough, and secondly on his rep, which is still powerful enough to lure the coin. But he shows astuteness and taste in kidding his stature, particularly those trademarked songs of his, and is alive to the potentials of such lampooning.

Down about the middle, for instance, he pulls all the plugs out on deflating "Shortnin' Bread" by giving the lie to the lyrics in a series of stops. Up ahead, he tackles "Donkey Serenade" reluctantly, taking time out to identify it as "Allan Jones' property." It's a clever workout calculated to punctuate the modest groove in which he elects to encase himself.

Partner Gale Sherwood is brought on in two special spots to add her soprano to the deal. In the forepart, gowned in vivid red, she joins Eddy while he's belting "Still of the Night" and they duet into the stratosphere with "Wonderbar." At the windup, after a medley of his pic tunes in quickie format—Naughty, Marietta, "Balalaika," "Rosalie," "Rose Marie"—she comes on to supply the Indian motif in abbreviated getup. After finishing the tune they go into a clinch that's deliberate and a walloping kiss-off to the act. Miss Sherwood is attractive and so are her pipes.

Eddy also carries on business with piano accomp Theodore Paxson to get his stint going. The singer toys around with "Symphony" as a hook for some patter and both of them clown on the Toreador Song and Hungarian Rhapsody. In a segue from the first pairing with Miss Sherwood, Eddy goes lively in a mixture that extends into "Say It With Music" as a running theme. He then runs off but returns to explain that it's a gag for an encore. His sense of humor never leaves him and it runs neatly through some \$5 minutes for a session with that extra appeal and high-applause registry.

With the polished ballroomology of Gina & Gerardo (see New Acts) as show openers, the poshy room has one of its better displays, counting, of course, the orchestral and dance cue choros of maestro Stanley Melba, the Cotillon Strings and the Chico Relit group. Trau.

Chez Paree, Chi

Chicago, Feb. 22.

Lillian Roth, Don Rice (and Carmen Lopez), Lloyd & Susan Willis, Brian Farnon Orch. (10); \$3.50 minimum, \$1.10 cover.

Practically all of Lillian Roth's repertoire for her 10-day comeback visit at the Chez is reminiscent of an earlier era, agreeably for the audience she attracts—onetime devotees glad to reconstruct her heyday and the period it recalls. Surprising, or not, only a minimum of the turnout is of the merely curious element who, one way or another, may have learned the tragic details of her life and wanted to see her. So sympathetic as they are, the seathroes are pushover for Miss Roth, who spans across the joy songs of yore with verve and personality.

Visually she doesn't betray half the years since her last engagement here (1937). She's still very attractive in a flowing gown, and she's still a troupier, circling the stage with her songs and peddling them to the nearby tables. What remains of her voice isn't impressive of itself, but she makes it work well for her with good outside display on oldies she had introduced like "Ain't She Sweet" and "Goody Goody." It's apparent that she's not trying to market nostalgia but that she's hoping nostalgia, if anything, will help sell her. Accordingly, such other hark-em-back vehicles like "Sing You Sinners" and "Wahoo" get her vitality treatment, with a few slow ballads tossed in for a refreshing change of mood.

Significantly, perhaps symbolically as far as her comeback attempt is concerned, she saved her best new number for the closer. This is "Please Tell Me When," which she recently cut for Coral and which she smartly delivers, circulating in the audience to finish on the steps of the main entrance. She exits to a big hand.

Presenting, her, on, the, bill, is,

comic Don Rice, who warmly wades through a sheaf of tepid jokes, plays the trombone for no apparent humorous reason, kicks around a few puns, and then scores for nice returns on impressions of political newscasters. Act gets a terrific fillip with entrance of Carmen Lopez, a leggy looker who engages in some talk and terp specialties with Rice. More routineing with the femme could help the act greatly.

Also in the mirth department are comedy dancers Lloyd & Susan Willis, who tee off with ballet and tango mockeries, she playing the clown and he the straight. Slapstick pantomime and pratfalls are good for a volley of chuckles now and then, but in the main the response is perfunctory.

Backing the spread, Brian Farnon orch (on opening night) frequently lagged behind Miss Roth, testifying either to inadequate rehearsal or firstnight jitters. Unit handles the dance sets too and plays them brilliantly. Les.

Cafe Society, N. Y.

Nejla Ates, Four Tunes, Goofers (5), Aristocrats (5), Anthony & Roberts Orch; \$4 minimum.

Booking of a trio of vocal-instrumental combos doesn't impress as a payoff formula for Cafe Society, especially when two of the units work in the same vein. Consecutive spotlighting of the three groups also doesn't help. Bellydancer Nejla Ates, who wound up a one-week engagement at the Greenwich Village cellar operation Sunday (28), filled the closing spot during her tenure at the bistro.

In a stint running 25 minutes, Miss Ates showed herself off well. Although the heat has worn off from the publicity of her Texan romance, the bellydancer managed to work up enough steam on her own merits. A lithesome, comely femme, Miss Ates writhed through a series of gyrations and sang.

Besides giving out with the body action, the barest requirements of a costume, femme also delivered a couple of songs. Miss Ates chirped out tunes in Turkish and "Embraceable You" in English, displaying an adequate voice for her type of act.

The Goofers, a frantic five-man unit, comprising trombone, horn, bass, drums and piano, dish out some snappy instrumentalizing but fail to score strongly with their comedy material, which in one instance, the "Be Anything" rendition, is in particularly bad taste. Guys start off with a rousing "Saints Go Marching In," and add five numbers.

Quintet also does an impress of the terp music preferred by Park Ave. and a takeoff on the Lombardo freeres. Both are lackluster bits. Instrumental and vocal offerings are augmented by ok solo contributions from members of the unit. Other two outfits, Four Tunes and Aristocrats, are under New Acts. Anthony Roberts orch handles show backing and terp tune dispensation.

Presentation is a far cry from the type of entertainment offered when club reopened last year. Jess.

Concho Room, Phoenix

Phoenix, Feb. 18.

Tito Guizar, Chaudets (2), Nelson & Knight, Jimmy Wilcox Orch. (9); \$1.20 cover, \$1.75 Saturdays.

Booker Henry Halstead set three acts in current layout, apparently in belief that supporting turns would be needed to round out or bolster Tito Guizar's single-o. Accordingly, Mexican troubadour is held down to a brief song session in order to keep bill to allotted 60 minutes. It's a case of bad judgment all around, since the payees are on hand only to listen to Guizar and get just enough of his music to whet their appetites for more. The preceding acts, which take up most of the show, are merely time-fillers.

Guizar strums the guitar and raises his voice in a half-dozen songs, varying the sentimental ballads with upbeat quickies like "Spanish Boogie Woogie" and "Chattanooga Shoe Shine Boy." Always a big fave in the southwest, Guizar's rich voice and ingratiating personality put him across with the crowd, but he's hardly on long enough to run through his repertoire. As it is, he does a begoff before he's really warmed up.

The Chaudets open the show with pre-sto-change routines that work up mild interest, then male member does a fadeout while his partner warbles a brace of songs in a lackluster voice.

On next, Bill Nelson uses Irene Knight as stooge during an over-long patter sesh which obviously is out of place in a room of this type. Material is virtually public domain by now and the blue tinge is too faded to win anything but an occasional giggle. John.

Hotel Roosevelt, N. O.

New Orleans, Feb. 27.

Phil Spitalny & All-Girl Orch. (25), with Evelyn, Viola, Rose Marie, Louise; Lotita; no cover, no minimum.

The ropes have been up at this plushery nightly, with "Hour Of Charm" living up to its name. Phil Spitalny's lovely musicians provide some of the most entertaining music heard hereabouts.

Femme group cuts its appeal in three segments. Firstly, there is a slice for the dancers and it succeeds in whipping up a dish for all manner of tumesmithing, from gay alfalfa arias to pops to frenetic Latinos. Secondly, there is the entertainment factor for those who just want to sit and listen. Finally, there's the floor show with its soloists and specialists.

Interweaving of the solo spots with the choral work is intelligently achieved and displays showmanship throughout. Femmes are tastefully and colorfully costumed for eye appeal.

During the hour, the maestro spotlights four or five members of his crew. In No. 1 spot, of course, is Evelyn, who does some extrafrancy stuff with the violin. Lovely blonde creates proper mood with "You And The Night And The Music," then comes on with "Song From Moulin Rouge," which has rather and vocal backing by Georgette. Evelyn brings rest of fiddles to floor to pace her in a novelty, "Laughing Violins."

Rose Marie, brunet looker, uses her operatic voice to splendid advantage in a medley from "Countess Maritza," "Play Gypsies" and "Hallelujah."

Viola keeps the multi-drums throbbing when she is spotlighted, and Lotite nets enthusiastic reception for her keyboard artistry on a Tchaikovsky concerto excerpt and "Bumble Boogie." Contralto Glynn Miller scores with "Ghost Riders In The Sky" and "I Believe."

Adding spark to the show is Lotita, Mexican dancer, a top exponent of castanet work and heel and toe clickings. Curtain falls on "National Emblem," a march good for a wave of applause.

Spitalny herds his flock through the paces and carefully accents his introductions to the various members. Luiz.

Ritz Carlton, Montreal

Montreal, Feb. 27.

Helene Francois, Johnny Gallant, Joe Settano Trio; \$1-\$2 cover.

Helene Francois, making her fourth appearance at the Ritz Cafe, has become a regular on the hotel's chanteuse list, and this handsome brunet never looked or sounded better. The present Miss Francois, with her new hairdo, more revealing and stylish gowns, relaxed manner and improved show savvy, is a far cry from the demure, rather stilted performer of several seasons ago.

From working various class boites on the circuit, Miss Francois has groomed her offering nicely, the sort of concert atmosphere that first prevailed has gone by the boards and there is just the right relationship between the act and the payee to cinch her here.

Still sporting a heavy Gallic accent, she intros all numbers with ease and mixes songalov with a bit of everything, including a brace of Mexican tunes that appeal. Biggest patron response on the night caught was to her interp of "I Love Paris" from "Can-Can," which she handled in solid fashion. A catchy begoff to the music of "You, You, You," both languages made a fine clincher as she slipped out off to plaudits. Johnny Gallant at the piano does show music with finesse and splits interlude sessions with the trim Settano trio. Neut.

Eddys', K. C.

Kansas City, Feb. 19.

Mary Kaye Trio (4), Tony Di Pardo Orch. (8); \$1 cover.

Considerable interest arises over the date here of the Mary Kaye Trio, third for his group in the Eddys' fancy room. In the interim since their last date the trio has made headway salarywise, and solution of budget problem here was to switch to the single-act policy for this engagement only. Great faves here from previous stands. It's much to the trio's credit that they fill the bill fully in their own right. Reception is solid.

It's a well diversified group with sister Mary Kaye on electric guitar, brother Norman Kaye on piano and bass fiddle, and third man Frank Ross whisking the drum and squeezing the accordion, all backgrounding their main vocal trio work. There's a large assist from Frankie Hudec on percussion and the usually strong support of the Tony DiPardo house orch.

La Vie en Rose, N. Y.

Amalia, Zero Mostel, Skylarks (5), Van Smith & Jovita Orchs; \$5 minimum.

The new La Vie en Rose layout was launched under more than the usual quota of difficulties. After a series of substitutions, the Monte Proser showstopper wound up with a card comprising Amalia, Zero Mostel and the Skylarks. In the case of the latter two turns, hospice is offering what may easily be termed entertainment in depth.

There seems to be a cerebral quality about this bill, and yet it's the type that will please the general run of cafegoers. It's one of the most satisfactory sessions on the saloon circuit.

Amalia, the Portuguese fado singer, gives a recital of concert calibre. Imported into the U.S. a couple of seasons ago, Amalia then appeared in a starkly simple black dress with a severe shawl, relieved by only one simple decoration. It was a costume in keeping with her catalog of fados, which are the tunes sung in the poor quarters by those bemoaning their station in life. Although Amalia is still garbed in severe black, there are now Dior influences in her outfit.

Her song catalog is on a gayer plane. She still has the touch that seems to hit the masses, but on this trip she's singing a message that seems to elevate rather than depress. She's superb in both directions, as was seen on opening night with fewer fados and more lively numbers.

Her song technique is extremely simple. She has an honest, unglummed delivery. The arrangements are almost stark so that the melody, quality of her voice and spirit she pours into a number, are projected with no aural complications. On her first trip, Amalia introed the tune which later became "April in Portugal." She repeats this number to the same terrific results. She also essays a famous rendition, reprises another tune associated with her, "Casa Portuguesa," and does a series that has a gay, familiar air about them.

As a concession to cafe audiences in the U.S., she pours out "I Love Paris" and "Autumn Leaves," and gives both of them a delicacy not too frequently achieved. Her musical background is enriched by two musicians on stringed instruments. One is clearly a guitar, and the other is a form of that instrument, but with the player employs a mandolin technique.

Mostel hasn't been in a N.Y. cafe since his appearance at the Riviera a couple of years ago. He's an extremely funny, first-rate clown who has some routines that are virtually classic in their field. Mostel employs his heft to cut some extremely amusing figures. In his major opus, a takeoff on Jimmy Durante, he presents some of the top clowning in the song and dance field. Mostel shows very few inhibitions. He has a zany series of gag impressions, such as the percolator bit, the quickies which he throws away during his satire of a sex lecturer in the public schools, and his lampoon of mammy singers. His stuff is entirely clean, another factor which makes him universally acceptable, and he has to do several encores.

The Skylarks were a last-minute booking as replacement for Lynn Carter & the Four Cartiers (see separate story). Normally a five-person group, Skylarks were able to commandeer only-four members for the preem display. As a result, some of their arrangements had to be revamped at the last minute. The major consequence was that their tunes lacked the depth and color they usually have. Absence of one of the femmes did make a big difference. The three boys and single girl who carried on couldn't execute their formations and normal arrangements and had to be content with less than minimum acclaim. This outfit recently appeared at the nearby Copacabana, and previously showed with Betty Hutton at the Palace.

Van Smith, who does orchestral backing, and Jovita rhumba orch fill the musical needs of this cafe admirably.

Latin Qtr., Miami B'ch (FOLLOWUP)

Miami, Feb. 26.
Return of Joe E. Lewis to this Beach landmark on Palm Island means sellout crowds for both shows nightly, an unusual accomplishment in this season of good-firs and fast seconds. Lewis is money in the bank for producer Lou Walters, attracting the big spenders left and at the same time proving a potent lure for the average cafegoer vacationing here.

The pucky buffon adds to his consistent draw value in the array of new material he's brought with him. There are few of the familiars in his new book, the replacements making the regulars forget the

staples they normally demand from him.

The Lewis approach is, per usual, the genial, indulging in ad libs from ringleaders, partaking of a sip from an available glass, the mood established being a warm one that adds a party-time atmosphere to his segment of the revue. The spoofs on the continuing Kinsey-and-Lewis report mark up solid laughs; takeoff on a "Can-Can" medley with topser on "Zsa Zsa Finkelstein" a howl raiser; application of screwy new lyrics to a Rodgers & Hammerstein group is a continuing warmer-upper sharpened with interweaving of ad libs and observations on friends in the audience. Austin Mack is an integral part of the act, his accompys always up to snuff on changes in lines and tempo that crop up.

Rest of show is held over in the Walters all-season booking tradition. It's as bright and lavish as when seen on premiere night, Christmas week. Bernard Bros., record-panto mimicry retains high standards with the lampooning incisive and rib-tickling throughout their varied and inventive satirizations. Jane Morgan marks up a solid pair of sequences with her special lyrics and eye-filling gowns—her songalot an intelligent blend of Continental and American, projected with class and savvy. Françoise and Giselle Szony, feather light on lifts, and spins keyed into their modernistic terps, raise heavy and enthusiasm. The spins and whirling-top finishes are achieved effortlessly to add to impact.

French import, Veronica Bell, spells them with sans-mike sopranoes. Attractive songstress rates big palming with her semi-classic offerings and joins with Ralph Young for effective duetings in a production number based on Stephen Foster melodies. The Debonaires work into the group stagings and in own spot score with their robot-precision tap conceptions. Ruth Costello adds her acro-dancing for a whirlwind bit that has them hitting the palms in short order. The outstanding respondent, the 27 girls and principals imaginatively staged by Natalie Komarova with the finale "Mardi Gras in Gold," a handsome spectacle that tops a colorful, well-balanced, fast-moving revue.

Oasis Club, Houston

Houston, Feb. 21.
Gypsy Edwards Combo, Paul Musarra, Tommy Rowe, David Jackson; no cover or minimum.

Breaking away from name act entertainment, the Egyptian Room of Club Oasis has dropped to minimum charge, and has filled up the spacious room with a better floorshow and dance music than it's enjoyed before.

Not too well known, except at Army installations throughout the south, where they have become sock hits, the Gypsy Edwards Combo, with its show within the band, has what it takes. Headed by bubbly Miss Edwards and her conga drumbeat, slick stick rhythm and pleasing vocals, the combo scores heavily.

Paul Musarra is a personable youngster with musical and vocal talent. In addition to exceptional jobs on various pop ballads, he has developed a flair for imitations, mirroring many singing personalities with striking genuineness.

Tommy Rowe, on bass, vibrato, bull fiddle and trumpet, has the talent to put on a one-man show, and blends well into the instrumental and vocal harmonies of the other combo members. Pianist David Jackson is a fine keyboard artist.

Seven Seas, Omaha

Omaha, Feb. 24.
Paul Gilbert; Lynn Tilley Trio; \$1 cover.

Boniface Don Hammond has brought back Paul Gilbert, rapidly rising comic. And just as happened several months ago, Gilbert is jamming the 175-seat room even though a cover has been slapped on for this appearance.

From moment Gilbert comes on with a pratfall following a complete forward somersault, he has the payees in his palm. He offers rapid-fire chatter, with some fairly cornet tooting interspersed. Some of Gilbert's material is a bit bluish, but they seem to love it here.

Two-week head west when this two-guest booking ends Friday (5) to do a job in "Three Gobs in Paris" for U-I with Toni Curtis and Gene Nelson. Following this are dates at Ciro's and Chicago's Chez Paree. In addition, he has signed a seven-year tv pact with NBC.

Lynn Tilley Trio, local outfit, does an adequate job backing Gilbert and seems to get as much of a jolt out of the comic's work as the customers.

Flamingo, Las Vegas

Las Vegas, Feb. 26.
Rose Marie & Lenny Kent (3), Bill Kenny & Ink Spots (5), Dave Dyer, Flamingo Starlets (12), Torris Brand Orch (11), no cover or minimum.

New teaming of Rose Marie & Lenny Kent, and Bill Kenny & Ink Spots, will keep the cash register humming the next two stanzas. Pruning of the 85-minute opus, with a 15-minute lofff, should sharpen the pace.

Kent ably flings jokes, songs, asides, one-liners and insults at his partner. Rose Marie gives as good as she takes and emerges as one of best singing comedienne in the biz. In bouncy fashion she belts "These Are the Songs." Atop piano, bathed in soft blue light, femme starts out with a mellow humming the next two stanzas. Pruning of the 85-minute opus, with a 15-minute lofff, should sharpen the pace.

Kent begs to be allowed to come on before. Lenny Tucker has another jubilee. Local teaming is tops in "We'll Be the First to Play on the Moon," in which a number of pops come in for a going-over in reverse. There's "Shine On Harvest Earth," "Wherever There's Music Hello the Earth" and others. Windup is a fine take-off on Patti Moore and Ben Lesly in "Wait 'Til the Sun Shines Nellie." Arranger Bob Jacobs handles the ivories.

Bill Kenny & Ink Spots bring back nostalgias that have kept going on the top run for years. "Into Each Life Some Rain Must Fall" brings warm response. "Sunny Side of the Street" features Familiar Brown in an okay vocal. Familiar tenor of Kenny is never better than "You Are Happiness." Wrapup for group is assured with "Maybe" and of course, "If I Didn't Care." Al Peters is the capable Steinway aide.

Pair of Ron Fletcher production numbers by Flamingo Starlets are good, with standout choreo displayed to full musical score of "Kismet," featuring David Dyer in fine vocal of "Stranger in Paradise." Colorful costumes of dancers are aid in Oriental fantasy. Torris Brand and his orch have the show well.

Black Orchid, Chi.

Chicago, Feb. 16.
Guy Cherney, Ross & West, Lure Hunter, Ken Sweet Trio; \$4 minimum.

The Black Orchid, which traditionally has been a showcase of sophisticated "modern" stylists, has a rather unusual headliner currently in Guy Cherney, who harks back to an older school of sock-em-across songsters of the borscht circuit. A native son of the Windy City who has played most of the less intimate spots in past years, Cherney has cultivated a sizable following here and, no matter the room, his retinue is turning out for this four-week show.

Firstnight family and friends kept Cherney aboard for 10 numbers, varying in mood and tempo but all characterized with his robust salesmanship. He's a relaxed showman whose songalot is flavored with equal amounts of sugar and schmaltz on up-to-date pops, bouncy vaude tunes of the '30s, and a couple of smooth Jewish ballads. Except for wrapup folk song sung in Yiddish, Cherney's output is conspicuously without anything new or offbeat, and the real zip in his routine comes from the bounce oldies like "Toot Toot Tootsie" and liltting "Pretty Baby" animated in the nostalgic oldtime nifty idiom.

Showcasing on this small shelf is a bit confining for so exuberant a performer whose top results depend upon mobility on a walk-around stage. Still, he's in good enough sufficiently good in these close quarters, and the response endures.

Refreshing team of Ross & West, playing its first date in this territory, provides the comedy breather on the bill with gentle satirical pokes and inoffensive nonsense properly pegged for the polite set. Bernie West, begoggled and toothy, acts the buffoon in the team while Mickey Ross, who comes on as a ham actor, generally is the straight.

They build as the audience adapts to their brand of humor, which is of the Bob and Ray genre. They mock a potpourri of tv commercials, knifing the typical razor blade, dog food, cigarette and bath soap ads. Soap opera spoof is zany, and the big fillip is their comment on a new trend in niteries acts, lampooning film heavy who comes to sing, drink, drunk, convention and Met tenor and punchy boxer who team as a duet

on the cafeboards. Whole thing hits the funnybone squarely and departs to a big milt.

Held over from the previous show, slick local chirp Lurene Hunter takes over opening spot with infinitely more confidence than she had at her first opening. Resultantly, she's added poise, perked her production and increased the flexibility of her voice. Though it's highly stylized, her vocalizing now seems effortless and holds the room magnetically. Selections this time are nearly all of buoyant mood, with richly textured tones bringing distinction to offbeat numbers like "It's Lovin' Time" and "You Took Advantage of Me." She has to beg off after velvet essaying of "Tenderly."

All acts are backed by Rudy Kerpais at keyboard and Al Piskanka at bass. Ken Sweet takes the piano for intermission mood stuff.

Bilustrub's, Boston

Boston, Feb. 22.
Patti Page (4), Harold Barnes, Tommy Wonder & Margaret Banks, Oliveras (2), Vallets (2), Michael Gaylord Orch (13), Lou Weir, organist; \$3 min., Sun-Mon., \$4.50 rest of week.

Having shed nearly 18 pounds and displaying a chic hairdo, the glamorized Patti Page, making her third annual appearance at this outsized bistro, continues, as in previous outings, to lure them in and give out with a socker show. Femme beautifully gowned, does about 35 minutes, but judging from reaction of enthusiastic aud., could easily stay on for an hour or more. However, in the best vaude tradition, she leaves 'em wanting.

Thrush preems with "Whole World Is Singing My Song," quickly segueing into "Don't Get Around Anymore." From then on, chirp dishes out a songalot consisting mainly of her flock of disc-licks interspersed with informal chatter, and bits of banter with her enthusiastic fans who vociferously voice their requests. However, Miss Page manages to lull them with her gracious manner and beg off for a very hefty milt.

Surrounding layout is strong, teasing off with the Vallets, a mixed duo who score nicely with a sesh of baton twirling and acro tricks. The Oliveras, no strangers here, are also cliko in their spot, the femme cvorting through gasp-evoking acro tricks and twirls high atop a perch resting on her partner's forehead. Tommy Wonder and Margaret Banks, last here a couple of months ago, nab nifty reaction with a fast sesh of fancy terping, both solo and teamed. Youngsters impress with their acrobatic and refreshing routines. Slick bill is rounded out with Harold Barnes, a topknot lightwreave performer, whose stint includes ballet steps, rope-skipping, and as a clincher a back-flip landing on one foot on the wire. Musical portion is handled by Michael Gaylord's band with Miss Page's trio (piano, drums and guitar) sitting in for her stint. Ray Barr conducts the threesome. Lou Weir gives out with Hammond rhythms between band sets.

Starlight Club, Mpls.

Minneapolis, Feb. 27.
Henny Youngman, Maxine Carroll, Jimmy Hegg, Irina Fine Orch (5); no cover or minimum.

Dependent upon the success of this initial fling at, important names, boniface Jimmy Hegg has announced he'll use other such acts as comedian Henny Youngman, who starts off the policy currently, when availability permits.

If packed, enthused rooms for the Youngman shows are an indication, the new policy should be in the bag.

Youngman's last two local appearances were at the swankier Hotel Radisson Flame Room. In these more plebeian surroundings, the comedian, if anything, hits the fun jackpot even more solidly. Not being so restricted in the use of material, and in a more relaxed mood, he gives hilarity a tough workout and the payees relish the mirth.

Laughs roll off the Youngman assembly line explosively and continuously as he dishes out quips, stories, gags and other material and also does a bit of clowning. Some of the patter is moss-covered and others probably more in the New York and Florida groove, but the performer is so adept and individual in the telling and his timing is so expert that he seldom misses fire.

Proprietor Hegg emcees the show pleasantly. Attractive brunet Maxine Carroll warbles velvet and joins Youngman in some foolery. Irving Fine's orchestra also fills the bill in backing the show and providing the tunes for dancing.

Charley Foy's, L. A.

Los Angeles, Feb. 27.
Arthur Lee Simpkins, Pat C. Flick, Rita Rehm, Marguerite Padula, Abbey Browne Orch (4); Minimum, \$3 weekends.

Over the year, some of the best, lighthearted entertainment in town is offered at this roadside-type spot in the San Fernando Valley, where Charley Foy has been making his home for some time. This time out he has a good music and comedy melange with Arthur Lee Simpkins vocalizing serving as the principle lure and Pat C. Flick providing the comedy.

Simpkins, one of the better singers now available on the bistro beat, has changed his routing somewhat for this stand, eschewing the operatic stuff apparently on the theory that folks here lean more to pop and light classics. He's fine throughout and still achieves tremendous results with his next-to-closing "Elli Bill." Change of pace from the "Secret Love" type of ballad to "Them There Eyes" is nicely handled. For best results, however, he should work from the stage rather than from the dance floor.

This apparently is a one-shot date with Flick, who wants to keep his hand in. He pleases the locals well enough but if he intends to go further, he'll need newer and more original material. At his best on the dialect stuff, Flick has a fund of stories to tell, most of them good for laughs. Delivery is easy and he has an assured sense of timing that pays off.

Rita Rehm, a tall terper, is on for three fast numbers, best of which is her "Poet and Peasant" routine. Others are okay although, particularly distinctive choreography. Boniface Foy and sister Mary pair on some song-and-dance stuff that's in the old vaude vein and the songs at the piano of Marguerite Padula effectively accent the nostalgia. Abbey Brown orch, now four pieces strong, backs the show and handles what terping there is here.

Bellevue Casino, Mont'l

Montreal, Feb. 27.
Ming & Ling, Nita & Peppi, Christine & Moll, Charles Danford, Billy Parsons, Mamie, Bill Deegan, B. Z. Blair Orch (11), Buddy Clayton Quartet, with Shirley Sheldon; staged and produced by Natalie Komarova, music by George Koniaroff; \$1 admission.

Although the Bellevue Casino is almost the exception to the rule, because of its big show and a straight admission charge with no hidden extras, all niteries in Montreal are feeling the impression tv can make on localities' entertainment sprees. Few clubs are doing any biz during the week and then just clearing with the weekend trade. However, because of the 750-capacity of the Casino, the best-looking pony line in town and plenty of broad sight offerings, this saloon continues to outdraw most other rooms.

Topliners this week are Ming & Ling, who return to the Casino every year, offer the same routines, and draw just about the biggest reception ever accorded any act to play this spot. With Ling doing his impress series and Ming running through his established comedies, team could stay on the floor for a much longer period than the time allotted by producer Natalie Komarova.

As it is, they are about the only act performing here allowed an encore. Terpers Christine & Moll are effective if overdone in some sequences and their rather confined sense of comedy and polished tapping fails, at times, to reach all corners of the room. Their challenge numbers are fine, particularly the femme's toe-tap session.

The acro offering of Nita & Peppi is surefire. Team builds slowly, wows the patrons with a cartwheel bit which takes them over and under a table and their precision tumbling from floor to table with and without the aid of two chairs and draw stools.

As usual at the Casino, the chorus line is the big attraction, and they come through again in the current layout beautifully costumed and revealing enough to keep attention throughout the lavish production items. Most elaborate of the three presented is this show in the Brazil-number, featuring the liliesome interpretive dancing of Manuella, whose exotic charms could've been given better pily.

Emcee Bill Deegan joins with dancer Willie Parsen and producer Charles Danford for his first attempt at singing and minor hoofing. The action is brief and the girls joining for their big Parisian finale cover neatly.

New Acts

HILDEGARDE & JOHNNY JOHNSTON

Songs and Patter
50 Mins.
STATLER HOTEL, D. C.
The big news on this one is that, at long last, Hildegarde has changed her act and gone in for a double. The new team, including the very personable Johnny Johnston, shapely up as potentially sock. The entertainers are tops and the material is very good but this act has to shake down for a while to achieve its potential.

Some rearrangement of format and material may be necessary; there is also the matter of learning to work together more smoothly and eliminate the occasional rough spots. That should come along in the next two or three weeks.

Formula is a very simple one. First Hildy comes on solo for 23 minutes of typical Hildegarde numbers and scatterbrain patter with payees at the nearby tables. Then 11 solo minutes of songs by Johnston, followed by 16 minutes of duet, patter and comedy, part of the time with Hildy at the piano and Johnston plunking an electric guitar.

Definite highlight of the opening night show in the Statler's Embassy Room was the duet portion. Particularly fine is a rendition of "The Old Soft Shoe," backed up by some light dialog and simple dancing. Windup is a couple of songs of the "20s—"Lady Be Good," "I Don't Know Why I Love You Like I Do," "Give Me a Little Kiss" and "Do I Want You," all handsomely delivered and warmly received by the customers.

Material is all fed straight out, with nothing held back for an encore, which doesn't seem like the best use of the numbers.

Practical effect of Hildegarde coming on alone for the first half of the act is that she tackles a noisy supper room crowd and warms them up for Johnston's single turn. He brings her back on for the duet section by singing, "My Cousin from Milwaukee." This might be a better opener and get the chantoosey away to a faster start.

Johnston clicks nicely with his solo numbers, "Johnny One Note," "Gonna Live Till I Die" and "Secret Love." Hildegarde's solo stint, of course, is that of the "incomparable" one.

In fairness to the new team, it must be added that they ran into some mechanical difficulties opening night. One mike went dead for a while in the first show and, just before the late show began, a leg of Hildegarde's piano collapsed while the instrument was being pushed out to the center of the floor.

Low.

FOUR TUNES

Songs
15 Mins.
Cafe Society, N. Y.

Currently riding high on the Jubilee label with their click recording of "Marie," the Four Tunes are making their Gotham nitery how. Negro male quartet hits its high point when rendering their offer disk bestseller. Other offerings, however, are par for the course in the rhythm & blues comical idiom. Of the four members in the group, one strums an electric guitar.

Repertoire includes, besides "Marie," "Why Don't You Haul Off and Love Me?" "Please Understand," a jump version of "Ol' Man River" and "September Song."

Jess.

REY OVERBURY

Comedy-music

9 Mins.
Empire, Glasgow

Musician has worked out a solid routine of music, dance and comedy. Opens with announcement that he'll play Gershwin's "Rhapsody in Blue" on his small concertina, but is immediately hampered by trousers suddenly falling down and by collapse of stool which his femme partner has placed for him center stage. Gets further tied up through piece of sticking plaster which remains glued to his face and hands.

Act then sits astride stool which moves on castors, and plays Scot medley while pedalling in and out across stage. Segues with stand-out dance-travesty of Gary Cooper dancing to the "High Noon" melody.

Overbury is assisted by dainty French brunet, Suzette, decked out in provocative Paris style. Okay for vaudey and tv bookings.

Gord.

GINA & GERARDO

Dance
20 Mins.
Hotel Pierre, N.Y.

The Cotillion Room is a big-league date for Gina & Gerardo and they rate the posh sweepstakes. This is a ballroom pair with looks, grooming and a sweeping change of pace, plus a library that at opening showed five terps. The prime stanza is orthodox lift and whirl, then swiftly into a hopped-up "Begin the Beguine" that elicits the initial large palms. Third in the book is a jitterbug jaunt with rapid shoulder revolve as climax. So far, very good.

Ordinarily, that would be sufficient for the openers on a two-act bill starring Nelson Eddy, but after a stop-for-breath, get that's winningly designed, they go into rousing terps, cued by "Blue Tango" and finish strongly with a Cuban mambo.

Gina is a striking brunet of medium height and a graceful bundle that needs no simonizing. Gerardo is almost unobtrusive but the obvious carrying force. Strictly a class act in its genre.

Trav.

BYRON PALMER

Songs

20 Mins.
Sands, Las Vegas

Taking over last two frames of Tallulah Bankhead opus as prime vocalist is Byron Palmer. Mannerable, singer displays easy manner and nice set of pipes. He is likely a safe prospect, belting pops and special material in interesting manner.

Palmer gets "Woman" across handsily and ably contrasts with somber mood of "Temptation." Topper is 11-minute Irving Berlin biog with full musical treatment in a "This Is Your Life" routine. His dialog, addressed to Berlin as though he were in the house, is sometimes pretty sticky. He sings number of choruses, snatches or just mentions titles of Berlin tunes, while narrating songsmiths' career. Young singer hardly has time to establish self before he is into this big portion of his act, which may account for fact that strong reaction doesn't set in until the Berlin portion is well on the road.

6 ANTONETTS

Teeterboard

6 Mins.
Palace, N. Y.

This young and fastmoving Continental teeterboard unit makes a good impression first time out here. They're in the opening slot, but they keep the pewholders gapping with excellent execution of the standard teeter turns and a little extra. They'd have been used to better advantage in closing in current Palace bill.

Blond youngster does most of the trick stuff, assisted by two femmes and three other men. He does the board-into-chair turn, which is enhanced with another of the boys catapulting on top of him. Best is a catapult out to a three high. Group opens with some okay riffs, but it detracts from the main business at hand. Good for all vaude situations, larger niteries and television.

Chan.

LAFLOTTE DUO

Cycling

7 Mins.
Palace, N. Y.

Mixed French cycling duo falls under the "needs more work" category. In this case, much more. Man is a seasoned cyclist, displaying a variety of skills on the bicycle. But femme partner is obviously a newcomer to the biz. She attempts balancing tricks atop the bicycle and on man's shoulders, but seems unsure of herself and awkward in getting on and off. Even in some of the more simple balancing routines, man had to hold onto one leg.

He carried the act here, and managed to get it off to an okay haul, but it's apparent that femme needs a lot more training before the duo can emerge as a polished team.

ARISTOCRATS (5)

Instrumental-Comedy

12 Mins.
Cafe Society, N. Y.

Tag under which this five-man unit operates doesn't jell with material offered. Decked out in red tails, the combo, headed by Murray Schaff, has an appeal that's best suited for suburban-type niteries and some vaude outlets. Tumult generated by this group isn't grooved for the class spots or for bistros catering to a demanding patronage.

Quintet is comprised of a tooter, saxer, electric guitarist, drummer

and 88er. All-male unit also should dispense with number built around Hadaol, the health drink which at one time achieved national popularity but at present is a dated item in the east.

Jess.

LOS GATOS (3)

Acro

7 Mins.
Apollon, N. Y.

Los Gatos are three ofay youngsters who make with the sharpest dips and muscle feats of the '54 season at the Harlem key. They combine commendable form with a sense of humor for healthy reception.

Working each new feat slowly so that pewsitters can fully appreciate its intricacies, the red-clad trio enlarge on a bag of tricks common among acros by making them doubly hard to do and twice as colorful. They reverse usual procedure and build things like human pyramids from the sky down. From a totem-pole position they roll and twist themselves into striking patterns, and the only one who touches the floor is the anchor man. Act has been new, but isn't in VARIETY's New Act files.

BILLY & ELEANOR BYRD

Dance

9 Mins.
Apollon, N. Y.

Billy Byrd is no exceptional terper but he can handle himself as he proves to this audience when he works alone.

Distaff member is sepiay eyeful, but she weakens collective appeal because she apparently only recently started taking tap lessons. She needs more experience before she tries again. Male member closes bit with a solo, which with the addition of friendly chatter, registers.

TINY KENNEDY

Song

12 Mins.
Apollon, N. Y.

Easily 6'4" and 300 lbs. heavy, Tiny Kennedy rolls onstage and people laugh. They expect more guffaws, but the big colored man chirps as first number, "Woke Up This Morning," which turns out to be run-of-the-mill pop. Evidently it is used for a little unnecessary variety because he follows with one of his specialties, "Little Esther." Donning a wide sun hat, he mixes falsetto with basso for big yoks.

He then uses his wide vocal range in a good imitation of the Ink Spots.

THREE HELLOS

Cycling

7 Mins.
Empire, Glasgow

This is a honey of a cycling trio, composed of two green-bloused males and one femme. Males open with normal run of cycle tricks on stage bicycle, and follow this with one doing a handstand on his partner's head while still cycling. Also balances in standing position atop moving cycle, one foot on saddle, the other on handlebars.

Girl joins act to make even more complicated positions as trio mount the bicycle together, she being projected over front wheel and later head-first over one male's shoulders. Balancing on front wheel hub is another trick that draws merited palming. Final gimmick is to blindfold one male partner, who cycles round with the other two atop him.

Good bet for U.S. vaudeeries and tv.

Gord.

TONY & RUBY

Aerial

6 Mins.
Empire, Glasgow

Hipshot of this aerial duo is the moment when the male half sets himself up with a headstand on the swinging trapeze and holds himself in this position to gasps from the customers. Gets solid mitting for the feat, which he prefaces by doing a headstand on stationary trapeze. Gal assistant Ruby adds the femme interest with twists and twirls, and Tony does 45 turns while swinging on his arms alone.

Given stronger finish, act would be useful bet for U.S. vaude bookings.

Gord.

TERRY HALL

Ventriloquism

9 Mins.
Empire, Glasgow

Accomplished young ventriloquist has smiling assurance and complete ease of style, and impresses the customers with mouth and voice manipulation. His main dummy is a green-garbed, bow-tied Irish doll named Mickey Flynn.

Act engages in usual flow of crosstalk, and then proceeds to make the dummy hypnotize himself. This is variation of routine whereby a vent has the tables turned on himself by dummy, which complains of having to do all the gabbing.

Vent's other prop is a bespec-

(Continued on page 63)

VARIETY BILLS

WEEK OF MARCH 3, 1954

Numeral in connection with bills below indicate opening day of show

whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) \$toll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 4

Arlene Frank
Gina Mell
Brunhilda Roque
Jayne Hornby
Wally Boag
Ivanova
Rockettes
Corps de Ballet
Sym. Orc
Zany
Royal Rocketts
Simpsons Human-Puppets
Jack Wallace
Bourbon & Wallace
Joe Termini
Borlin Co.
Ross & La Pierre
Noble 3

CHICAGO

Chicago (P) 5

Tony Bennett
Donny
Evan
H & W Bell
Bway-Capitol (P) 5
Dinah Wash. Show
Cootie Williams
Eddie Vinson
2 Zany
Howell & Redcliff
Peg Leg Bates
MIAMI (P) 3
Obay (P) 3
Mickey Rooney
Show
Danny Morton
Hovee
Sid Kroff
J & M Linder

AUSTRALIA

AUCKLAND

St. James (T) 1

Walter O'Rourke

Charles Wood Co

Lowe & Ladd

Cook & Jess

John Bluth

Male Ballet

Ball Giris

SYDNEY

Renita Kramer

Bouna

Bert Duke & Joy

Sony Corbett

Dorothy Hall

Show Giris

Nude

MELBOURNE

Tivoli (T) 1

Guar Bros

O'Hagan & Stead

John Blythe

Balcombie

Helman

Gloria Dawn

Ball Giris

BRITAIN

Aston

Hippodrome (I) 1

Prince Zahoor

Re Stein

Noon Bros

Joie Grieve

Larry Marsh & A

Billy Gay

Moulin Rouge Giris

PALESTINE

Hippodrome (M) 1

Roy Rogers

Scraw

Dale Evans

Rey & Ronly

Montons

Walton & D'rairie

Whippoorwill

PALESTINE

Jack Radcliffe

Lennie Hale

2 Mazurs

Reid Twins

Rob Murray

Pan Yee Jen Tp

Joan Rhodes

Maureen Kershaw

PALESTINE

Hippodrome (M) 1

Dancing Dandies

Nitwits

Kazan & Katz

Iana Decker

Peter Dula

F. Bamberger & P

Nelson Bros

PALESTINE

Empire (I) 1

Beverly Sls

PALESTINE

Fayne & Evans

3 Hellos

Freddie Harrison

Patricia Silva

Buniv St Clair

PALESTINE

Grand (I) 1

Joe King

Maxwell

Les Traversos

Peter Crawford 3

EDINBURGH

Empire (M) 1

Phyl Dixey

Hylda Baker

Johnny Lockwood

Irving & Girdwood

El Granadas & P

Jack Tracy

FISHERY PARK

Empire (M) 1

5 Smith Bros

S. Harrison

Myrons

5 J's & June

Nip & Brow

Nubie

GLASGOW

Empire (M) 1

Laurel & Hardy

3 Jills

Alan Rowe

Ursula & Gus

CHICAGO

Chicago (P) 5

Tony Bennett

Donny

Evan

H & W Bell

Bway-Capitol (P) 5

Dinah Wash. Show

Cootie Williams

Eddie Vinson

2 Zany

Howell & Redcliff

Peg Leg Bates

MIAMI (P) 3

Obay (P) 3

Mickey Rooney

Show

Danny Morton

Hovee

Sid Kroff

J & M Linder

BRITAIN

Aston

Hippodrome (I) 1

Prince Zahoor

Re Stein

Noon Bros

Joie Grieve

Larry Marsh & A

Billy Gay

Moulin Rouge Giris

Palace, N. Y.

Six Antonets, Duval & Co. (2), Bruce Howard, Florrie LeVere & Lou Handman, Three Arnauts, Roberto & Alicia, Harry Savoy, LaFlotte Duo, Jo Lombardi Orch.; "Hell's Half Acre" (Rep), reviewed in VARIETY, Feb. 10, '54.

Palace layout this week is sub-standard, with the more familiar turns falling to compensate for some dull spots on the bill. There are a couple of turns that are bad, which is unusual for the Palace, and which pulls down the rest of the bill.

Opening is good enough, with the Six Antonets starting it off swiftly. They're reviewed under New Acts, along with the closers, the LaFlotte Duo. Duval & Co., in the deuce, is a mildly pleasant magic act, with Duval turning in some offbeat tricks, aided by an unbillied femme. He makes a cocktail shaker disappear inside a paper cone, brings forth smoke from nowhere and accompanies it all by pleasant chit-chat.

Bruce Howard, in the trey, is one of the weak spots, starting off well enough with an oldish, oft-done impress of Rudolph Halley and Frank Costello, but going down in material and delivery with his "Dragnet" lampoon. He's on over long, but his key necessity is some fresh material.

An oldie, Florrie LeVere and songwriter-hubby Lou Handman, are back with their "then-I-wrote" turn, with Handman at the piano and Miss LeVere upstage at the mike. Quick run through of such items as "Puddin' Head Joints," "Are You Lonesome Tonight," "Blue," "Bobby Rags," "Is My Baby Blue Tonight," "Congratulate Me" and a half-dozen others provide a nice touch of nostalgia as delivered singly and in duet, but rendition of one Handman's recent songs, "As Long as the World Goes Round I'm Gonna Love You," is out of place and doesn't show either of them up too well. Miss LeVere packs a lot of punch still, and Handman's pianistic and vocal accompaniment render some oldtime zing.

Three Arnauts score with the two men wailing the girl's whistles. It's always well received bit of part, and the Palace is no exception. Acrobatics with the violins provide a suitable warmup, but the old two-on-the-chair bit could be dispensed with. Roberto & Alicia provide some attractive flamenco work. They're a graceful pair who know their business, and while there's more than a trace of plain American ballrooming in their work, it comes out refreshingly clean. Add a plaudit for some simple but effective costuming.

Harry Savoy, in next-to-closing, draws a string of yocks with his stumbling comic delivery. He's a little blue at times, but never offensively so. Routine comprises mostly quickies, but the sometimes stuttering, sometimes incongruous delivery makes them shine. A solid comic routine all the way. Jo Lombardi house orch turns in its customary faultless backing job. Chan.

Casino, Toronto

Toronto, Feb. 26. Vaughn Monroe, Jack de Leon, Alexander & Santos, Virginians (2), Connie Shearer, Archie Stone's House Orch.; "Let's Do It Again" (Col).

On his first theatre date in Canada as a single, Vaughn Monroe was packing them in on the opener for his four-day stay and drawing not only the more vocal jangle set but the adult customers who know his bandish rep. Tall, handsome and well-tailored, Monroe is getting the full audience treatment here, complete with down-front swooners and stage-alley lineups for autographs.

Suave in stage presence, Monroe simply stands up and nonchalantly sings in his poised take-it-or-leave-it style, with the patrons avidly taking it and more than satisfied, when caught. Topliner opens with "Riders in the Sky," with a neat assist from Ernie Johnson, his accompanist-arranger, at the pit piano, in for duet-echo effects on this number only but lusty in support in his musical direction of the house orch throughout. Monroe is over consistently in a half-dozen other tunes, all in that relaxed styling that saw the baritone on for 25 minutes at the opener to a terrific response.

Whole surrounding bill is of fine calibre and better than this house has seen in several weeks. Jack de Leon, as emcee, is his ingratiating self on introductory patter to the various acts. In his own spot as imitator of screen stars, he tops Danish man and woman juggling team, strangely tagged The Virginians, are over, hefty on their work

with the tennis balls; hats, clubs and cigar boxes—all to slow time—and a neat finish in which the pair leap-frog each other for clever chuck catches with no break in rhythm; and no misses when caught.

Alexander & Santos, French act, also scores with their ballet-adagio burlesque, complete with plenty of knockabout, although not offsetting the cleverness of their on-toes work before periodically going into mayhem. Pair work in evening clothes and toppers, with the girl partner a blond looker, and both over big on technique and timing. Ditto goes for Connie Shearer, petit brunet, for her easygoing acrobatics and contortions on the tables.

Whole proceedings add up to a neat stage package, with Monroe the marquee lure and running the bill overtime, when caught, but this to customer ovation and begoff. This type of variety wrapup, unusual here in recent weeks, is the sort of hype that vaudeville needs—and can fill on expert booking. McStay.

Apollo, N. Y.

Sherman Crothers, Tiny Bradshaw, Band (12), Billy & Eleanor Byrd, Chuck Willis, George Williams, Tiny Kennedy, Los Gatos (3); "Tall Target" (M-G).

Session at the Harlem hotspot kicks off weakly, gets better act after act, and works to a strong close. Headlining the card are Sherman (Scatman) Crothers and Tiny Bradshaw's band.

Crothers, who has netted a following through his stint on the Donald O'Connor tv'er and his recent appearance along Las Vegas' bistro row, makes his first stand in New York. His vocal material is delivered with fine polish. His bop stylings are definitely his own, and when he does "Ghost Riders" in the closing bit, he brings down the house. Other exceptional items are his clever parodies on the big-name vocalists and his turn at the drums. Tiny Bradshaw is also in top form. His 12-piece combo includes some excellent musicians, with sax player Sylvester Austin taking the lead. After a few hotlicks, comic George Williams calls on the band-leader to play his straight man. The brace works several long takes for big punch endings. Chuck Willis, the band singer, pipes with a brassy tenor lacking in individuality and control.

Billy and Eleanor Byrd open show and Tiny Kennedy and Los Gatos precede Crothers at tailend of the bill. Both are under New Acts.

Olympia, Miami

Miami Beach, Feb. 26. Eddy Arnold, Davis Sisters, Deacon Andy Griffith, Johnny Maddox, Dr. Lew Childre, Roy Wiggins, Hank Garland, Bobby Moore, Louie Innis, Les Rhode House Orch. "The Royal African Rifles" (AA).

Switch from the norm finds a hillbilly theme in the package headed up by Eddy Arnold with boxoffice prospects bright, there being a considerable segment of greater Miami residents who go for the cornball gimmick.

Arnold is a more personable songster of the genre, holding them all the way with his catalog. Features his platter hits, with "Cattle Call" the biggest item.

Only stray from the folk and barn idea is Johnny Maddux. Pianistic earn him solid reaction with recording faves, "Piano Roll Blues" and "Twelfth Street Rag," highlighted by his nimble-fingerings. Showmanly presentation is added to the impact.

Dr. Lew Childre tees off matters with set of southern ditties and patter warm them up; the Davis Sisters sit well with "Rock-A-Bye Blues" and "Sorrow and Pain" in the standard country-gal stylings.

Comedy act is inserted by Deacon Andy Griffith with a mountain version of "Romeo and Juliet." Garner him laughs and in spots, yocks. Instrumental work of the "Plow Boys" Louie Innis and Bobby Moore aids in building the hillbilly atmosphere. Package overall, earns warmest reception this house has seen in weeks.

Les Rhode and orch background the show in apt manner. Lary.

Baker Hotel's Name Pitch

Dallas, March 2. Baker Hotel, on a male name pitch, has dated Johnnie Ray for a March 19-27 Mural Room stand. Danny Kaye is set for April 23-May 1.

Julius LaRosa, tapped for May 21-29, will have Friday and Saturday showings in the Terrace Room, fun's new 750-capacity roof spot, with weeknights in the 375-seat Mural Room.

L'Alhambra, Paris

Paris, March 2. Edith Piaf, Three Milsons, Breatos (2), Joannys (3), Bassis (3), Shaller Bros. (2), Eddie De Latte Orch. (14), Albane, Merino Costa, Lou Marcel, Jean Simons, Raymond Wraskoff Orch. (30); \$1.50 top.

Pierre Andrieu is in step with show biz tendencies here in turning the kingsize Alhambra film-house into a music hall for the next few weeks to mark the return of Edith Piaf to the Paris scene. House goes back to films and parttime stage shows after this stint, but Andrieu envisages turning this into a permanent music hall, like the recent Olympia change, for next season with such U. S. stars as the Lionel Hampton, Xavier Cugat and Harry James orchs, Yma Sumac and others.

Miss Piaf will keep this house packed for the next few weeks, as evidenced by the crowds that filled this 2,400-seater the first few days. Practically all has been said about the Piaf voice, stance, dramatic and dynamic throating. After a year's absence she seems, much the same, except for a tendency to hold down in the first part of her stint, which makes it a little slow before she gets into the more dramatic, moving segments of her book. Her "Bravo" number, about the clown who goes mad with grief, is still a stinging showmanlike affair and she ends her 40-minute turn to intense mitting.

Five fine acts precede Miss Piaf in first half of show. Three Milsons do a Gerald McBoing-Boing number as they twist radio dials and supply all noises for a sock offbeat entry. The Breatos (2) do a neat U. S. tumbling and acrobatic stint with the two men contortioning and adding fine tumbling to their knockabout act. The Joannys and The Bassis, each composed of three, are a nifty offbeat shadow-working act and foot-juggling routine, respectively. Shaller Bros. (2) fill out this part of the show with an excellent trampoline act in clever tumbling; verve and comic emphasis to their fine coordination and flip-flops in the net.

Andrieu did not employ hep judgment in putting his star on in the first-half slot, and last half is all in the hands of the Eddie De Latte orch (14), which Andrieu found in Germany. Orch is a novelty-type affair fitting in a parttime show in its comic shenanigans. Music is fair in standards and pop and the comedy is oldhat vaude stuff with good vocal balance in well-stacked chauntosse Albane and Mexican singer Merino Costa. This is a letdown after first half of show. However, Andrieu has a neat music hall show here and it should cash in on the renewed interest here among the younger set, with the oldsters in on a nostalgic kick. Mosk.

Brazil Fest

Continued from page 2

Haver, Barbara Rush, Janet Gaynor, Edward G. Robinson, Frank MacMurray, Robert Cummings and Walter Pidgeon. Group was chaperoned by the MPEA's Robert Corkery.

The group ran into trouble with the Brazilian press which at one point refused to do any interviews with any of them. However, the misunderstandings were quickly cleared up and resulted in favorable press coverage.

Von Stroheim's "Greedy," dated 1923, was shown and director, now a European resident, spoke of the incomprehension his work has encountered in the U. S. He also maintained that Hollywood pix right now are inferior to European productions and that the only reason they are on the world's screens is because of economic pressure.

Enter: the Errol Flynn.

Only last-minute change in the American roster was the absence of director Billy Wilder, but to offset this Errol Flynn and Patricia Wymore arrived one morning at 6 o'clock from Rome. They withdrew to their rooms for a much needed rest after a hearty breakfast of champagne and salmon. Only person on hand to greet them was millionaire Jorge Guinle, member of the Executive Committee of the festival and one of its originators, back in 1951.

Carefully planned strategy made it possible for the U. S. caravan to escape a wild mob at the airport, be whisked through customs and

immigration and arrive at the Jaraguá Hotel at around 10:30 p.m., little more than an hour after landing. No events had been set for that night, but a busy schedule would keep them on the hop from next day onward.

Events began Saturday, 12:30, with a luncheon offered by the Governor to all delegations in a new pavilion of Sao Paulo's airport. This was immediately followed by a ride around the Pacaembu stadium where a soccer game was taking place; a race and cocktail at Sao Paulo's plush Jockey Club, and a formal dinner at the house of Mr. and Mrs. Luiz Campello, w.k. Paulista family. This last was only for the American delegation. Guests really got the complete works with champagne, candle-light, a professional samba-dancing group and orchestra. One of the most enthusiastic sambadancers was Edward G. Robinson who was kicking his heels with considerable gusto.

Schedule

Only official event on Sunday (20), was a cocktail party offered by Spain to the other delegations. Before that, the Americans made their first appearance at the Martoco Theatre to see "Roman Holiday." In the evening, delegation headed by Mr. and Mrs. Johnston, attended a Brazilian film, "Chamas no Cafezal" (Flames in the Coffee Field), which proved an almost amateurish effort with below average acting, even by local standards, and a corny and awkward script. The whole group left before the beginning of the second feature, Germany's "Heimweh nach Dir" (Longing for You), also a strangely disappointing offering.

Monday, (22) saw the best organized social event: a cocktail for the U. S. delegation at Jorge and Marjorie Prado's, one of Sao Paulo's first families. Their park-surrounded palace, complete with spotlights, looked like a major Hollywood opening night and is one of the few residences extant where about 500 people can circulate freely with a glass of champagne without spilling it.

At 10 o'clock that night Brazil got its first glimpse of CinemaScope as "The Robe" unfolded thunderingly before 2,500 gowned and tuxedoed guests in the Republica theatre. Unfortunately, the effect of "Robe" was somewhat diluted by the presentation of a 35-minute short on CinemaScope, obviously meant for exhibitors and distributors, so that the show became over-long causing some walkouts and eystrians. Public reaction, while certainly not enthusiastic, was friendly in a different manner, but there were still many who voiced disappointment. Apparently they expected 3-D.

Crusade Lags

Continued from page 2

complete backing of Actors Equity. AFTRA, AGMA, AFM local 802, IBEW, the Screen Actors Guild and the other unions. New York campaign reached its height last week when Helen Hayes changed the name of area from Times Square to Freedom Square.

Those performers who appeared or who were skedded to appear before today (Wed.) exceeded no more than 25 persons. Idea originally was apparently to have several stars a day but, with current dearth, four or five are scattered throughout day along with performances by choral groups, etc.

The Crusade is seeking a little less than 10% of the national fund drive figure of \$140,000,000 ("a dollar a person") in New York to keep RFE going. \$12,000,000 was amount cited by one party as the Gotham gross. Booth and tower opposite the Paramount theatre are being manned by American Theatre Wingers until close on March 8.

Among performers listed as attendees are: John Cameron Swayze, Miss Hayes, Phil Silvers, Ben Grauer, Harry Hirschfeld, Senator Ford, Dagmar, Rosalind Russell, Una Merkel, Gig Young, Art Carney, Jackie Robinson, Betsy von Furstenburg, Lloyd Nolan, Bud Collyer, Quentin Reynolds, Fran Warren, Judy Holliday, Bill Stern, Burgess Meredith, Steve Allen, Mel Allen, Claude Rains, Bill Hayes.

Several other stars, who cut disks plugging the Crusade for national consumption via radio and diversified city campaigns are having their words belloyed across the midtown spot.

Now Acts

Continued from page 62

tailed spinster type. He brings this down into auditorium and has her talk to the outfronters about her search for a husband, pinpointing certain male stubholders. Deuce gives the customers a closeup act and the lack of lip or throat movement.

Useful bet for U. S. vaude dates and for niteries. Gord.

LEE LAWRENCE

Songs 25 Mins.

Empire, Glasgow

Pleasing singer, already w.k. via waxings and radio work, offers well-chosen act which has no twists or gimmicks, and impresses with its simplicity of format. Sincerity is evident throughout, though singer labors the point by too-frequent use of the word "sincerely."

Toddler vocal talent shows itself in repertoire of current pops, mainly with accent on the serious brand. He moves from signature tune, "The World Is Mine Tonight," into "Because," then "Ricochet Romance," "From Rags to Riches," "If You Love Me" and "Crying in the Chapel." Novel touch is medley of tunes with philosophical slant introduced by gabbing about remembering a father's philosophical advice, and including "Makin' the Best of Each Day." Len Goodwin handles the ivory.

Strong act for vaude dates, and for further exploitation in the diskery market. Gord.

THE WONDERTONES (6)

Instrumental 9 Mins.

Empire, Glasgow

There's a romantic European-looking flavor about this all-male quintet of violinists plus a pianist, who score strongly in pleasing, well-remembered melodies.

With pianist in the background, the five fiddlers hold center of stage, decked in dark-red cloaks and bluish breeches. Showmanship is topdrawer in groupings and movements, and musicianship also reaches a good level. Tunes in repertoire range from the "Warsaw Concerto" to the "Moulin Rouge" song, and have pleasing if at times saporific effect on the customers. Act is polished contrast to normal run of loud, brassy musical items found on the U. K. vaude circuit, and is well-suited to niter bookings in most locations. Gord.

REY & RONJY

Dance 7 Mins.

Empire, Glasgow

Two lively gals have worked out an away-from-the-rut dancing act which holds interest as vaude openers. "Rags to Riches" routine is sound, distaffers being decked out as tramps in torn suit and old progressively gayer and more ornate garments out of an old garbage bin. Gals also score in back somersaults and springs, and one impresses with slinky dance while garbed in oily green.

Worthwhile booking as opening dance spot in vaudeuries. Gord.

JOHNNY & SUMA LAMONTE

Juggling 8 Mins.

Empire, Glasgow

Neat juggling duo, boy and girl, are an attractive booking for most vaude circuits and for niteries.

He juggles with ball on stick while hand-propped on two upright steel poles. They indulge in to-and-fro juggling, distaffer being especially easy on the eye with shapely figure, and breaking up the balancing with her own tap dance. Solid club juggling winds act, which exits to energetic palming. Gord.

Ex-FBI Agent

Continued from page 2

Fox The latter hired a producer (whom Parker refused to name) who was a member of several Communist fronts to make the film, Parker continued.

Said producer rejected the script because it cast Chiang Kai-Shek in too favorable a light and Siberia was used as a locale, according to Parker.

He added that Lay faced the choice of rewriting the script to conform to a suggestion that a fictitious country be used or buying the story from the studio for \$25,000 and trying to get it produced elsewhere.

Lay, according to Parker, decided there were too many difficulties and dropped the project.

Theatre Tours Seen Big Biz for N.Y.;

\$1,600,000 Potential Intake Looms

By NORMAN S. NADEL
(Theatre ed., Columbus Citizen)

Columbus, March 2. When the Columbus Citizen announced its first New York Theatre Party, just two years ago, that newspaper had given little thought, if any, to the effect of such a public service on the Broadway stage. We were concerned with rendering a service which readers of the theatre pages had indicated they wanted. Success of the three theatre parties since then, and the scramble for reservations for the coming junket, week of March 21, indicate that the service is meeting the need.

In New York during January of '52 to buy tickets for the trip in March of that year, I talked with theatre pressagents about the project's chances of success. They talked more about what it could do for Broadway business. They envisioned such theatre parties coming from every city and hamlet east of the Mississippi, with an unprecedented boom in ticket sales.

So far, at least, the idea of escorting a group of local citizens to New York for a week of theatre-going has remained our baby, though anyone else is welcome to it. There has been considerable curiosity about it, however, and other newspapers in other distant cities might adopt the idea before long.

For our part, we have become convinced that theatre parties could spread and, in time, might make a significant difference in the finances of a number of Broadway productions.

This is the Citizen's operation: Twice each year (March and Oct.—Continued on page 68)

Pitt Operetta Season

Set Despite '53 Loss; Prep Imposing Sked

Pittsburgh, March 2. Despite a deficit of around \$130,000 last year, Pittsburgh will have another season of outdoor musicals this summer at the Pitt Stadium. Civic Light Opera Assn. announced over the weekend its plans for a series of eight shows, and possibly nine, with around \$125,000 anticipated from patrons and contributors, in addition to boxoffice receipts.

Board of directors signed William Wymetal again as managing director, and he left immediately for New York to line up some stars. Wymetal said he could not set up a schedule of attractions until he learned definitely what people are available.

It's practically certain, however, that Lisa Kirk will come back to her hometown in the Ethel Merman role in "Panama Hattie," and that other prospects are Gordon MacRae for either "The Student Prince" or "Blossom Time," and Nelson Eddy and Jeannette MacDonald, although not together, in a brace of operettas.

Another possibility, which Wymetal has been quietly working on for sometime, is Jose Ferrer in the musical adaptation of "Cyrano De Bergerac" with Rosemary Clooney (Mrs. Ferrer) as her husband's co-star.

There will be changes in the CLO staff this year, but Wymetal won't be ready to announce them for a few weeks yet. It's believed that decision of the board to continue was principally based on state approval of a big downtown amphitheatre and auditorium which would give CLO its own base of operations, with a seating capacity of around 9,000 and a house with a movable roof in case of bad weather.

Melton Sings With Evans For NCAC Management

James Melton, who's been with Columbia Artists Mgt. for the last 15 years or more, has signed an exclusive contract with Lawrence Evans, and moves over to the rival National Concert & Artists Corp., where Evans is now berthed.

Evans was a top exec at Columbia for years, until he left two years ago, and managed Melton then. He will handle Melton for concerts and tv.

Christie 'Witness' Set

For B'way Next Fall

London, Feb. 23.

"Witness for the Prosecution," Agatha Christie hit play at the Winter Garden Theatre here, is to be staged on Broadway in the fall. Peter Saunders, who presents the thriller in London, is to co-present with Gilbert Miller. Saunders expects to go to New York in the summer to make final arrangements.

Meantime he is readying his latest play, "The Manor of Northstead," a sequel to "The Children Hundreds" (presented in New York as "Yes, My Lord"), with A. E. Matthews and Marie Lohr co-starred. Play opens a six weeks' provincial tour at Nottingham March 18.

Barn, Nag Tien Raises Cleve. Ire

Cleveland, March 2.

Strawhat theatres and racehorses don't jell, in the opinion of a Cleveland suburb's mayor, who threatens to throw the red light at a proposed 1,500-seat tuneshow tent theatre which its sponsors want to erect next to the Thistle-down Racetrack.

Project, tagged the Cleveland Music Carnival, is being organized by John J. Price, local tv-radio actor, writer and producer. A reputed \$100,000 has been raised by his socially prominent backers, headed by Robert H. Bishop 3d, for a 15-week season of musicals running from June 8 through Sept. 18.

Track theatre under canvas drew a loud blast from William J. Racek, mayor of Warrensville Heights, who didn't think much of the idea. First of all, he claimed it sounded more like a hurdy-gurdy circus than a legit theatrical project. Also claimed it would cause more traffic-jamming problems during the racing season when roads take beating from the gee-gee followers.

Despite Racek's opposition, Price, production manager of Music Carnival, is recruiting all his wealthy backers to help him fight for a special zoning permit when his request comes up in a council hearing March 23.

Staff organized by him will include William H. Boehm, pop operetta-radio singer, as stage manager, and Tilda Morse, of the Metropolitan Opera, as choreographer. All-Equity casts with guest stars are planned for shows, each running six nights. Theatre will be patterned after the Cape Cod Melody Tent at Hyannis, Mass., and St. John Terrell's Music Circus at Lambertville, N.J., according to Price, who has been studying their production techniques.

CANADA RADIO IN TRIBUTE TO O'NEILL

Montreal, March 2.

With Rupert Caplan, directing, the Canadian Broadcasting Corp., through its Montreal outlet, CBM, will pay tribute to Eugene O'Neill with a 2½-hour program next Wednesday (10). The offering will present extracts from eight O'Neill plays from "Bound East for Cardiff" to "Iceman Cometh."

Caplan has a personal interest in this particular show as he worked with O'Neill during the formative period of the Provincetown Theatre group in New York. The plays have been adapted by Mac Shoub with music arranged by Neil Chotem. Brooks Atkinson, N. Y. Times drama critic, will be narrator during the broadcast.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

King of Hearts (C)—Elaine Perry, prod.; Walter Kerr, dir.; Donald Cook, Jackie Cooper, stars.

Magie and Loss (D)—Alex Cohen, Ralph Alsang, prods.; Michael Gordon, dir.; Uta Hagen, star.

For A Rich Actress

Lots of girls have turned up noses, Honey hair and lips of roses; Hundreds also have your torso, Just as good or maybe more so.

All in all, you're just a sample Of the goods that's always ample. Why, then, do the wolves pursue you— Always will forever woo you?

That's a cinch, my average lassie, Taint the stacking of your chassis;

Figure's good—but let's be frank— You've got better in the bank.

Tom Weatherly.

Spanish Ballet Co. Sets 1st U.S. Tour

Ballets Espagnols, major European dance company headed by Teresa and Luisillo, its founders, will make its first American tour next season, in an 18-week cross-country trek. Spanish troupe, managed in Europe by Jules Borkon, will be presented in the U. S. by Michaux Moody, Richmond concert manager who normally books attractions throughout the south. Bookings will be handled by David Libidins, N. Y. indie concert manager, who booked the Ballet Russe de Monte Carlo for many years.

Troupe, formed four years ago in Paris, has toured all over Europe since, to universally good notices. At present, the group is in Switzerland. In May it will leave for its first South American visit, on a three-month tour. Troupe will probably open in N. Y. Oct. 15 for a two weeks' starter. Company of 36 will include 16 dancers, two singers, one guitarist and conductor, and an orch to be recruited here. It will offer two programs, with 15 numbers in each evening's program.

'Ruy Blas' Scores With Paris Stage Revival; 'Gigi' Shapes As Hit

Paris, March 2.

Theatre National Populaire revival of "Ruy Blas," romantic drama in two acts (six scenes) by Victor Hugo, which opened at Palais De Chailot, Feb. 27, is one of the top legit spectacles in town.

Hugo's thundering romanticism sweeps all the plays asides, coincidences and flamboyant excesses into beautiful and moving theatre, with splendid staging, top thesping and pacing. This adequately states the case for the Populaire, which at a \$1.25 top can give such excellent theatre and spectacle. In for a long run in the rep of this company, this show will undoubtedly settle the recent budgetary difficulties this state-subsidized house has run into. With the draw of the top film star here, Gerard Philippe, supported by Gaby Sylvia, this will fill the immense Palais De Chailot whenever given. Jean Vilar directed.

Alexandra Roube-Jansky presented "Gigi," a comedy in two acts (six scenes) by Colette and Anita Loos, adapted from the novel by Colette, at Theatre Des Arts Sunday (28). Staged by Jean Meyer, show stars: Marguerite Pierry, Alice Cocca; features Evelyn Ker, Jacques Dacqune, Leo Peltier and Madeleine Rousset.

This nostalgic period piece started life as a short novel of Colette in 1942, made the film transformation in 1950 and Daniele Delorme into a star, was adapted by Anita Loos for Broadway and made a star of Audrey Hepburn, and now makes its logical way back to the stage here in a bonbon-like production and dressing which also keys off a snugly decorated new theatre under the aegis of Mme. Roube-Jansky. Fine critic welcome, excellent thesping and cozy aspects of the play insure this a long run here, with Evelyn Ker another young actress to benefit from the name role.

German pianist Wilhelm Backhaus, now 70, will return to the U.S. after an absence of 28 years, to present a recital at Carnegie Hall, N.Y., March 30. This will be his only appearance in the United States.

Inside Stuff—Legit

Fred Burleigh's luck, which has held for almost 20 years, ran out on him last week. Director of Pittsburgh Playhouse in all that time has never had understudies for any of the leading roles in his shows, figuring a regular cast itself is hard enough to recruit in a community theatre without looking for standbys, too, and has never had to call off a performance because of illness or other reasons. He came a cropper, however, on "Take a Giant Step." When Mae Glover, in the part of "Grams," was rushed to the hospital for an emergency appendectomy, two performances of the Louis Peterson play had to be cancelled until Playhouse management came up with a replacement. They had to go to New York for an actress; she was Phyllis Walker, who had understudied "Grams" in the Broadway production. Miss Walker arrived in Pittsburgh in the afternoon, had one run-through and gave a letter-perfect performance in the evening. She's staying with "Step" until the four-week run closes Saturday night (6).

As a logical outgrowth of its new legit ties and Broadway leanings, the Metropolitan Opera this season, for the first time, has been listing a couple of its productions in the ABC alphabetical legit show ads in the N.Y. Times and Herald Tribune. First was some weeks ago with "Fledermaus." Last week, the Met ran two insertions on its new production of "Barber of Seville." What made last week's two insertions doubly unusual was the fact that the Met, in listing brief quotes from three critics at the top ad, used one pan. Quotes read: "1954 hit!"—World-Tel. & Sun; "found it depressing!"—Thomson (Tribune); "most brilliant, artistic and amusing performance!"—Downes (Times). The Met says the ad elicited much comment, including some from Broadwayites.

British showman Jack Hylton writes in The London Daily Mirror, Feb. 23, on "Why I Want to Be An M. P." that "I was brought up in a political atmosphere; took my first music lessons in one of Blatchford's Clarion Clubs, listened while great stars like Marie Lloyd sat round a table in my father's pub (in Bolton, Lancashire) making plans to bring trade unionism into the variety performers' profession and so improve working conditions. . . I don't want to become a Member of Parliament for the money—which is small—nor even the honor, which is great. I don't in fact, want to become just an 'M. P.' I want to become a Labour M. P. who sits for Bolton." Hylton, bandleader turned impresario, is now 61.

Backers of the Modern American Theatre production of "Bullfight," currently at the Theatre de Lys in New York's Greenwich Village, include Kim Swados, show's set and lighting designer, \$400; playwright George Axelrod, \$500; Leslie Stevens, author of the play, \$500; his father, Vice-Admiral Leslie C. Stevens, \$500; Richard C. Killin, member of MAT, \$1,000; Gayle Stine, MAT general manager, \$1,575. Production is capitalized at \$8,500, with no provision for overalls.

College Shows

The Tempest

(Yale Dramatic Assn.)

New Haven, March 2.

What is probably the most novel presentation of "The Tempest" to be handled across footlights is the Yale Dramatic Assn.'s contribution to the five-week Shakespeare Festival now in progress at that university.

Original in conception, and interesting in execution, this version of the Bard's comedy flicks a page from the possible future by establishing its mode of transportation as space ships, rather than sea-going ones, and its locale as another planet, rather than our own terra firma.

With a basic set representing a sort of control room in his house, plays gets underway with Prospero, through a series of jamming tactics, forcing the space ship with Antonio, Sebastian, et al., on board to fly off its course and land on Prospero's planet. From there on, any resemblance between this and the original Elizabethan production is strictly coincidental.

Much imagination has gone into the staging and designing of this work. Characters studded with walkie-talkie outfits; scenes shifting to various parts of a remote planet via video fading in and out, and marked emphasis on things as they may be in the future, coupled with the underlying story line as it applies to today, all add up to a highly unorthodox presentation of a hitherto more or less standardized product.

There's some excellent acting injected into this austere production, particularly good being Robert Hock's interpretation of Caliban. Also registering are John Dreiske, as Ariel; Percy Douglas, as Trinculo, and John Own, as Stephano. Original music and choreography provide fitting complement to the overall novelty of this opus.

Credits include direction by Leo Lavander; sets and costumes, Don Tirrell; music, Samuel Pottier; lighting, Robert Leach, and choreography, Donna Snook. Bone.

Love Amiss

Montreal, Feb. 18.

McGill U.'s Red & White production of "Love Amiss" (the second of a series of two acts) features Corinne Coppick, Irwin Brown, Harvey Berger, Directed by John Pratt. Produced by Bernard Rabin. Sets and lights, by Bernard Rabin. Costumes, Wendy Whalley; choreography, Brian MacDonald; musical director, Howard Bacal. At Moyse Hall, Montreal; \$1.60 top.

The '54 Red & White revue, "Love Amiss," offered by McGill U. undergrads with assist from a few grads, is a decided improvement over the past three years and should be ranked with the best in the 26 years these shows have been presented. Under the astute direction of

John Pratt, "Love Amiss" has an enthusiasm and pacing which more than makes up for the lack of story, and some overlong production numbers. Basing the current revue on the theme of a group from the United Nations on a tour of inspection in London, Paris, Moscow and back in the U.S., Richard Purser, who scripted the musicomedies, manages to work in some fairly amusing sequences in all countries.

The revue this year has almost gone overboard on satire, with the Moscow session getting most of the barbs. Little restraint has been put on the writers on any political phase of the country impaled, and the resulting obviousness dulls impact in most cases. Music and lyrics for the most part are a cut above average, with kudos going to Roy Wolvin, Ken Rosenberg and musical director Howard Bacal.

A trim line of hoofers under direction of Brian MacDonald does well at all times, looking particularly effective in the big finale, "Great American Dream." Other than the occasional localism, which is inevitable in this type show, "Love Amiss" has stayed in a more worldly vein to the credit of all concerned. Revue had to be extended for additional performances because of capacity biz during original run. Newt.

A POLICEMAN'S LOT IS NOT A COMMON ONE

Minneapolis, March 2.

Leading role in the U. of Minnesota Theatre's production of Eugene O'Neill's "Marco Millions," opening March 7, will be played by a policeman who has walked a beat here the past five years.

He's 27-year-old Wayne Hartley, who became a U. of Minnesota student while continuing on the police force. He also has gone in for dramatics and won out for the ensuing play's lead.

Hartley properly is studying law and he has been able to rearrange his police duties (by working on days off) and classroom activities and studies so that he could be present for rehearsals, and be on hand for all of the performances during the two-week run.

Licensing Irish Mgrs.

Dublin, Feb. 23.

Bill to be brought up in Dail (congress) here will call for registration and licensing of all theatrical managers operating in this country. Proposed legislation has been sparked by Irish Actors Equity and backed by several leading managers.

Equity Nixes Barn Managers' Beef; ATPAM Maps Strawhat Organizing

Actors Equity does not contemplate revamping its new summer stock rules, according to a letter sent out last Thursday (25) to 17 strawhat managers. Letter was an answer to a petition sent to Equity Feb. 16, in which 17 barn operators listed 10 objections to the raising of jobbing minimums and the revision of the rule calling for a five-day rehearsal period and the limitation of the number of actors allowed to tour in one package on jobbing contracts.

The petition demanded that the Equity Council "meet with a committee of stock managers to renegotiate the rules in dispute" or "meet publicly with a committee of stock managers to debate before members of Equity and the press, to defend their reasoning in promulgating these rules, and to attempt to disprove the managers' contentions of disadvantages and hardships that will befall the rank and file membership of Equity and the entire summer stock industry."

Equity held off on answering the petition, due to the lack of a sufficient number of council members on hand to give the beef thorough evaluation when first presented. Petition, therefore, was turned over to Equity's stock committee for its opinion. After going over the document, the stock committee reported it didn't think revisions were necessary. The council, in turn, decided to adhere to the stock committee's decision.

New jobbing minimum, incidentally, has been raised to \$75, with rehearsal pay also going up to \$40. The resident minimum, however, remains at \$55. The jobbing contract is still binding for a one-week period and can only be extended on a weekly basis by mutual agreement by the actor and manager. The resident contract, which is the minimum stock contract, is on a fortnight's basis.

The Assn. of Theatrical Press Agents & Managers is making its first concrete effort to garner summer theatre employment for its members. Union is currently working on a formula to cover the strawhat field in which its demands would vary according to the gross potential of a theatre. Previously ATPAM had approached the barn circuit problem on a hit-or-miss basis, with no definite rules governing the situation.

Whether the union will be able to enforce any newly-devised policy is problematical, since the barn operators have, in the past, shown resistance to any possibility of ATPAM gaining a foothold on barn operations. However, union feels it's in a much better bargaining position now than in previous years.

Dallas Theatre '54 Heads For Best Season to Date; 'Heel' \$12,400 in 3 Wks.

Dallas, March 2. Margo Jones' Theatre '54, midway of an extended 30-week season, seems headed for its best of eight seasons of arena legit fare. With opening four new plays on the plus side, local legit org racked up an all-season bog, with Samson, Raphaelson's "The Heel" when the fifth new script of the '53-'54 season netted \$12,400 for 24 performances in its three-week run.

SRO showings drew 4,757 payees, over capacity for the 198-seat arena. Only Tennessee Williams' "Summer and Smoke," which premiered here in a two-week run at Theatre '47, has been a sellout. "Heel" may show further on Broadway and as film fare. Reese Halsey, literary head of William Morris Agency, o.o.d. the local production with idea of future pic edition. Miss Jones may direct a N.Y. stage production this fall.

Sixth and current new script is "A Rhapsody at Home," by Milton Robertson, script director of WNEW, N.Y. radio station.

Shuffle in remaining sked puts a new musical comedy, "Etratio," by Ira Wallach, David Baker and Sheldon Harnick, in Theatre '54 for a March 8-27 run. Musical replaces William Guthrie's "The Embarcation for the Happy Isles," postponed for further rewriting by the author. Also, Manning Gurian's original, "Way of a Woman," has been omitted for the same reason and Miss Jones is reading scripts for the March 29-April 17 replacement.

British 'Caine' Mapped; European Tour Seen

With three U.S. companies of "Caine Mutiny Court Martial" now blueprinted, producer Paul Gregory is considering a London edition of the Herman Wouk dramatization for next fall. He'll leave for England in May to make the necessary arrangements. Possible that the show may be sent to France and Italy after its West End run and provincial tour.

Only other Gregory production done abroad was "Don Juan in Hell," starring Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead. It toured the British provinces several years ago.

10 Shows Mapped On 1st S. Cal. Tent

Hollywood, March 2. Ten musicals are planned by Ben Kamsler as the initial season lineup for his Tent Theatre, which opens May 24 on the grounds of the Town and Country Village, in the geographical heart of Los Angeles. It will be the first tent musical theatre in Southern California, although Lewis & Young have been operating one in Sacramento for two years.

Kamsler has been associated with Leighton Brill for the last two years in the operation of Melody Fair, the Toronto musical tent outfit. His setup here will be patterned after the Toronto operation, although it will have a longer season. Kamsler plans to produce 10 shows during his 20-week season.

Tent Theatre here will seat 1,900. There will be free parking facilities for 1,000 cars, and the theatre is located near the city's famed Restaurant Row. Tickets will be scaled from \$1.80 to \$3.60.

Kamsler plans a permanent musical director, choreographer, stage manager and public relations director in addition to other personnel, with permanent employees to number around 70.

ROCHESTER ARENA GETS COWARD'S U. S. PREEM

Rochester, N. Y., March 2. The Arena Theatre this week completed huddles with Noel Coward's New York representatives and will present the American preem of the Britisher's recent London success, "Relative Values." Comedy will open at the local theatre-in-the-round March 23 and run for two weeks. John Sedwick will direct the show, which concerns the attempts of a stuffy young man to marry an American film actress against his mother's opposition.

Preceding this, producers Omar K. Lerman and Dorothy Chermuck will present their fourth annual Shakespearean show, "Othello," in modern dress for two weeks, beginning March 9.

Stage Service Formed For Community Groups

An organization designed to service community and industrial groups with stage productions has been formed in New York under the tag of Theatrical, Inc. Outfit will organize complete packages, supplying scripts, musical scores, costumes, lights, publicity and either professional or local casts. In addition, org will handle the staging and production of the presentations. An advisory service on promotion and other production aspects will also be offered by Theatrical.

Heading the operation is Isaac Van Grove, who was conductor of the Chicago Grand Opera for eight years and a musical director on Broadway. Associated with Van Grove in the project are Nannette Rantz, Alex Schenkeln and M. D. (Doc) Howe. David Lipsky is flack-ing for the org.

Up in His Role
Edinburgh, March 2. William Luff, 77, playing the role of the pirate Ceece in "Peter Pan" here, has appeared in the show (with exception of the two war years 1916 and 1917) every year since 1906.

LONDON LAIRD'S T'AIN'T SO TO JOE SHEA

Kansas City. Editor, VARIETY: What in the heck is Joe Shea trying to prove with his article, "Legit's 'Stepchild' Status on U.S. Newspapers Despite High Ad Rates," on Page 1 of VARIETY recently?

I know Joe well for years. How can he do that to the Kansas City Star? The next time he brings "Harvey" in here—for the 68th time—I'll use a 1-2 column cut of a rabbit instead of a 2-column mug shot of Frank Fay. And Fayzie won't be happy!

His first three lines in the story speak of "Diminishing editorial space devoted to amusements and to the legitimate theatre in particular."

Look, Joe. I've been the Drama Editor of The Star for 25 years, have batted my brains out to get added space for the legit here—and never was given as much space as I am getting now. And your piece is the thanks I get.

You say (and I quote), "The amusement field is now running a poor third and fifth to most other sections of the newspaper."

You say again, "There is no Broadway column carried as a regular policy (and in many instances no Hollywood column either). The so-called dramatic pages are just blocks of amusement ads, so crowded that the reader needs a Geiger counter to find the ad he's looking for."

That's a lot of you-know-what so far as The Star is concerned, Joe, and any number of other agents—Harry Davies, Ted Goldsmith, Al Butler, Al Spink, Sam Stratton, Charles Washburn and Carlton Miles—will tell you so.

Joe Flynn will tell you so, too. He won't let you have a bite of that sandwich he has been carrying around in his pocket since yesterday.

Look, Joe Shea (if VARIETY lets you or anyone else see this piece): The Star carries a New York theatre letter written by Joseph (Continued on page 66)

ATPAM Sets Up Special Rule to Spread Work

Flacks belonging to the Assn. of Theatrical Press Agents & Managers who are handling one or more Broadway shows will have to take on an associate when handling a special performance, according to a revision in union's working rules. Special performance category, incidentally, covers presentations that have one-to-four showings in a week. Move was made to spread work for the unemployed flacks in the union.

Minimum wage for special performances is \$150, whether production runs one or four performances. Under the new ruling an associate, brought in to handle a special performance, will have to be paid \$135 by the senior press-agent.

Wynn Preps Revue

Los Angeles, March 2. Ed Wynn is prepping a return to legit in a new revue, as yet untitled, which is currently in rehearsal here. Show is slated to bow March 21 at the Geary in San Francisco. It will run there for three weeks before coming to the Biltmore here, prior to a national tour.

Paul Small is producing the show.

See Slim N.Y. Show List for Summer Despite Current Fine B'way Season

250 Clevelanders Due On April N.Y. Show Train

Cleveland, March 2. Cleveland Press Show Train to New York will carry 250 Clevelanders to a theatre party April 24-30. For \$89.50 (day coach) the party will be transported on a special train with their own lounge cars, and will be housed at the Paramount Hotel.

Shows promised for the inclusive package price include "Tea-house of the August Moon," "Kismet," "Almanac," "Solid Gold Cadillac" and "Cinerama."

Omar Ranney, theatre editor, Mike Lapine, service director, and Ed Clark, travel editor, cooperated for the Press in lining up the tickets, reservations and general promotion.

Ladies' Taking To Road; Due in N.Y.

Chicago, March 2. Jules Pfeiffer is turning his "Good Nite Ladies" farce loose on the road again. Although the twofold enterprise is still well in the black at the Great Northern here, it has started to slip a bit, so the producer-owner is yanking it at the end of next week for another tour.

Pfeiffer, an expert in getting boxoffice mileage out of cheapies, says he can make more coin out of "Ladies" on the road, where the operating and advertising expenses are less. He claims he's already spent \$70,000 blurring the show here and that it'll be more when the final 11-week tab is tallied.

After two weeks at the Davidson Theatre in Milwaukee, "Ladies" heads east by easy stages, with a planned invasion of Broadway scheduled for the middle of July. Pfeiffer's last New York enterprise was in 1946, when he had "Maid in the Ozarks" in for 11 weeks at the Belasco.

Meanwhile, producer is prepping a revival of "Tobacco Road," which he hopes to bring into Chi in a couple of months. He's dickering with John Carradine or Henry Hull for the lead role.

THURBER, BRODKIN MAP B'WAY 'CLOCKS' MUSICAL

James Thurber and tele producer Herbert N. Brodtkin are planning a Broadway presentation of the musicalized version of "The 13 Clocks." Thurber's fairy tale which Brodtkin produced a couple of months ago on ABC-TV's "Motorola TV Hour." Project isn't expected to mature for a year or so, while Thurber rewrites the piece to include another of his stories, "The White Deer," to bring the play to suitable length. Final disposition of the project will await outcome of the revised script.

Tele presentation of "Clocks" was the Fred Sadoff musical adaptation presented by his workshop group a couple of years ago. There's another version, by the Barter Theatre, which wasn't used. Cast in the tv-stanza were Sir Cedric Hardwicke, Basil Rathbone, Roberta Peters and John Raitt.

'Moon' Legiter Due In Mont'l Despite Pic Ban

Montreal, March 2. Despite fact that the film version of "Moon Is Blue" has been banned in Quebec province, the play with Edward Andrews, Jacqueline Holt and Michael Lipton opened for a two-week run at Her Majesty's yesterday (Mon.). Consolidated Theatres, who operate this legitier, have refrained from any exploitation via the film and play hassle with censors in the U.S. for obvious reasons, and advance to date is building nicely.

"Moon" will be followed March 22 by "Twin Beds," with a tentative booking of "Guys & Dolls" is slated for sometime in April.

Although Broadway is having its best legit season in recent years, prospects are for a slim crop of shows playing through the coming summer. Shubert Alley seems figure only eight current shows will be able to survive the hot weather, with several others as possibilities. That excludes incoming productions.

Principal reason for the relatively few summer-stayers is uncertainty of star availabilities. All but one of the likely survivors are current-season entries and all are playing to capacity or near-capacity attendance.

Boxoffice receipts, which have generally been bullish in recent months, have begun to taper off with the approach of spring, income tax deadline, Lent, etc. As a consequence, there will be a flurry of closings in the next few weeks, in contrast to the relatively few folds in the last couple of months.

Looking over the ABC ad listings in Monday's (1) dailies, one press-agent remarked, "It looks like the obituary section." He referred to "last week's" announcements for "His and Hers," "Kind Sir," "Me and Juliet," Ruth Draper, "King and I" and "Prescott Proposals," plus the expected folds shortly of three other current shows. In managerial circles, it's felt that the rash of shutterings is overdue.

Probable summer stayers among the current shows include "Can- (Continued on page 68)

Repertory Setup Mapped For '54-'55 on Broadway; Initial \$73,500 Budget

A permanent repertory company is slated for Broadway next season. Plans for a fall opening have been formulated by set designers Harry Horner and Leo Kerz and playwright Joseph Kramm. As managing directors of an org tagged The Ensemble, trio has worked out a budget calling for an initial investment of \$73,500, including a recoverable \$13,500 for bonds and theatre guarantee.

Initial tab covers the cost of producing group's first three plays and includes full salaries for the last two weeks of a six-week rehearsal period, during which time the actors for all three plays will be put through their paces. Personnel will receive minimum union scale for their services. Members, however, will also receive a pro-rata share of 25% of the profits earned during each season in which they have been actively employed.

Talent will be permitted to supplement incomes with other show biz jobs after giving a certain number of performances or after performing for a specified number of weeks. Contracts with actors will be for an entire season, allowing a performer to return to the org after taking a leave of absence. Plans call for a company of 30 thespians.

\$3,000 Productions Following the initial three productions, which will be offered during the first five weeks of operation, a fourth offering will be added to the repertoire, with a new addition every five or six weeks. Cost of new productions after the opening will run around \$3,000 each. Weekly operating nut will amount to \$8,000, including all (Continued on page 68)

TENANT, NOT PRODUCER, SEZ HE MAY LOSE SHIRT

Hollywood, March 2. Hollywood haberdasher Milton Sachson filed an \$1,800,000 suit against Huntington Hartford, claiming he'll lose his shirt under the A&P heir's plans for a theatre to star his wife, Marjorie Steele. Sachson is a tenant of the Vine Street Theatre, recently purchased by Hartford. He says he was "sured he could get a new lease, and went ahead and purchased merchandise. Then Hartford declined to give him a lease. He says the defendant virtually barricaded his store with boards, taking down advertising signs as part of the reconstruction program."

Sachson asks Superior Court to make Hartford sign a new lease. Latter is due in court March 12 to show cause why he shouldn't remove the boards which barricade the passageway around the store.

Plays Abroad

The Burning Glass

London, Feb. 22.

Tennent Production presentation of drama in three acts by Charles Morgan. Stars Michael Gough, Michael Goodfellow, Laurence Naismith, Faith Brook. Directed by Michael Macowan. At the Lyric Theatre, London, Feb. 16, '54; \$2.50 top.

Charles Morgan's new play has come to London a short bit ahead of its Broadway preem, to make a stronger impact here than it is likely to have over the Atlantic. British audiences have more of a liking for talkative plays, provided the subject matter is worth talking about, and in this case the theme is one of urgent importance.

Much of the dramatic strength of the play rests in a forceful second act, where the basic theme of scientist-versus-politician for control of a new deadly weapon, is fought out. The opening act, in which the plot is established, is slow and overwordy, while the concluding scenes have an unnecessary touch of melodrama. Essentially, however, it is a thriller of significance although some of the vital issues are clouded by an overdose of verbiage.

The burning glass of the title is a development of the schoolboy prank of setting fire to a piece of paper when the sun's rays are projected through a magnifying glass. The scientist in question has, by chance, come across an instrument which can be focused on any part of the world and cause complete destruction. The prime minister demands the formula; Washington insists on the right to share the secret, but the scientist remains adamant, declaring it could only be used if the country's future were in peril.

That part of the plot is credible and acceptable, but the story moves into the realm of melodrama when the scientist is kidnapped by a foreign power and flown away in a helicopter which has been hidden just weeks in the grounds of the laboratory. The cloak-and-dagger stuff does not match the intelligent level which the author had previously established.

Whatever the limitations of the play, the script is given an expert interpretation by a cast of first-rate British performers. Michael Goodfellow is genuinely sincere as the young scientist, playing the role with a minimum of forced histrionics, and Faith Brook adequately portrays his loyal, understanding wife.

Morothy Green, as his mother, an intimate of the prime minister, is adroitly unobtrusive, and Michael Gough, as the principal assistant in love with the scientist's wife, gives an outstanding performance. Laurence Naismith's playing of the prime minister is one of the highlights of the production, and Basil Dignam, a member of the personal staff, is a fine caricature of a British politician. Robert Speaight and Gerald Welch round off a fine cast.

Michael Macowan has directed the play forthrightly, giving full meaning to the author's dialog and retaining the full element of suspenseful melodrama. The single setting, by Alan Tagg, has strong visual appeal.

The Fifth Season

London, Feb. 23.

Linnit & Dunfee presentation of comedy in three acts by Sylvia Regan. Stars Joseph Buloff, Ron Randall, Richard Bird. At Cambridge Theatre, London, Feb. 24, '54; \$1.75 top.

N.Y.'s Seventh Ave. and its garment trade has its counterpart in London, but it is questionable whether "The Fifth Season" can expect a comparable success to that which it is still chalking up on Broadway. Opening-night audience reacted warmly, but general critical opinion of the play was lukewarm. It's broad enough in its general appeal, but there are probably not enough people around town to support, for too long, a play which so blatantly exploits Jewish humor.

For British audiences the main lure will be the rich, warmhearted performance by Joseph Buloff, who is filling the Menasha Skulnik role. He's been universally hailed by critics for his strong comedy performance. His fine timing gives a sparkle and a lustre to flat and even mediocre lines of dialog. If there is a laugh to be got out of the

script, he gets it. He also gets more than his fair share of sympathetic reaction.

The play, in its own rights, rarely comes up to expectations and certainly does not live up to the promise of its opening scenes. Instead of the anticipated struggles of a pair of ill-assorted garment manufacturers, it moves too quickly into the conventional sphere and expounds, not very profoundly, on the subject of marital infidelity. Throughout the piece there are snatches of dialog that will tickle the fancy of Jewish audiences (London is by no means as cosmopolitan as New York), but which may not provoke the same reaction among those who are not so familiar with this brand of humor.

Direction by Richard Bird makes an unabashed pitch to exploit the mixture of comedy and sentiment and achieves appealing results with the help of a competent cast. Ron Randall, playing the role of Johnny Goodwin, playing the part with a lively gusto which is in complete contrast to the gentle warmth generated by his partner. Honor Blackman does a better-than-expected job as the model responsible for the marital mess-up, and Peggy Livesey gives a standard performance as the wife. Joy Parker and David Cole stand out among the supporting players. But the whole show rests on Buloff. Without him it would have no chance at all.

Paris '90

London, Feb. 23.

Jacqueline Cook (in assn. with Endfield & Clein) presentation of solo revue in three acts. Stars Corneille Otis Skinner. Directed by Alden S. Blodgett. Music & Lyrics, Kay Swift; orchestrations, Robert Russell Bennett; musical director, Van Phillips; setting and lighting, Donald Oenslager; costumes, Helen Pons. At St. Martin's Theatre, London, Feb. 23, '54; \$2 top.

After an absence of several seasons, Cornelia Otis Skinner has come back to London with a new-style one-woman revue set in the period of the gay '90s of Toulouse-Lautrec. The Paris atmosphere sets the mood, but the inevitable sameness in the interpretation of the characters robs the presentation of contrast, which should be the essence of solo productions. For a short season the show should hold up moderately well.

Blame for much of the weakness in production and presentation rests with Miss Skinner who, apart from being the only performer in all the 14 sketches, also wrote the script. And she has succumbed to a common failing. Each of the sketches is overlong and overwordy and she has been unable to bring the unseen characters to life.

The revue, divided into three acts, presents a mixed bunch of personalities, but the best characters in the portrait gallery are the Boston schoolteacher, the lion-tamer of the Medrano circus and Yvette Guilbert. The portrayal of a Jewish professor's wife during the period of the Dreyfus trial loses some of its dramatic force by oversentimental treatment.

The intricate musical score by Kay Swift enhances the production and is admirably played by the aggregation bated by Van Phillips.

The Half-Millinaire

Dublin, Feb. 23.

Irish National Theatre Co. production of comedy in 3 acts (1 set) by John O'Donovan. Features Philip Flynn, Liam Foley, Harry Brogan. Production by Rita Mooney; set, Vera Dudgeon. At the Abbey Theatre, Dublin, Feb. 23, '54; \$1.50 top.

Two acts of this piece, first offered by newspaperman John O'Donovan, provide a moderate farce about a rundown political weekly while the third furnishes a satire on Irish politics. Idealistic young editor (Philip Flynn) is in constant conflict with scheming manager (Liam Foley) who seeks to control the paper. In the absence of an heir, son of former owner, Legate (Harry Brogan) returns home displaying a lamentable knowledge of business sense for a man who has made a fortune on his own. The trickster manager almost achieves control at election time when voting balances two opposing parties equally with the newly-elected returned exile holding deciding vote. Satire reaches a high point with visitors from both parties offering Ministerial posts to secure his support.

Modest romance between typist and editor, and wooing of an elderly secretary for shares by the manager (Continued on page 68)

New Haven Edges Toward Major Legit Town Status; Extended Runs Looming

New Haven, March 2.

Business at this legit haven this season has planted the possibility of lifting the town into more extended playing time on major productions.

In a spot where split-weeks have predominated, for some time a full-session stand was the exception rather than the rule. Reception to a number of productions this season, however, has been such that they could readily have played added performances.

An instance is the situation surrounding the town's most recent musical, "By The Beautiful Sea," which premeed here recently. House was virtually SRO well before opening night, and although approximately 13,200 playgoers did snare accommodations, a fairly substantial number of thousands did not because of the turnaway. These rejectees could readily have formed the nucleus of an extended-run audience.

Plans to get a foot in the door on this subject are now in the talking stage in regard to the premiere here of "The Pajama Game." George Abbott musical tentatively set for an April date. Consideration is being given to playing the show Friday and Saturday ahead of what would be its normal Monday opening. In general, the idea is that if major box-office names head the casts, musicals could play 10 performances or full two-week stands here, and straight plays could stay a full week. Star draws are figured essential, however.

Legit Followup

The King and I

(ST. JAMES, N. Y.)

Patricia Morison, who has taken over the femme lead in "The King and I," costarring with Yul Brynner, is an interesting successor in the role originated by the late Gertrude Lawrence and subsequently played by Celeste Holm, Constance Carpenter and Anna May Wong. With her film background and credit as the original Kate of "Kiss Me, Kate," she should provide a helpful boxoffice hypo for the forthcoming road tour.

Physically and vocally, Miss Morison is an excellent choice as Anna Leonowens, the English schoolmarm who goes to Siam to teach the royal children. She is attractive looking, moves nicely and is small enough to emphasize the implicit romance with the King. As a singer, she handles the songs pleasantly, particularly the more spirited numbers such as "Shall I Tell You What I Think of You?"

Dramatically, the new star is less impressive. She somehow doesn't suggest the authority or dignity of a school teacher. And while she'll probably improve with further playing, she doesn't yet give theatrical quality to the lines. She tends to hurry the readings and lacks projection, although she improves a bit in this regard as the performance proceeds. In general, however, Miss Morison impresses as a singer rather than an actress.

Otherwise, "King and I," nearing the three-year mark on Broadway, holds up reasonably well. Suzanne Lake, succeeding Stephanie Augustine as Tuptim, the Burmese slave girl originally played by Doretta Morrow, is vocally lovely, and dramatically and visually acceptable.

Brynner, rounding out three years as the King, still brings dynamic, driving power as well as personal magnetism and superb physical appearance to this all-important role. His enunciation has, if anything, deteriorated, and his playing has inevitably become broader. "The King and I" is admirable as a stage production. The Queen originally played by Dorothy Sarnoff, while Larry Douglas as Lun Tha, the doomed court priest, and Robin Craven, as the visiting British diplomat, seem about as before. Sal Mineo, playing the Siamese crown prince, and Ronn Cummins, as the Leonowens moppet, are barely adequate.

In general, "King and I" has lost much of its original performance edge and tempo during its long run. If possible before it goes on tour and as soon as possible in any case, original stager John Van Druten should be requisitioned back from London (where he's directing a West End edition of his own "I Am a Camera") to put back some of the old polish and pace. Hobe,

Legit Bits

Eddie Rich has announced plans for a full production on Broadway of "A Lady of Situations," Louis Auchincloss' dramatization of his own novel, "A Law for the Lion." William Hawkins, drama critic of the N. Y. World-Telegram, has a luncheon interview Monday, (1) with Walter F. Kerr, drama critic of the N. Y. Herald Tribune, and Jean (Mrs.) Kerr. Latter couple are respective director and co-author of "The King of Hearts," due to open April 1 at the Lyceum, N. Y. Former producer William R. Katzell was tagged with another judgment last week, this one brought by A. Gilmartin, for \$11,529. Whatever became of Richard Kollmar's plan to produce a musical, "Plain and Fancy"? Ben Marden, owner of the Playhouse, N. Y., plans to produce next season a musical edition of Austin Strong's "Seventh Heaven," in association with Lyman Munson and Stella Unger. Victor Wolfson is doing the adaptation, with music by Victor Young and lyrics by Miss Unger.

Actors from off-Broadway shows are eligible for the first time for Talent '54, the annual showcase presented by the Stage Manager Club. Sydney Harris, columnist-drama critic of the Chicago News, is catching the Broadway shows this week and next. Ben Rosenberg, company manager of "Sabrina Fair" and his actress-wife, Mary Stutz, expect a child in May. William R. Gass is presenting an off-Broadway edition of Patrick Hamilton's meller, "The Rope," next Friday-Sunday nights (5-7) at the Gellendre Studios, N. Y. Talent agent Gloria Safer planed last week to London, Paris and Rome, to be gone about three weeks. Gwen Verdon exits June 5 as featured dancer in "Can-Can." NBC may lease the Century, N. Y., as a tv studio.

John Beaufort, entertainment columnist of the Christian Science Monitor, is on a lecture tour of the southwest. David Wayne is reportedly about to leave for another season as costar of "Teahouse of the August Moon." Now it's John Patrick, who dramatized "Teahouse" from Vern Sneider's original novel, who's planning to write the book for a musical adaptation of Cleveland Amory's "Last Resorts," the novel Howard Lindsay and Russel Crouse were formerly giving a similar treatment to. Jack Kirkland has dramatized Nelson Algren's novel, "The Man with the Golden Arm," and Leland Hayward may produce it. Mary Harris has left the cast of "Time Out For Ginger," currently at Chi's Selwyn, to return to New York. Marian Brown, a localite, replaces. Robert Breen in Chi for the opening of "Porgy & Bess" last night (Tues.) at the Civic Opera House. Roma Page into the Chi cast of "Good Nite Ladies." Helen Gahagan Douglas visited hubby Melvyn Douglas in Chi last week. Latter is starring in "Time Out For Ginger" there. Jean Roberts and John Fesch starring in Woodstock, Ill., winter theatre production of "Importance of Being Earnest."

Patricia Ripley will play the femme lead in "Ticklish Acrobat," comedy by R. Hivnor, opening next Monday night (3) at the Amato Opera Theatre, Greenwich Village, N. Y. "Homeward Look," by Effie Young and Ernest Pagano, has been optioned for production this spring by Studio 8:40. Exhibition of paintings of Siena and Venice, by scene designer Lester Polakov, is being held through March 13 at the Wellons Gallery, N. Y. Chris Gampel, last on Broadway in "The Crucible," has taken over the lead in "No Exit" at Open Door, Greenwich Village, N. Y.

Hartley Power is again teamed with Diana Wynyard in new play, "Marching Song," by John Whiting, currently on British tour. They were last together in 1934 in "Sweet Aloes." Power gave up a part with Ava Gardner in the film "The Barefooted Countess," now being lensed in Rome, to play an American film producer working abroad, in the new play. Stage manager Ben Kranz plans to make his producer bow next fall with "Women Are People," by radio-tv writer Milton J. Kramer. Robert Whitehead sails March 26 for London to confer with Laurence Olivier about a transatlantic reciprocal agreement under which Producers Theatre and the British actor-producer would have first call on each others' shows. Marshall Jamison, directorial assistant to Joshua Logan, has taken over the staging of "By The Beautiful Sea," succeeding Charles Walters, who has returned to the Coast. As indicated some weeks ago, Jessica Tandy and Hume Cronyn will tour next fall in a program

of readings. George Ross is coming in for kudos on the bang-up publicity job he's done on Jeanne, "Girl in Pink Tights" star. He's now gotten her on the covers of N. Y. World-Telegram & Sun used her as cover on the Valentine issue; N. Y. Daily News ran a color photo, and N. Y. Mirror took color pix for a cover due in a couple of weeks. And Life has taken her pic for a possible cover this month. She's the cover girl of the season. Contracts for the London edition of "Teahouse of the August Moon" call for George Schaefer, co-producer with Maurice Evans of the Broadway original, to be "executive producer with full authority, subject only to the general supervision of Richard Rodgers, Oscar Hammerstein 2d and Louis Dreyfus," their British partner in the venture.

Edward Harry Roberts, onetime playwrighting student under George Pierce Baker at Yale's Dept. of Drama, will return to that university as visiting critic for the spring term, according to Boyd M. Smith, chairman of the Drama Dept. Roberts will teach a course in tv playwrighting to graduate students. Nicholas Benton and Stark Hesseltine have formed a partnership to produce Broadway plays. They were associated in the presentation of Hasty Pudding shows at Harvard, and reputedly have access to ample financing. Hesseltine was employed by the Aldrich & Myers office last season. Scott McLucas has taken over as assistant stage manager of "Lullaby," succeeding Earl Rowe, who left to join the Goodyear commercial show touring to the Coast. Strawhat producer-director William Miles staged the latter production and is playing the role of a judge in it.

John Hess, author of "The Facts of Life," and Albert Selden, who will produce the play next fall with Morton Goffleb, off to St. Louis this week to see a stock production of "Gigi," starring Debbie Reynolds, whom they are considering for their show.

Landon Laird

Continued from page 65

Kaye every Sunday. The latter last Sunday discussed every legitimate attraction on the board in New York currently. That's coverage, isn't it?

The Star carries not one—but two—movie columns (Hedda Hopper and Bob Thomas) daily.

Pretty Good Coverage I have before me metal type on the following stories to be used in The Star's Sunday drama section immediately:

A long piece by Jack Gaver of the U.P.

A 2-column feature by Robert M. Lewin of the Chicago Daily News service.

A 1-2 column story on the success of "The Fifth Season" in New York.

A 1-4 column story on Jean Dalmory putting life into the New York City Center again.

A story about a play, "The Naked Genius," that Gypsy Rose Lee has written.

A story about Annamary Dickey being the third gal to step into the feminine lead in "The King and I."

A story about the "Teahouse of the August Moon" producers and actors being responsible for building a school for the native children in Okinawa.

A story about Tony Bennett and his popularity.

A review about "Stockade." So it closed quickly but we still gave it a review under a New York date-line.

A long review of "Lullaby," with Mary Boland.

A story about the opening of "The Girl on the Via Flaminia" in New York.

A long story about The Three Suns and their 15 years of success.

A story about Celeste Holm's portrait by William Draper now hanging in the lobby of the 48th Street Theatre in New York.

A story about Danny Kaye heading his new show towards New York.

If that isn't covering the New York legit season—and amusement season in general—and we do the same, week after week, you tell me!

What sort of appreciation are we getting?

LANDON LAIRD, (Drama Editor, The Kansas City Star)

Chi B.O. Hitting Humdrum Pace; 'Itch' \$22,000, 'Ginger' \$17,000

Chicago, March 2. Even with only three entries in the Loop, legit 'biz was humdrum last week although good enough to keep the trio on the profitable side. "Porgy and Bess" opens tonight (Tues.) for a three-week stay at the Civic Opera House with a fair advance.

Estimates for Last Week
Good Nite Ladies, Great Northern (9th wk) (\$5; 1,500). Under \$11,000.
Seven Year Itch, Erlanger (23d wk) (\$5; 1,334) (Eddie Bracken). Near \$22,000.
Time Out for Ginger, Harris (7th wk) (\$4; 1,000) (Melvyn Douglas). Nearly \$17,000.

'Pacific' Under \$31,000
In St. Petersburg Stand
 "South Pacific" took in under \$31,000 at the Florida Theatre here last week.
 Jeanne Bal-Webb Tilton starrer is current at the Florida Theatre, Jacksonville.

Current Road Shows

(March 1-13)

Anniversary Waltz (Kitty Carlisle, Macdonald Carey) (tryout)—Shubert, New Haven (3-8); Plymouth, Boston (8-13).
By the Beautiful Sea (Shirley Booth) (tryout)—Shubert, Boston (1-13) (Reviewed in VARIETY, Feb. 17, '54).
Dial M for Murder (Maurice Evans)—Walnut St., Phila. (1-13).
Evening with Beatrice Lillie (Beatrice Lillie)—Orpheum, K.C. (1-3); Biltmore, L.A. (6-13).
Good Nite, Ladies—Great Northern, Chi (1-13).
Guys and Dolls—Colonial, Boston (1-13).
King of Hearts (Donald Cook, Jackie Cooper) (tryout)—Playhouse, Wilmington (1-13).
Moon Is Blue—Majesty's, Montreal (1-13).
My Three Angels (Walter Slezak)—Shubert, Wash. (1-13).
New Faces—American, St. L. (1-13).
Oklahoma—Shubert, Detroit (1-13).
Porgy & Bess—Civic Opera House, Chi (1-13).
Seven Year Itch (Eddie Bracken)—Erlanger, Chi (1-13).
South Pacific (Jeanne Bal, Webb Tilton)—Florida, Jacksonville (1-6); Municipal Aud., Savannah (8-10); Bell Aud., Augusta (11-13).
Stalag 17—Locust St., Phila. (1-13).
Time Out for Ginger (Melvyn Douglas)—Harris, Chi (1-13).
Twin Beds—Wilbur, Boston (1-13).

LONDON LEGIT BITS

London, Feb. 23.
 Clifford Mollison and Sonnie Hale being lined up by Jack Payne as comedy team in "See You in Court," the new Robert Monro farce.
 "Down Came a Blackbird," recently produced by the Savoy by Jack de Leon, has been acquired for production in Germany.

Current London Shows

London, March 2.
 (Figures denote premiere dates)
Alice Shoestring, Royal Ct. (4-23-53).
Alice Looking Glass, Gaiety (3-5-54).
Angels in Love, Savoy (2-11-54).
Ana Lucretia, Hippodrome (1-28-54).
As Love As Happiness, Gaiety (3-5-54).
Big Knife, Duke York's (1-15-54).
Birthday Honours, Criterion (10-6-53).
Boys and Girls, Wyndham's (1-23-53).
Burning Glass, Adelphi (1-15-54).
Charley's Aunt, New (10-54).
Confidential Clerk, Lyric (8-16-53).
Old Vic Repertory, Old Vic (9-14-53).
Fifth Season, Cambridge (2-24-54).
Flores Bergere, Pr. Wales (8-24-53).
For Better or for Ill, Gaiety (3-5-54).
Guys and Dolls, Coliseum (5-28-53).
Kings and I, Drury Lane (10-8-53).
Liberty Bell, Strand (2-25-54).
Love Match, Palace (1-10-54).
Master, Embassy (2-15-54).
Mousetrap, Amba. (1-25-52).
Old Vic Repertory, Old Vic (9-14-53).
Paint Your Wagon, Majesty's (2-11-53).
Paris '30, St. Martin's (2-22-54).
Private Secretary, Arts (2-24-54).
Pygmalion, St. James (1-15-54).
Question of Fact, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (9-12-50).
Ring Out, Bell, Victoria (1-15-54).
Seagulls, Sorrento, Duchess (6-14-50).
Sleeping Prince, Phoenix (10-5-53).
Somewhere, Wyndham's (1-23-53).
Tropicana, New Watergate (2-10-54).
With You Were Here, Casino (10-10-53).
Wine and Roses, Ward. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Blood Wedding, Arts (3-3-54).
 Capture Castle, Aldwych (3-4-54).
 Moon Is Blue, Vaudeville (3-5-54).
 First Edition, New Watergate (1-11-54).
 I am a Camera, New (3-2-54).
 Wedding in Paris, Hipp. (4-3-54).
CLOSED LAST WEEK
 Housemaster, St. Martin's (1-10-54).
 Seven Year Itch, Aldwych (5-14-53).

N.Y.'s Big 1056 for Terps; Paris Co. Winds at 344G; City Ballet Gets \$43,565

Gothamites shelled out a fancy \$105,565 for the dance last week, spread among three companies. The Azuma Kabuki Co., in its first full week at the Century, racked up a \$27,500 gross at a \$4.80 top. The Roland Petit Ballets de Paris, at the Broadway, wound up a six-week run with a \$34,500 take, at a \$6 top. And the N. Y. City Ballet at the City Center garnered \$43,565 in the seventh week of its winter run with a \$3.60 top.

On the road, Ballet Theatre was also doing very well, grossing an excellent \$49,100 in seven performances at the Phipps Theatre, Los Angeles. Troupe is doing one nighters in California this week, en route to San Francisco, where it opens a run Sunday (7).

Ballets de Paris, in its six weeks at the Broadway, with no change in bill, ran up a cool \$201,900 take, tax excluded, on the run. The showing was all the more remarkable, in that the troupe overcame the handicap of a mechanical breakdown opening night to go on to the impressive figure.

The N. Y. City Ballet, preeming its first full-evening work last month in "Nutcracker," has found itself with a huge hit on its hands. It's never had anything like it before. Troupe gave 14 performances of the work in February, and has 16 more listed this month before its season closes March 21. As a result of the sellouts, the management has made a change in its announced repertory, giving over the entire final week (16-21) now to "Nutcracker." There will be eight performances of the work that week, instead of the four weekly given previously.

Slow Smaller Seater Biz In L.A.; 'Come On' \$2,600

Los Angeles, March 2. Business continued to be no more than fair in any of the three houses alight last week and the tally at one of the smaller seaters, the Civic Playhouse, dipped again. Town's leader was the revue, "Come On and Play," which achieved a gross of around \$2,600 for its second session at the 400-seat Ivar Theatre. Second week of "She Dood It in Dixie," at the 542-seat Beaux Arts, moved up to \$1,200.

Revival of "Tobacco Road" dipped to around \$700 in its fifth frame at the 400-seat Civic. Biltmore relights Saturday (6) with Beatrice Lillie.

'Oklahoma' Near \$31,500 In Cincinnati Week

Cincinnati, March 2. "Oklahoma" grossed under \$31,500 last week in the 2,500-seat Tft Theatre at \$3.69 top. Saturday matinee and night were sellouts. Cincy's next road show will be Maurice Evans in "Dial M for Murder" week of March 29 in the 1,300-seat Cox. Top is \$4.31.

'Porgy' 55G, Kaycee

Kansas City, March 2. Virtually the only legit to play here this season so far is "Porgy and Bess," in a week-long stand in the Music Hall Feb. 22-28. Gershwin opera played to sturdy biz throughout the week with six evening performances and three matinees, the final one on Sunday. Scale for this one was \$4.27, and figure for nine performances was over \$55,000. After long dearth of legit this season, town gets two in a row, "An Evening with Bea Lillie," opened for three nights and mat in the Fox Midwest Orpheum yesterday (Mon.). Both Lillie and "Porgy" were handled by the John Antonello office here.

Nat'l Ballet 8C, Mpls.

Minneapolis, March 2. Winning praise from the critics and helped by favorable word-of-mouth, the National Ballet of Canada hit a good \$8,000, including the 20% tax not deductible in this instance, at \$3.50 top for three nights and a matinee in the 1,860-seat Lyceum. It was the first time here for the troupe and an exclusive Twin Cities engagement. Underlined is "Porgy and Bess" for 11 nights starting March 24.

Blackstone Okay \$13,000 In Pittsburgh Stanza

Pittsburgh, March 2. Blackstone, returning to the Nixon last week for the first time in three seasons, grossed \$13,000, which is more impressive than it sounds considering the fact that children were admitted for half of the established boxoffice price (\$2.60 top including Federal and city taxes) at every performance. Kids practically tore down the place over the weekend, and Nixon could have used at least a couple of thousand seats more for the Saturday matinee (27).

Nixon is currently dark and will be until March 15 when "Stalag 17" comes back again, to be followed by "Dial M for Murder" and "The Magic and the Loss," formerly "Child of Grace."

'Sea' \$35,200, Hub; 'Dolls' \$28,200

Boston, March 2. General upsurge in biz was reflected at legit boxoffices last week with all three entries okay. "By the Beautiful Sea" opened at the Shubert last Tuesday (23) to only so-so notices, but star Shirley Booth's performance drew raves and reluctant sellout biz. "Guys and Dolls," in moveover to the Colonial following eight socko weeks at the Shubert, plus the scuttling of the \$6 top on Fridays, combined to knock the gross down somewhat, although it continues at a good clip.

A quickie booking brought in "Twin Beds" to the Wilbur for a two-weeker Monday (1). Due in next Monday (8) is "Anniversary Waltz," costarring Macdonald Carey and Kitty Carlisle, for two-weeks at the Plymouth and a week of the Ballets de Paris, at the Opera House, the same night.

Estimates for Last Week
 By the Beautiful Sea, Shubert (\$4 Fri-Sat, \$4.80 other nights; 1,700). Nailed a hefty \$35,200 in seven performances. Continues for two more weeks.
 Guys and Dolls, Colonial (\$6 Sat, \$4.80 other nights; 1,500) (1st week here but ninth week in Hub). Over \$28,200.

My Three Angels, Plymouth (\$4.20; 1,200) (2d wk) (Walter Slezak). Finale round with over \$18,600. House is dark this week.

'Roberts' \$20,000 D. C.; 'Burning Glass' \$17,400

Washington, March 2. Second and last week of the "Mr. Roberts" revival at the Shubert Theatre grossed a handsome \$20,000. "My Three Angels" took over at the Shubert last night (Mon.) for a two-week stand. At the National Theatre, the Broadway-bound "Burning Glass" drew \$17,400 through the wickets for its second week. National, which has had an almost solid season so far, goes dark for the next two or three weeks.

Kiepuras Garner 5G In Gotham Song Stint

Jan Kiepuras and his wife Marta Eggerth garnered a gross of almost \$5,000 at Town Hall, N. Y., Friday (26) in a program tagged "A Night of Opera & Operetta." Presentation played to capacity at the 1,498-seater. It's slated for an April-May tour under sponsorship of Felix Gerstman. Tour, which will be handled by the Gunther Lawrence, is skedded to begin in Los Angeles.

Future B'way Schedule

(Theatre indicated if booked)

Burning Glass, Longacre, tomorrow (Thurs.).
Girl in Pink Tights, Hellingner, Friday (5).
Golden Apple, Phoenix, March 11.
Gilbert & Sullivan, President, March 23.
Kings Hearts, Lyceum, April 1.
Magic and Loss, Booth, April 6.
Anniversary Waltz, Broadhurst, April 7.
By Beautiful Sea, Majestic, April 8.
Pajama Game, May 12.

Thomas Scherman and the Little Orchestra Society will present a concert performance of Richard Strauss' opera, "Ariadne auf Naxos," a new English translation by George and Phyllis Mead, as the final program of their Town Hall, N.Y., series next Monday (8).

Spring Lull Moving In On B'way; 'Ondine' SRO \$40,600, 'Winner' \$8,000, 'Teahouse,' 'Itch' Set New Records

Broadway began to move into its perennial post-Washington's birthday dip last week with receipts at a number of shows falling below the previous week's take. Drop is expected to continue with the advent of the income tax deadline and Lenten period.

Majority of shows, with regular Wednesday matinee performances, switched last stanza to special holiday (Mon.) afternoon presentations. The higher Saturday matinee scales prevailed at the Monday afternoon performances. Only three offerings ran an extra performance each. They were "His and Hers," "Seven Year Itch" and "Teahouse of the August Moon."

Last week's closings were "Dial M for Murder," and "Mile. Colombe," which closed Saturday (27) and "Coriolanus," which wound up a limited six-week run Sunday (28). Opening this week are "Burning Glass," which preems tomorrow night (Tues.) and "Girl in Pink Tights," which bows Friday night (5) after a week's delay.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Caine Mutiny Court Martial, Plymouth (6th wk) (D-\$6-\$4.80; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Almost \$32,700, with theatre party commissions cutting into take (previous week, \$33,300).

Can-Can, Shubert (43rd wk) (MC-\$7.20; 1,361; \$50,160). Nearly \$51,000 (previous week, \$50,700).

Confidential Clerk, Morosco (3rd wk) (C-\$7.80; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Over \$27,500 (previous week, \$28,900).

Dial M for Murder, Booth (69th wk) (D-\$4.80; 766; \$20,801) (Maurice Evans). Almost \$19,600 (previous week, \$16,400); closed last Saturday (27) to tour after 556 performances, at a profit of almost \$35,500 on a \$50,000 investment.

Fifth Season, Cort. (58th wk) (C-\$4.80; 1,056; \$25,227) (Menasha Sklar, Richard Whorf). Over \$21,700 (previous week, \$23,000).

His and Hers, 46th St. (8th wk) (C-\$4.80; 925; \$22,927) (Celeste Holm, Robert Preston). Almost \$17,000 in nine performances (previous week, \$20,000); closes March 13.

Immortalist, Royale (3rd wk) (D-\$6-\$4.80; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Over \$20,000 (previous week, \$21,800).

John Murray Anderson's Almanac, Imperial (12th wk) (R-\$7.20; 1,400; \$50,300). Almost \$38,900 (previous week, \$40,000).

Kind Sir, Alvin (17th wk) (C-\$6-\$4.80; 1,311; \$39,460) (Mary Martin, Charles Boyer). Over \$22,600 (previous week, \$28,000); announcing "last week."

King and I, St. James (153rd wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner, Patricia Morison). Under \$37,400 (previous week, \$36,000); closes March 20 to tour.

Kismet, Ziegfeld (13th wk) (MD-\$7.20; 1,628; \$57,908) (A'fred Drake). Held at almost \$57,900.

Lullaby, Lyceum (4th wk) (C-\$4.80; 995; \$22,845) (Mary Boland). Over \$7,900 (previous week, \$7,100); using twofers.

Mile. Colombe, Longacre (8th wk) (CD-\$6-\$4.80; 1,048; \$28,817) (Julie Harris, Edna Best). Nearly \$17,200 (previous week, \$13,800); closed last Saturday (27) after 61 performances at a loss of about \$70,000 on an original investment of \$80,000 plus 10% overcall.

Me and Juliet, Majestic (40th wk) (MC-\$7.20; 1,510; \$58,000). Under \$37,900 (previous week, \$37,500); closes April 3.

Oh, Menn-Oh, Women, Miller (11th wk) (C-\$6-\$4.80; 920; \$23,248) (Franchot Tone). Over \$22,900 (previous week, \$23,000).

Ondine, 46th St. (2nd wk) (D-\$7.80; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Nearly \$40,800, with theatre parties cutting into take (previous week, \$50,100 in two performances and two previews).

Picnic, Music Box (53rd wk) (CD-\$6-\$4.80; 1,010; \$27,534). Over \$20,800 (previous week, \$18,900).

Prescott Proposals, Broadhurst (11th wk) (CD-\$6-\$4.80; 1,160; \$29,500) (Katharine Cornell). Over

\$13,100 (previous week, \$15,400); announcing "Last Weeks."

Remarkable Mr. Pennypacker, Coronet (9th wk) (C-\$7.80; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Almost \$20,400 (previous week, \$21,300).

Sabrina Fair, National (15th wk) (C-\$6-\$4.80; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Nearly \$29,100 (previous week, \$31,200).

Seven Year Itch, Fulton (67th wk) (C-\$6-\$4.80; 1,063; \$24,400) (Tom Ewell). New house record at \$28,004 for nine performances (previous week, \$23,800).

Solid Gold Cadillac, Belasco (17th wk) (C-\$6-\$4.80; 1,077; \$28,300) (Josephine Hull). Almost \$28,700 (previous week, \$28,300).

Tea and Sympathy, Barrymore (22nd wk) (D-\$6-\$4.80; 1,060; \$28,300) (Deborah Kerr). Over \$29,000 (previous week, \$28,600).

Teahouse of the August Moon, Beck (20th wk) (C-\$6-\$4.80; 1,214; \$31,681) (David Wayne, John Forsythe). New house record at \$35,155 for nine performances (previous week, \$32,200).

Winner, Playhouse (2nd wk) (CD-\$4.80; 999; \$21,500) (Joan Tetzel, Tom Helmore). Nearly \$8,000 (previous week, \$7,400 in six performances).

Wonderful Town, Winter Garden (52nd wk) (MC-\$7.20; 1,510; \$54,173) (Rosalind Russell). Over \$49,900 (previous week, \$49,400).

Miscellaneous
Coriolanus, Phoenix (6th wk) (D-\$3; 1,750; \$15,000). Almost \$12,000 (previous week, \$10,000); closed last Sunday (28) after a limited six-week run (48 performances) at an estimated profit of \$6,000 on a \$20,000 investment.

Ruth Draper, Vanderbilt (5th wk) (CD-\$3.60; 720; \$13,000). Closing March 13.

Opening This Week
Burning Glass, Longacre (D-\$6-\$4.80; 1,048; \$28,817) (Cedric Hardwicke). Theatre Guild & John C. Wilson production of play by Charles Morgan; opens tomorrow night (Thurs.).

Girl in Pink Tights, Hellingner (MC-\$7.20; 1,527; \$53,000) (Renee Jeanmaire, Charles Goldner). Shepard Traube (in association with Anthony B. Farrell) production of musical, with music by Sigmond Romberg, book by Jerome Chodorov and Joseph Fields, lyrics by Leo Robin; opens Friday (5).

'TWIN BEDS' FINE 16G IN 2D PHILLY STANZA

Philadelphia, March 2. "Twin Beds," with title and two-fers as strong comcon, continued strong at the Locust St. during its second week. Flurry of stage activity brought in three attractions last night (1). "Dial M for Murder" launched National tour at Walnut; "Ballets de Paris" is in Forrest for one week, and "Stalag 17" returned to Locust for two terms.

Estimate for Last Week
Twin Beds, Locust (2d wk) (C-1.580; \$3.90)—Low-budget production making good profit. Switch from matinees to two shows a night, Friday and Saturday, also paid off. Fine \$16,000.

Lillie \$25,500, St. Louis; 'Burke-Mother' \$7,000

St. Louis, March 2. Beatrice Lillie, with her "An Evening With Beatrice Lillie," in for a week's frame at the American Theatre, ending Saturday (27), grossed a fine \$25,500. House was scaled to \$4.88. Leonard Sillman's "New Faces," with Eartha Kitt, teed off a two-week stand Monday (1).

After grabbing \$9,000 for the first session, "Life With Mother," with Billie Burke, grossed \$7,000 at the Ansell Bros. Empress Theatre. "Gigi," with Debbie Reynolds, teed off a two-week frame tonight (Tues.), with the usual \$2.50 prevailing.

'Moon' \$16,800, Detroit

Detroit, March 2. Second and last week of "The Moon Is Blue" grossed \$16,000 at the 2,050-seat Shubert. Top was \$3.60. Current is "Oklahoma" in for two weeks and scaled at \$3.60. The Cass, a 1,482-seater, is dark until March 16, when it will present "New Faces" for three weeks.

Plays Abroad

Continued from page 65

The Half-Millinaire

ager add slight femme interest, without helping the story.

Characters are mostly indeterminate except for the sharp portrait of go-getting advertising man which gives Liam Foley one of his best roles yet with the Abbeyites. Political figures are part caricature. Manager played by Philip Flynn is not a convincing character.

A modest offering which at least gets away from rural themes and kitchen and bar settings so long featured in Abbey playwrights' work. Mac.

Alice Through the Looking Glass

London, Feb. 23.

Ralph Birch presentation of new adaptation by Felicity Douglas of Lewis Carroll book in prolog, three acts and epilog. Stars Binnie Hale, Margaret Rutherford, Michael Denison, Walter Crisham, Griffith Jones. Music by David King, Raymond Leppard; lyrics, Miss Douglas; book, choreography, John Cranko. Directed by John Robertson. At Princess Theatre, London: \$2.25 top. Red Queen..... Binnie Hale White Queen..... Margaret Rutherford White Knight..... Michael Denison Humpty Dumpty..... Griffith Jones Tweedledee..... Griffith Jones Tweedledum..... Griffith Jones Horse..... Griffith Jones Alice..... Walter Crisham White King..... Carol Marsh White Queen..... Strindberg Davis Lion..... Anne Lascelles Unicorn..... Joyce Graeme Frog Footman..... Timothy Forbes Adam

Staging a dramatization of a children's classic in the middle of a theatrical slump, and long after the Christmas vacation had ended, was an odd decision. It is only planned for a six-week tenancy, but it will have a hard time pulling in adults to this large house on the strength of the author's fame and stars' magnetic appeal. It is dull, out-of-season material, with interpolated songs and ready background music that does little to lift it out of the mediocre class.

The adventures of the Victorian child who dreams fantastic situations and characters are carried through in the form of a game of chess, slowly through the different gambits, with Alice as a pawn countering the inspiring and conspiring activities of the opposing queens, hindering and encouraging her until she attains the final square and is herself crowned. This culminates in a grand party attended by all the strange animals and sub-humans met in her travels, and she drowses back into the familiar everyday world of her nursery.

Michael Denison has the triple roles of Humpty Dumpty, Tweedledee and the White Knight, alternately reeling off logical wisecracks and pathetic utterances with discriminating skill. Walter Crisham registers comically in three diverse characters, and Griffith Jones scores as both the Red Knight and Tweedledum.

Cream of the characterizations are Binnie Hale's lean malevolence as the Red Queen and Margaret Rutherford's rollicking rotundity as the White Queen. Two young dancers, Anne Lascelles and Joyce Graeme mime and cavort brilliantly as the Walrus and Carpenter and Lion and Unicorn, and other minor parts are well portrayed. Alice is pleasingly played by Carol Marsh, but lacks the requisite singing voice, a failing found in most of the cast except Miss Hale.

Although the show has been produced twice provincially, it has a ragged air about it that an expert director could improve. Myro.

La Maniere Forte

(The Hard Way)

Paris, Feb. 23. Elvire Popesco production of comedy in three acts by Jacques Deval. Directed by Deval. Stars Robert Lamoureux; featuring Genevieve Page, Roger Treville, set by Raymond Deshayes. At Athenaeum, Paris, Feb. 18, '54; \$3 top. Andre..... Robert Lamoureux Simone..... Genevieve Page Tony..... Roger Treville Helene..... Yvonne Hebert Paul..... Robert Bolle Hatcheck girl..... Catherine Chabry Charly..... Henri Selrac

Jacques Deval has revamped a 15-year-old boulevard comedy hit of his, "Dans Son Candeur Nalve"

("In His Naive Candor"), for the talents of one of the leading young comedians here, Robert Lamoureux, given sprightly mounting and fresh acting, this looks in for a long time here, but it has wrinkles which would show in any English transition. The familiar situations and the lack of deeper and more logical motivation would hamper this for U.S. chances. At best it has a good basis for a situation film comedy, but lacks the body and durability for Broadway.

"The Hard Way" is a cure undertaken by a rich, young lady, of no visible means of support, to try to get away from the malcontent influence of a Don Juanesque playboy who has had her in his power for over a year. When an amiable, bustling young man who has been following her around for a week, and is in love with her, loses a large bet to her in a gambling casino, she signs him up to act as her lover to discourage the real one. The contract stipulates that he will not let her go to the other under any circumstances. She finally realizes she is free from her old love, and turns to the faithful, moral bodyguard.

Lamoureux bastes his personality into this tailor-made role and gets the most out of the cardboard situations with deft timing, phrasing and inventiveness. Genevieve Page emerges as a new legit light here with her delicate, sensitive miming of the girl in the ravages of love. She and Lamoureux make this oldie plot hum in its better moments. Rest of the cast is fine, and Deval has paced this well with the well-styled settings by Raymond Deshayes an asset. Mosk.

Repertory

Continued from page 65

such items as actors' salaries, stagehands, pressagent, company manager, advertising, etc.

Current plans call for the renting of a small Broadway theatre, such as the Bijou or Golden, for a full season. It's figured that if the group went into a 600-seater, the capacity take at prevailing Main Stem b.o. prices would be around \$14,000 per week. With capacity receipts, the original investment could be recovered within three or four months. During the first year of operation, 50% of the profits (the usual division in a Broadway show) will go to the original investor. The following year the investors will receive 25% of the profits and 15% every year thereafter during The Ensemble's existence.

Company will produce old and new works. And clicks will not be moved to another showcase but will remain in the repertoire. In the case of new plays an arrangement will be worked out with the Dramatists Guild, since playwrights might be hesitant about giving their new scripts to an outfit with a small gross potential. Group also intends to construct its own sets at its own shop at the theatre, with own company union staff.

Equity Show

The Corn Is Green

(DeWitt Clinton High School, Bronx, N. Y.)

Taking on Emlyn Williams' star vehicle, "The Corn Is Green," Equity Library Theatre is in the heavyweight class, but emerges with minor glory at least a draw.

Story of a Welsh schoolmarm who discovers possible genius in one of her unscrubbed coalminer pupils and prepares him for greatness is still as warm as in Broadway debut 14 years ago. Credit Mary Finney in top role of teacher, Miss Moffat, for not being haunted by the ghost of Miss Barrymore's original creation. Cool and clipped, Miss Finney strides briskly through the evening, saving passion for the moments that count.

Harlan Wilbert, a young actor of power and depth, plays the miner, Morgan Evans, with understanding, and transmits it across the footlights. The big scenes between these two leads is grippingly done.

Author Williams provided stage-stealing part in Bessie Watty, the trollop who comes within ace of keeping Evans out of Oxford and felling Miss Moffat's dreams of reflected glory. The temptations of this juicy morsel prove too much for actress Jane Sparks. Her feasting makes toil of pleasure, where restraint would be a virtue.

Supporting players William Griffiths as John Goronwy Jones and Meg Wyllie as Miss Ronberry, aides-de-camp to Miss Moffat, give emotionally preceptive performances. Margaretta Warwick's Mrs. Watty stays just this side of caricature. Humphrey Davis is Nigel Bruce-ish as the Squire. Brace Conning's direction seems almost too unobtrusive.

Going to communities for pay, ELT now bears its audiences a responsibility beyond mere show-basing. On this score, the backstage crew deserves a spanking. Each ELT effort has a full production staff, yet in the Bronx last Friday night (26) a major playing area remained dark, and the second-act scene change took five minutes, inexcusable in a one-setter. Scene designer Robert Widder has provided a beautifully authentic set.

Off-B'way Show

Praise of Folly

Blackfriars Guild production of drama in three acts (eight scenes) by John McGuire. Directed by Dennis Gurney; costumes, Irene Griffin; setting and lighting, Floyd Allan; Blackfriars Guild Theatre, N.Y., Feb. 23, '54; \$2.75 top. Henry VIII..... Mark Voland Thomas More..... Robert Harding Ann Boleyn..... Jayne Heller Thomas Cromwell..... James Millhollin Sir Richard Rich..... Randolph Meigs More..... Kathy Phelan Lord Audley..... Ralph E. Friar Lord Fitzames..... Ward Anderson

"Praise of Folly," latest production by the Blackfriars Guild, gives off-Broadway another clip entry. John McGuire's three-act is a polished production in all respects. Engrossing play is emotionally stimulating in its detailing of a series of events in the life of Saint Thomas More who was beheaded in England in 1535, because of his refusal to accept King Henry VIII, his personal friend, as supreme head of the church.

Religious theme is not confined to viewing by particular sect. McGuire's play spans a period of about three years (1532-1535) during which time Sir Thomas More, who was canonized in 1935, lost favor with the King, was released from an advisory capacity and eventually beheaded. Also during the period covered, King Henry wed Ann Boleyn. More's objection to the marriage because of religious reasons spurred the wrath of the new queen, who, in league with another of the King's advisers, brought about More's downfall.

McGuire's scripting is of pro quality, although tending to drag slightly during the first act. Performances, in most cases, are top-grade. As King Henry, Mark Voland registers effectively. Robert Harding projects sensitivity and understanding as More. Jayne Heller is a becoming Ann Boleyn and handles her role authoritatively. Iola Lynn gives charm and freshness to her characterization of More's daughter, while Kathy Phelan as her mother is also good. James Millhollin, as the Queen's accomplice in her campaign against More, occasionally leans too heavily on a mustache-twirling type delivery. Ralph E. Friar's delineation of Lord Audley, who replaces More as adviser to the King, gives the character overtones that impress members as being overdue. Other cast members are okay.

Technical aspects of the play are fine. Dennis Gurney directed efficiently. Play is skedded to run until April 13. Jess.

'PACIFIC' LOOKS SOLID ON SCOTLAND TOUR

Edinburgh, March 2.

"South Pacific" opened at King's Theatre here tonight (2), with top biz likely over the four-week stint. It will be SRO for all evening performances, with only certain seats available for matinees.

Musical, on British provincial tour, is set to open at the Alhambra Theatre, Glasgow, March 20.

Cornelia Otis Skinner will visit both Edinburgh and Glasgow following her London season at the St. Martin's Theatre in "Paris 190."

Slim N.Y. List

Continued from page 65

Can," "Caine Mutiny Court Martial," "Fifth Season," "Kismet," "Oh Men, Oh Women," "Seven Year Itch" (the only holdover from the 1952-53 season), "Solid Gold Cadillac" and "Teahouse of the August Moon." Even the possibility that Henry Fonda might leave the show for a film contract is figured unlikely to prevent "Caine" from spanning the hot months.

Replacement Problem
"Wonderful Town," currently playing to near-capacity trade, would be a cinch to go through the summer, but Rosalind Russell is due to leave the cast and it remains to be seen whether her replacement, Carol Channing, will combine performance and box-office draw enough to keep the musical going through the hot weather slump.

Scheduled vacation of Deborah Kerr from "Tea and Sympathy" makes the play's summer prospects a question of obtaining a strong enough substitute. Same applies to "Sabrina Fair," from which Margaret Sullivan will take time off from her costarring role with Joseph Cotten. Fact that Audrey Hepburn is under contract until only July 1 makes "Ondine" a similar question mark.

If the present stars of those respective shows were to cancel vacations, or sufficiently potent replacements could be found, any of the three entries could continue into the fall. But the prospects are slim for such a development.

Shows rated as probably not having enough boxoffice stamina to make the summer grade include John Murray Anderson's "Almanac," "Lullaby," "Plenic," "Confidential Clerk," "Immoralist," and "The Winner."

Incoming productions, all of necessity rated as unknown prospects are "Burning Glass," "Girl in Pink Tights," "Golden Apple," "King of Hearts," "Magic and the Loss," "Anniversary Waltz," "By the Beautiful Sea" and "Pajama Game."

Perhaps a significant factor of the generally bullish condition of Broadway in recent months is the fact that for the last two weeks, every one of the 19 Shubert theatres has been occupied. Only two houses dark last week were the indie Hellinger and Playhouse.

Theatre Tours

Continued from page 64

to the newspaper escorts about 200 individuals from Central Ohio to New York City, to see "Ohio." We leave Columbus on a Sunday night, arriving in New York Monday morning. From then until Friday afternoon, the travelers see four stage shows (usually three plays and a musical), Cinerama and the stage-screen offering at Radio City Music Hall. They live at the Paramount Hotel. Also on the regular itinerary is a tour of the United Nations buildings. Cost of all this — show tickets, train fare, hotel, tips, baggage handling — is \$99.50. Extra attractions, such as a nightclub visit or a boat or bus trip around Manhattan, cost just a few dollars extra.

Even N.Y. Wants In
This package is so attractive that we've had people in Michigan, Virginia, Pennsylvania and New York State join our party. Last March a native New Yorker asked if he could join the next Citizen junket when it got to town. It sounded like fun and we had theatre tickets he claimed he couldn't get. We had to turn him down; the tour still is set up for Citizen readers, or at least for people in or near the paper's circulation area.

Scheduled for the March 21-26 tour are "The Solid Gold Cadillac," "Teahouse of the August Moon," "John Murray Anderson's Almanac" and a choice of "Kind Sir" or "The Prescott Proposals." Also Cinerama and Radio City Music Hall.

These people, incidentally, are not shepherded about like country cousins in the big city. They are given their own theatre tickets, and once they are settled in the hotel, they're on their own. Two or more Citizen staff writers, including the theatre editor, and a travel agency man are on hand to help them find their way around, if it is necessary.

Surveys made after each trip indicate that the travelers spend money in New York — for food,

shopping and for shows besides the ones already scheduled. We now estimate that with each trip (200 people) New York gets between \$20,000 and \$40,000 and theatre ticket money out of the basic \$99.50. With two trips a year (total, 400 people) this comes to between \$40,000 and \$80,000.

Added \$7,680
We pay \$4.80 per theatre ticket, on the average. Excluding Cinerama and Radio City Music Hall, for the moment, that means \$19.20 per person, or \$7,680 for the 400 a year. That's a small figure, of course, by boxoffice standards, but it happens to be just about \$7,680 more than the Manhattan boxoffices might be getting otherwise, as most of these travelers are people who rarely, if ever, get into New York on their own.

If a total of 20 newspapers in that many cities were each bringing 200 people in the spring and 200 in the fall, that annual ticket figure for four shows would be about \$153,600. The other attractions — Radio City, tours, nightclubs, Cinerama — would push that toward the \$200,000 mark.

Even that is a small figure in these days of astronomical finances, but it still is a comforting one. It could mean the difference between the red and the black for more than one theatre bookkeeper — paying customers instead of 8,000 empty seats.

And the \$40,000 to \$80,000 a year which the Citizen's trips mean to New York could become 20 times that much — \$800,000 to \$1,600,000.

All this hypothetical wealth remains incidental to the Columbus Citizen, which is in the travel business only as a reader service. It should not, however, be entirely incidental to a New York theatre colony which is in no shape to ignore such a potential source of income.

Mel Ferrer

Continued from page 1

thusiastic comment from the critics and praise from other members of the company. Efforts were made to replace Ferrer, but he refused to agree to waive his contract and, because of his association with Miss Hepburn, the management didn't try to force the issue.

Besides getting what amounted to brushoff reviews, the actor was criticized by insiders for the way he took curtain calls at the premiere. "Ondine" drew a generally enthusiastic audience response and was apparently headed for a prolonged ovation, with a particular demonstration for Miss Hepburn.

Just as the applause and cheering was building to a climax, however, Ferrer held up his hand for silence and asked for recognition for "the one whose directorial contribution made all this possible — Alfred Lunt." After another flurry of applause, the demonstration subsided and since Ferrer never left the stage, there was no opportunity for a personal ovation for Miss Hepburn.

Although the routine for curtain calls was carefully worked out during the show's tryout engagement in Boston, those associated with the production don't think Ferrer deliberately cut off the applause and cheering at the final curtain of the Broadway premiere. It's explained that Lunt arranged the curtain call routine for both stars to stay on stage, however, starting last Thursday night (25), Ferrer has been bowing off to give Miss Hepburn a solo curtain call.

So, although Ferrer is credited with responsibility for "Ondine" being a hit, he's on the outs with the management and, because of his generally lukewarm personal notices, is not getting the kudos reasonably to be expected from co-stardom in a Broadway smash.

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Literati

More Show Biz Books

Ben Hecht's autobiography "A Child of the Century," due in May, via Simon & Schuster, which is also bringing out Max Beerbohm's London show biz writings, "Around Theatres." It's a symposium of 153 pieces, for the first time contained in one volume, dealing with Shaw, Rostand, Ibsen, Henry James, Bernhard, Duse, Ellen Terry, Forbes-Robertson, Sir Henry Irving and Beerbohm-Tree.

Another informal symposium of 20 writers is due in July, under the title, "The Arts of Living." Among the contributors are Rebecca West, Alistair Cooke, Oliver LaFarge, John Mason Brown and Victoria Lincoln.

Hersholt's Collection Sale

Jean Hersholt's collection of some 843 English and American first editions and other books and manuscripts dealing with California and the American West is being put up for auction by Hersholt's order by the Parke-Bernet Galleries, N.Y., March 23-24. Collection, ranging from the 17th century to the present, includes a presentation copy of Mrs. Henry Wood's "East Lynne," first English edition of Boccaccio's "Decamerone," Defoe's "Robinson Crusoe," copy of which was once owned by William Congreve; Dickens' "Sketches by Boz," with the Cruikshank plates; and one of 100 copies of Poe's "Al Aaraaf, Tamerlane and Minor Poems."

Section relating to the West contains the first English edition of Jose Figuerro's "Manifesto," a first edition of Mercer's "The Banditti of the Plains" and other Mexican and American historical works. In a postscript to an introduction to the Parke-Bernet catalog, Hersholt writes, "No, I'm not broke."

U.S. Mags Held In Contempt

For publishing "vicious stories" in reference to a murder trial in Cornwall, Ontario, a New York editor was fined \$2,000 for contempt of court; a local distributor sentenced to 10 days in jail, and three U.S. publications were fined a total of \$12,000. Friday (26) by Chief Justice J. C. Mcruer of Ontario's Supreme Court, in Montreal.

Mrs. Renee Buse, editor of True Detective Cases, paid the \$2,000 fine with an option of six months in jail for a story she published called "The Nude and the Ring." Fawcett Publications in New York paid a \$5,000 fine; Triangle Publications of Philly, publishers of Official Detective, \$4,000; and T.D. Publications of New York, publishers of True Detective Cases, a \$3,000 fine. Defense counsel claimed the articles prejudiced the case of his client.

Balanchine's 'Ballets'

Imposing new book on the dance scene is George Balanchine's "Complete Stories of the Great Ballets," edited by Francis Mason (Doubleday, \$5.95). The 600-page volume contains lengthy action-by-action, interpretative descriptions of 131 ballets, plus photos, a history of ballet, data on dancers and dancing, a discography on ballet music, etc. There's also a bio of Balanchine, and lengthy personal comments by him.

Chief virtue of the book aside from the authority brought by Balanchine, probably the world's foremost choreographer, is that most of the ballets described are alive, in current repertoires, rather than shelved as historical pieces. Also, that the latest ballets, even those that premed last season (like "Con Amore," "Pineapple Poll" and "Filling Station"), are included. Descriptions include story of the ballet, its background, quotes from the reviews, original cast, etc. Tome makes a fine, up-to-date reference book. Bron.

Sat. Review's Disk Comeon

Saturday Review mag will use a disk as a comeon for new subscribers. Mag has asked Carl Sandburg's reading of his "Lincoln Preface" on the Saturday Review Originals label. Disk will not be put on sale and will be available only to new subscribers.

Plans for future wax promotions have not been set. Sandburg read his recently unearthed 30-year old piece over ABC-TV on a special Lincoln Birthday telecast.

More Pix Westerns

Two forthcoming Frank Gruber western novels, "Bitter Sage" and "Salt River," have been purchased from publisher's galleys by Sam Wiesenthal's Olympic Productions. Gruber also doing adaptation and screenplay for "Bitter Sage." Deal is at the signing point also for Wiesenthal to

acquire "30,000 On The Hoof," a Zane Grey property, only obstacle is Romer Grey's restrictions of a four-year film right limit.

New Press Publicity Service

Teletype transmission system for public relations and publicity firms direct to 10 New York and Philadelphia newspapers and press associations has been set up by PR News Assn. System, the PR News-wire enables subscribing publicity outfits to send their releases via teletypes into the news outlets simultaneously and in minimum time, according to Newswire general manager Herbert Muschel former editor of "Working Press of the Nation."

Newspapers already in the belt are the Times, Herald Tribune, World-Telegram & Sun, Journal-National News Service in N.Y. and membership fee, to be credited the Bulletin and Inquirer in Philly, American, Post and Journal of Commerce, United Press and InterPlans are underway to expand N.Y. cities. Outfit is charging a \$15 services and to move into other against future transmissions.

New Music Review Bows

Juilliard Review, sponsored by the Juilliard School of Music, N.Y., but edited independently by Richard Franko Goldman, has just made its bow. Published three times a year (January, May, December), mag sells at 50c.

Initial issue has articles by Jacques Barzun, Jean Morel, Bernard Stambler, Robert Ward and others, and includes a tribute by Claudia Cassidy to William Kapell, young concert pianist recently killed in a plane crash.

Hawthorn's New Ones

Marty Links, whose syndicated strip, "Bobby-Sox" started in the San Francisco Chronicle, is having his first anthology published by Hawthorn (Ken Glinger). Cartoon is the only one which runs in two different papers in New York, the World-Telegram & Sun weekdays and a full color page in the Sunday Mirror.

Hawthorn also publishing Dr. Leonid Kotkin's "Eat, Think and Be Slender" which has been bought by Coronet in digest form.

Hosp Vets' Contest

Eighth annual writing contest for patients in Veterans Administration hospitals got under way recently, with some \$4,000 in cash and courses, subscriptions, books and equipment as the prizes and top literary figures as judges. Various publications, publishers and individuals are volunteering the prizes, which will be awarded in virtually every category, from short shorts to full-length plays.

Among contributors are Reader's Digest, Doubleday & Co., Women's Press Club of Indiana, Army Times, Rand McNally & Co., Wilcox & Follett, Christian Herald, Samuel French Co., National Cartoonists Society, Chicago Sun-Times, Chi Daily News and others. Judges include Fannie Hurst, Elery Queen, Rudolph Flesch, Bennett Cerf, H. Allen Smith, Milton Caniff, Robert Hilber, Lillian Budd and others. Contest closes April 15. It's sponsored by the Hospitalized Veterans Writing Project, a volunteer group.

Poling Heads Mag Writers

James Poling, former editor at Doubleday-Doran and Universal International prior to becoming a prez of the Society of Magazine Writers for 1954.

Elected veepee was Jhan Robbins, while Donald G. Cooley was reelected treasurer. Others named were Robert Deindorfer as recording secretary and Jose Schorr, corresponding secretary.

Paul Green's Theatre Essays

"Dramatic Heritage" (French; \$2.50), is a fresh compilation of essays by Pulitzer-playwright Paul Green, and "In Abraham's Bosom," (1926). Much of the material previously appeared in magazines and newspapers and in Green's earlier volume, "The Hawthorn Tree" (U. of N.C. Press).

"Heritage" is principally devoted to the story of the author's work in connection with three major outdoor spectacles: "The Lost Colony," "Jamestown" and "The Common Glory." Tome also offers a valuable re-statement of the American Dream, and Green's interpretation and application of democratic principles in the drama.

After years of unselfish labor in the "tributary" theatre, few writers are better qualified than Green to discourse on "folk art" and "people's theatre." However, the author's enthusiasm permits

him to see the amateur stage as a panacea for all the woes of show business. Green seems oblivious to the fact that much of the vigor of regional theatre is dissipated by the preference of most provincial dramatic groups for re-producing Broadway hits.

This book also contains interviews with Bernard Shaw and Paul Claudel, thoughts on music in the theatre, a chapter on the author's travels in Asia, and some rather sketchy notes on Japanese and Indian theatre. Down.

'Death Row' Hot Issue

Prentice-Hall is rushing "Cell 2245 Death Row, San Quentin" for earliest publication this spring to beat the May-scheduled gas-chamber execution of Caryl Chessman who was sentenced to death under California's "little Lindbergh law" for allegedly having kidnapped two women. Chessman, who schooled himself while in jail, admits to other crimes but is claiming innocence of this particular one. There is considerable to-do in California because of the clouded issues, and it is expected that the book's publication and possible film sale will further heighten the personal drama.

P.H. has rushed a series of galleyproofs to several studios. Among the hottest bidders is Walter Wanger. The Chessman ms. came to the publishers via an agent, Joseph Losspreth.

Jes' Call Me 'Satchmo'

Louis (Satchmo) Armstrong has finally turned in his autobiography to Prentice-Hall and the publishers hope to bring it out this fall under the title of "Satchmo." Foreign rights have long since been sold to Britain, France, Belgium, the Norse countries and elsewhere where the jazzist's fame is far and wide.

Autobiog covers the entire New Orleans period, from birth to 1923, and with its now renowned N. O. Jazz era. It is hoped that Armstrong one day may bring a second volume up to date.

Libel, Midgets, Et Al.

Joseph Dean has assembled a variety of English libel cases, originally published in England under the title of "Hatred, Ridicule or Contempt," which Macmillan is bringing out under the title of "Publish and Be Damned!" Contentious and colorful personalities figure in this book of libel cases. They include Winston Churchill, Rasputin, Harold Laski, Lord Alfred Douglas and Maurice Utrillo. The same publisher is bringing out "Theatre World Annual, No. 4 (1954-55)," edited by Frances Stephens and F. L. Lucas "Greek Drama for Everyman."

Alice Curtis Desmond's bio of America's famous midget is also a Macmillan publication titled "Barnum Presents: Gen. Tom Thumb." Edward M. Noll's "Tele-

vision for Radiomen" and J. H. Battison's book, "Battison's Television Broadcasting" are also Macmillan imprints, as is F. Fraser Bond's "An Introduction to Journalism."

CHATTER

Louis Sobol in Hollywood to round up film doings for his Broadway column.

Gene Fowler's next book will be a yarn about his newspaper days in N.Y. during the '20s.

N. Y. Journal-American's excellent headline on that No. 2 sex switch: "Another GI Goes GI-RL." Gordon and Mildred Gordon signed by Doubleday to write a sequel to their novel, "Make Haste to Live."

Putnam will publish "And As For Me," authored by Jim Richardson, city editor of the L. A. Examiner.

Mary Martin profiled in March Coronet by Charlotte and Denis Plimmer, titled "Her Heart Belongs to Broadway."

Wilson Barrett, w.k. English actor-manager, publishing his memoirs, "On Stage for Notes," via Blackwood, London.

Albert Mackie, playwright-editor, quit Roy Thomson's Evening Dispatch, Edinburgh, and switched to contributing daily verse to rival Evening News.

Joseph F. Meister, formerly with the Curtis Publishing Co. in Philadelphia, appointed director of public relations at Brewster Academy, Wolfeboro, N. H.

William H. Evans has been promoted from city editor to managing editor of the Gloversville (N. Y.) Leader-Republican and Morning Herald, succeeding Walter F. Hine, who died Feb. 21.

L. R. P. Schonheim, publisher of the children's weekly magazine, Story-a-Day, announced appointment of Jeremiah Tax as editor. Tax is former editor of Children's Digest.

Lansing (Mich.) State Journal planning a 300-page edition to mark its 100th anniversary next January. City editor H. R. Palmer doing the show biz reprises of the century.

Jerry Wald's "Screen Adaptation," written for the February issue of Films in Review, was repeated as a tape recording at the request of the Canadian Broadcasting Corp.

Poet Patrick Kavanagh lost his libel action over a profile of him which appeared in the Dublin-published fortnightly, The Leader. His attorney has announced an appeal to Irish Supreme Court.

Magazine Digest's May issue will carry a profile on Dr. Bruno Furst, authority on memory improvement. Article is a reprint of a recent N. Y. World-Telegram & Sun Saturday magazine feature.

Atlantic City Press' 188-page Sunday edition Feb. 28 celebrated

the centennial of the founding of the resort city. N. J. Press Assn. official stated the 3 lb. edition was the largest of any paper published in the state.

Al Jonas, former N. Y. Journal American sportswriter who moved to Miami because of his health, is doing freelance sports and show biz articles. He recently had pieces in Turf and Sport and American Turf Monthly.

Bennett Glazer has been appointed production manager of Harry N. Abrams, Inc., New York, art book publishers. Glazer was most recently with Simon & Schuster, as assistant to the vice-president in charge of production.

Chicago, new monthly mag devoted to the Windy City and suburbs, debuted on the newsstands Friday (27). Editor-publisher Maurice English reported the first issue had been upped from 48 to 64 pages because of ad response.

First issue of Center, a magazine of the performing arts to be published 10 times a year by the N.Y. City Center of Music & Drama, has just been issued. Edited by Robert Hatch, issue contains articles by Harold Clurman, Herbert Weinstock, W. H. Auden, Chester Kallman and others.

Vantage Press is publishing "Son of Salem," autobiography of John Merrill, teacher and actor, who appeared in stock with the Castle Sq. Theatre, Boston; wrote books on the theatre, and though retired, still occasionally broadcasts via WESX, Salem, Mass., and WLYN, Lynn, Mass., on miscellaneous topics.

Jessel's Farewells

Continued from page 1

which Bill Miller had made to Cantor. Latter was mildly interested in the face of doctor's orders to "take it easy." Cantor, being still on the recuperative list at his Palm Springs retreat following an arduous ballyhoo tour in behalf of his biopic, "The Eddie Cantor Story" (WB). Cantor, who has "never played a saloon," was being offered the same May 19 date, hence the possibility of the Jessel "opposition," but at the last minute nixed it at M.D.'s orders.

Jessel's last nitery stint was at the now defunct Nicky Blair's Carnival (Capitol Hotel), New York, in 1948, and before that his last saloon stint was 15 years earlier at Cher Parce, Chicago, in 1933.

Jessel winds his first semester for ABC-TV June 6, but plans moving to the Coast April 4, or thereabouts, and do the final shows from Hollywood. Jessel has a home in Santa Monica and prefers the spring on the Coast. While playing the Vegas nitery he'd have to rehearse commuting by air between L.A. and L.V.

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Broadway

TV actor John Stephen flew to Rome, Saturday (27).

Ann Miller back in town after a quick vacation in Nassau.

Catherine Damet, French actress, in from Paris Monday (1) on the Rydam.

Henry Arias quartering his new distribution outfit in the Paramount Bldg.

Metro director Curtis Bernhardt in from England and to the Coast immediately.

Jack Carson in Gotham for tv appearances and talks relating to a Broadway musical.

The David O. Selznicks off Saturday (27) for a two or three-week Palm Springs holiday.

Metro producer Sam Zimbalist in from England; headed for the Coast yesterday (Tues.).

Bennett Cerf winding up a La Quinta (Calif.) vacation, returns to "What's My Line?" next Sunday.

Rex Harrison, in from the Coast after completing "The Tallman" at Warners, planes to England Friday (5).

Claire Trevor stopping over in Gotham en route to Buenos Aires for the annual Argentine Film Festival.

Richard Brooks in from the Coast yesterday (Tues.) and leaves for Paris Saturday (6) to begin work on Metro's "The Last Time I Saw Paris."

Broadway-Hollywood turnout at Luchow's for Jan Mitchell's Helen-Hayes-Jack Benny party Sunday night (28), following the latter's co-leadership.

George Weltner, head of Paramount International, winding up a seven-week global tour. He's due in N. Y. tomorrow (Thurs.) on the United States.

Ronald Neame, who'll direct Metro's upcoming Spencer Tracy starrer "Highland Fling," arrived from London yesterday (Tues.) on the Queen Elizabeth.

Indie filmmaker Ivan Tors returned to the Coast over the past weekend following huddles concerning release of his pix with United Artists execs.

Warner international topper Wolfe Cohen to England on the first leg of a global tour of company's offices. He's due back in New York at the end of April.

Artur Rubinstein, giving his only Carnegie Hall recital of the season Friday (5), is turning over all proceeds to the Steinway Pension Fund. House plus stage seats, was sold out two weeks ago.

Met Opera contralto Rise Stevens and husband-manager Walter Surovy flew to Paris over the weekend. From there they go to Milan, where Miss Stevens will make her initial appearance at La Scala.

Film industry leaders have accepted Russell Downing's invitation to serve on a national Variety Club Heart Award dinner honoring William J. German at the Waldorf-Astoria May 6.

Col. Henry Sell, editor of Town & Country, who also is in the food business, back from his semi-annual tour of Germany where U. S. PX's do a large business in the Sells' brand of liver pates and other canned goods.

Doris Humphrey, noted dancer-choreographer, has won the third annual Capetown Dance Award for "Leadership in the modern dance." Award, carrying a \$500 prize, will be given to Miss Humphrey March 9 at a luncheon in N.Y.

Ben Goetz, in charge of Metro production in England, arrived from London Monday (1) and left yesterday for the Coast to confer with the company's studio officials.

Van Johnson due in from the Coast today (Wed.) and sails for Paris Saturday.

Ken Englund and his wife, Bernadine, to her home town, Waukegan, Wis., for two weeks where he'll work on start of his new play, "The Gravy Train," and complete "People in Glass Houses," a Broadway script he has been polishing. Latter deals with the UN.

French Govt. Tourist pub-ad head Norman Reader spelling benediction to the Houston salesmanship club March 5; Dallas Advertising League March 9; Export-Import Club, New Orleans; 10; Lions, Atlanta, 12, on "Tourism as a Factor in International Relations."

Ailing Ralph Morgan's ambulance plane grounded in Columbus, O., en route from the Coast to Glen Gardner, N. J., to be with his son-in-law, Ernest Chappell, and his daughter, Claudia Morgan (Mrs. Chappell). Morgan is 71 and seriously ill with a lung disease.

Hot stuff in spades: fire in the Lionel Standers' apartment (while they were out) chased the Gorham Hotel residents into the lobby; little damage excepting their two parakeets, which died of smoke poisoning. The other blaze was in Eddie Garr's room in the Lambs

Club, from smoking-in-bed, also of minor damage.

Broadway and Hollywood turnout at Mrs. Ruby Schinas's Hotel Pierce apartment yesterday (Tues.) for the nuptials of fashion designer Mrs. Ruth Rhodes to Myrt Blum, Beverly Hills business management head, who handles show biz personalities. His divorce from Babe Blum, sister-in-law of Jack Benny, became final Feb. 23. It's a third marriage for each.

George Jessel's gift of appreciation to Jack Benny for toastingmastering the Friars' dinner last week at the Waldorf in honor of Jessel was a set of platinum and sapphire cufflinks marked "Benny & Woods." That's the original two-act when both started in show biz in 1912. Harry Woods (not the songwriter) is still playing the organ somewhere in California. Benny played the fiddle then; it was a straight musical turn.

It was a tossup whether the Circus Saints & Sinners, Philip Morris or Metro were hosting Lucille Ball and Desi Arnaz as co-"fall guys" at last Wednesday's (24) shindig at the Waldorf. Metro had "Long, Long Trailer" plenty ballyhooed along with the Blow agency's tobacco product. Women were permitted in attendance because of Miss Ball and some of them got a moderated sampling of the "sin" aspects of the Circus Saints' monthly hijinks.

Lisbon

By Lewis Garry

Orch beaten by Jose Mesquita off to Berne to start a tour of Switzerland.

The newly redecorated Ritz niterity has reopened with a dozen acts as a floor show.

Producer Virgilio Macieira left Teatro Monumental after two years producing plays for impresario Vasco Morgado.

Brazilian producer Fernando Barros here for week on way to Rome. Looking at Portuguese pix suitable for his country.

"The Hanged Rock," a pic produced by Domingos Mascarenhas and directed by Fernando Garcia, both journalists here, is the Portuguese offering at the Brazil Films Festival.

Maestro Antonio Costa, of Sao Paulo (Brazil) Radio, who came here with the show, "Braziliana," has left this setup and will go to Portugal, where he is director of a revue company organized by impresario Giuseppe Basto.

Tokyo

By Richard H. Larsh

Italian film crew shooting Japanese scenes for travelogue.

"Conquest of Everest" (UA) given Education Ministry's "special selection" award.

Paramount to release "Stalag 17" in mid-March as its "bonus" quota award won by "Come Back Little Sheba."

Paramount to release 16m color cartoon Popeye series this month. Original film has been processed here by Konicolor.

Italian pic, "No Peace Under the Olives," shunted to general release instead of roadshow at Tokyo's Piccadilly Theatre to make way for long run of "Moon Is Blue" (U).

Three Japanese films to be shown at this year's Cannes festival are: "Jigokumon," Daiichi's tinted costumer; "Kofumi," Shintoh's modern drama, and "Nigoriye," indie Shinsaki-Bungaku product. Controversial A-bomb pic, "Hiroshima," withdrawn by the leftist Japan Teachers Union, the film's producer.

Kansas City

By John Quinn

Bea Lillie due in this week at Fox Midwest Orpheum, her first appearance here in several seasons.

Eddie Clark taking a respite from his KCKN microphone as featured disk jockey at the Jenkins Music monthly teenagers record party.

Eileen Wilson signed by the motor car dealers as guest star of 1954 Auto Show. Warren Durrett's Orch also signed for the Feb. 27-March 6 affair.

Minneapolis

By Les Rees

Jascha Heifetz here for concert. Carl Brisson into Hotel Radisson Flame Room.

Jimmy Hegg's Starlight Club has Henry Youngman.

St. Paul Civic Opera Co. to present "Cavalleria Rusticana" March 10-13.

Complete sellout for Boston Pops Orch in 6,500-seat Northrop Auditorium.

Annual Shrine Indoor Circus winds up nine-day stand at Auditorium March 6.

Minneapolis Symphony orch back home after eastern tour climaxed by N.Y. Carnegie Hall appearance.

London

The Gay Deceivers make their London cabaret debut at the Embassy Club tonight (Wed.).

Donald Murray left the publicity department of the J. Arthur Rank Organization to become press officer of Warner Bros.

Metro tossed a cocktillery to Jack Cummings, producer of "Kiss Me Kate," who came to London for the royal preem.

British comedian Charlie Chester heads a unit which planned to Korea last week for a six-week tour entertaining the troops.

Danny Kaye to make a personal when his new pic "Knock on Wood," preems here April 23 in a benefit for the Variety Club Heart Fund.

Reginald Armour, Republic's British topper, hosting a reception to Herbert J. Yates next week to mark his 45th anni in the film industry.

Mrs. Winthrop Aldrich, wife of the American ambassador, tossed an embassy party in honor of Jean Dalrymple of the New York City Centre.

Herbert Morrison, M.P., former foreign minister and No. 2 in the Labor party hierarchy, is to be honor guest at tomorrow's Variety Club luncheon.

Ted O'Shea, guest of honor at a press reception on her return from Germany, but she's due to return to the zone this month to complete her GI tour.

Richard Widmark inked by Irving Allen and Cubby Broccoli to star in "Prize of Gold," their upcoming Warwick production to be lensed in Cinemascope in England and Germany.

Barry Wieland appointed resident director of the Schlesinger organization in Britain. He was formerly personal rep to John Schlesinger and a director of the International Variety and Theatrical Agency.

Lou Jacob, inked last week for a featured role in Jack Hylton's production of "Pal Joey," will be making his third West End appearance in an American show within 18 months. He was in "Remains to be Seen" and "Guys and Dolls."

Show biz passengers who sailed on the Elizabeth last Thursday (25) include Leslie A. Boosey, chairman and managing director of Boosey & Hawkes, music publishers; Ronald Neame, film producer-director; and Mrs. L. Grey, film and tv actress.

Chicago

Dick Noel here last week making tour of deejay circuit to plug new Decca disks.

Joyce Bryant, formerly with MCA, pactured with Lou Minding of William Morris office here last week.

Scotty Robertson left Boulevard Dears, skating line at Conrad Hilton Hotel, to return to her home in Scotland.

Woodstock Winter Theatre in Woodstock, Ill., kicking off "Importance of Being Earnest" this week with Jean Roberts and John Pesich starring.

George Jessel in town for two days this week to pull off promotional stunt for BB Pens, his tv sponsor, the selection of the best-looking redhead.

Playwrights Theatre Club, currently doing "Murder in Cathedral" for four weeks, held special late show last Saturday night for casts of Main Stem legions here.

Curiously not tying in with their pic, "Conquest of Everest," opening at Ziegfeld Theatre this week, Sir Edmund Hillary, George Lowe, and Dr. Charles Evans lectured for Chicago Geographical Society at Opera House last week.

Paris

Top pop songs here this month are "Moulin Rouge" and "Lime-light."

Robert Lacoste promoted to president-director general of French Metro. SA.

"Young Bess" (M-G) opening here as "The Virgin Queen" and doing good biz.

Nearly 90,000 TV sets now in service in France with three transmission centers.

Roger Schwartz named president-director general of the French Columbia Films Co.

Maurice Teitz moving over from Ducretet-Thomson to Pathe-Marconi as director of the sheet music branch.

Fernandel started his 125th film "The Sheep With Five Paws" in which he plays six characters in six sketches.

Plans are already in motion for a French adaptation of "The Immortalist," adapted from the French book of Andre Glide.

Robert Siodmak over to Rome to begin preparation on his forthcoming large-scale spec pic, "Sodom

And Gomorrah," to be made in 65m.

Moulin Rouge niterity reopening this week after repair squads put this big club into action again two months earlier than thought possible.

William Faulkner off to Cairo for script confabs with Howard Hawks on "Valley of the Kings" on which he is one of the three writers.

Colette, who is confined to a wheelchair in her home, saw the new play "Gigi," based on her book, on French tele in a special broadcast of the play.

French films up for entry at Cannes Film Fete this month are Robert Siodmak's "The Big Game," Jacques Becker's "Don't Touch The Dough" and Julien Duvivier's "L'Affaire Maurizius."

Yves Montand and wife Simone Signoret go into a legit play for first time in the Marc Ayme adaptation of Arthur Miller's "Crucible." It will be called "Witch Hunt" here, and will open next season.

Philadelphia

By Jerry Gaghan

Kay Karlton installed new line in the CR Club, South Philly private club.

Neal Lewis, mambo maestro at the Celebrity Room, signed with Tico Records.

Bob Hope was in town (24) to visit warred at Valley Forge (Pa.) Veterans Hospital.

Harry (Leaves) Lewis, niterity comic, leaves on tour of Kane (Midwest) burley circuit.

Cozy Morley signed a new one-year personal management pact with Suez-Rothbard office.

Ronnie Hayden, femme half of the Haydens dance duo, working as single at Embassy Club.

Comedian Marty Bohn signed singer Gene Arcade for summer season at his Wildwood, N. J., Nut Club.

Norman Joyce, now handling Mike Pedecin's quartet, booking group for two months of one-nights throughout area.

Songwriter Morty Berk, in Mt. Sinai Hospital for heart ailment, penned tune with Frank Capano and Dr. Herman Parris, tabbed, "Loveless Heart."

Pittsburgh

By Hal V. Cohen

Sally Rand back at Jackie Heller's Carousel this week.

Annual Shrine Circus will play the Mosque week of April 19.

Muriel McDowell, publicity gal, and the Pittsburgh Symphony parted company.

Pitt Players are doing Truman Capote's "Grass Harp" for two nights March 19-20.

Hal Davis, head of Local 60 of musicians union, suffered a heart attack and is in St. John's Hospital.

Copa has booked The Crows to open Monday (8) on strength of their hot-selling platter here, "Gee."

Jim Balmer, George Eby and Donna Atwood Harris elected to "Ice Capades" "Ice Cycles" board of directors.

Scotland

By Gordon Irving

Chaz Chase off to fulfil dates in Madrid and San Remo, Italy.

Laurie Sellstrom, ace publicist, axed by Metro in economy cuts.

Denny Willis, Scot comic, will entertain troops in Middle East.

"The Robe" on solid biz in fourth week at Odeon Theatre, Glasgow.

Billy Rusk, Scot comedian, inked for 1954-55 winter show at Metropole, Glasgow.

Playwright Wolf Mankowitz to Glasgow for production of his "The Bespoke Overcoat."

Denny Willis, Scot comic, will set for summer stint at Eastbourne, in southern England.

Tommy Hood taking over as comedian in resident show at Galety Theatre, Leith.

Andrea Dancers, currently at Theatre Royal, Glasgow, set for British vaude stint in Las Vegas next June.

Margo Henderson, pianist-impressionist, pactured for seven-weeks' stint at Windmill Theatre, London, opening March 22.

Boston

Gerry Mulligan crew into Storeyville for a week.

Jack Benny in town for a day last week to guest as main speaker at Bonds for Israel's dinner at the Hotel Somerset.

Dorothy Lamour inked for 10-day engagement at Latin Quarter.

Frances Langford into the Mayfair for a week.

Boston University's newly-acquired Gershwin Theatre teed off its season with a modern dress version of "Hamlet."

Hollywood

Vincent Price to St. Louis for a legit stand.

Irwin Gielgud recovering from leg surgery.

Phil Regans celebrated their 30th wedding anni.

Ray Bolger bought a home in the Hollywood hills.

Rex Allen broke a leg while skiing at Big Bear.

Eddie Foy Jr. bought Ava Gardner's home in Nichols Canyon.

Alan Mowbray out of hospital after siege of blood poisoning.

Rod Cameron to New Orleans to attend his tv sponsors' sales meet.

Duncan Renaldo and Leo Carrillo in from month of eastern touring.

Danny Thomas will top a Boston benefit for underprivileged children March 14.

Aaron Rosenberg received plaque from College mag for producing "Glenn Miller Story."

Stanley Kramer will be presented with City of Hope Citation at its annual dinner-dance.

George Stevens won the Southern California Motion Picture Council's 1953 Award for making "Shane."

Julia Adams, Kathleen Hughes, Piper Laurie, Gregg Palmer and Lori Nelson cited by the Government for overseas entertainment.

Jamaica, BWI

By Harry Milner

Noel Coward gave large party at Round Hill, luxury cottage scheme near Lucea.

Irma Jarrett, Trinidad-born thrush and beauty queen, now at Colony Club.

Stuart Sharpe doing his own floorshow at Silver Seas and reopened Galleon Club.

Police chief has banned strippers in local niterities. Patrons flocked weekly to see peelers, and then complained.

John Patrick, author of "The Hasty Heart," and current Broadway hit, "Teahouse of August Moon," here recently at Sunset Lodge.

Ireland

By Maxwell Sweeney

T. S. Eliot's "The Cocktail Party" proving boxoffice click on tour.

Roy Rogers inked for two-night stand at 3,500-seat Theatre Royal, Dublin.

Wallas Eaton in from England for lead role in "Seagulls Over Sorrento" at Olympia Theatre, Dublin.

Tennessee Williams' "Summer and Smoke" slated for Irish preem by Alan Simpson at Pike, Dublin, this spring.

Fergus Cogley will produce "My Brother's Keeper," new play by Eoin Neeson, at Studio Theatre, Dublin.

Maurice O'Brien pactured for Dublin season with Longford Productions, opening at Gate Theatre, Dublin.

Alec Guinness due here this month for pre-London try-out of Bridget Poland's "The Prisoner" at Dublin Olympia.

Impresario Lord Vivian (Cochran Productions) in to gander opening of "The White Countess" by J. P. Priestley and Jacquetta Hawkes at Dublin Galety.

Memphis

By Matty Brescia

Eddy Arnold checked in here enroute to Miami for one week stand at Olympia.

Byron Gerkins, prez of Hillbilly Homecoming annual stint at Mayville, Tenn., prepping giant plans for this year's event.

Slim Rhodes, WMCT hillbilly ace, also doing several tv stints weekly on KRTV, Little Rock and tv outlet at Pine Bluff.

Cecil Beaver, skipper of WHHM, Memphis indie, just returned from New York where he inked deal with Brooklyn Dodgers, New York Yankees and New York Giants to air games here via telegraphic ticker.

Portland, Ore.

David Brooks returned home for an indefinite vacation from a busy career in N. Y. musical shows.

Leon Mandrake, Bob Gentry, Buck Young and The Sparklets at Amato's Supper Club for two weeks.

Norman Anderson and Johnny Walker split up their booking office; each has reopened his own office.

Vivian Dandridge, Anita Dare and Jackie Watts held for a second stanza at Jack Lawler's Tropics.

The Clover Club reopened after being shuttered for two months. Ella Mae Morse, Burns Twins & Evelyn and Beverly Miller in for two sessions.

OBITUARIES

ROBERT ROSS

Robert Ross, 52, actor-director, died Feb. 23 in New York of an abdominal ailment. He had been appearing in the current Broadway legier, "Kind Sir," but left the cast Feb. 17 because of illness. Also a cast member of the show was his wife, Margalo Gilmore, who exited the play Feb. 20 to be with her husband.

Early in his career, Ross appeared with the Daly Stock Co. and directed the Little Theatre, Berkeley, Cal., for a year. He later served as assistant director of the Eastman Theatre, Rochester, N.Y. In 1925, he made his N.Y. bow with Eva Le Gallienne's Civic Repertory Theatre.

Ross had roles in such plays as "Alison's Orchard" and "The Farmer Takes a Wife." More recently, he was seen in "Point of No Return" and "Mister Roberts." He also had directed the American National Theatre & Academy production of "The Tower Beyond Tragedy," the 1941 production of "Porgy and Bess," revivals of "On the Rocks" and "They Knew What They Wanted."

Surviving besides his wife, are his mother, a brother and a sister.

WILFRED S. ROBERTS

Wilfred S. Roberts, 47, tv producer and director at the Benton & Bowles ad agency, died Feb. 24 in New York. In 1936 he joined NBC as a staff producer and two years later was made assistant manager of the commercial department. The following year he took a leave of absence from NBC to fulfill an acting contract with Paramount Pictures.

Roberts returned to NBC in 1940 and was appointed national production manager. During World War II, he was with the Office of Inter-American Affairs. Later he joined the program packaging firm of Corday, Roberts, Inc., remaining there for two years.

In 1948, Roberts joined Pedlar & Ryan, Inc., and three years later was made vice president in charge of radio and tv. He had been with Benton & Bowles since 1952 and

In loving memory of

MOTHER BARSTOW

(March 4, 1952)

We miss you so.

Dick and Edie

was active in developing "The Doctor," a video dramatic series. Wife, two sons, a daughter and a sister survive.

WALTER SALB

Walter Salb, 53, who played the piano at the White House for private parties given by President Roosevelt, died Feb. 25 in Washington. The veteran musician was pianist at the Silver Fox Restaurant at the time.

A native Washingtonian, Salb began his career by playing the organ for silent films at the old Rialto Theatre in that city. Later he served in the pit orch at the Rialto and subsequently at the Columbia Theatre. He also played in the house orchs at the old Fox, Capitol and Earle Theatres.

Salb, a member of the trial board of the Musicians Union, is survived by his wife, three daughters and a son.

ARCHIBALD C. COOPER

Archibald C. Cooper, 59, percussionist with the Toronto Symphony and the Canadian Broadcasting Corp. Symphony, died in Toronto, Feb. 24, when stricken with a heart attack during rehearsal of the Toronto Symphony.

During the 20's, Cooper was drummer for several American dance bands in London and on the Continent; later played at the Plaza, New York, and with other New York dance bands. He had been with the Toronto Symphony since 1938, doubled with the CBC Symphony, and had been with "Melody Fair" summer theatre musicals in Toronto for the past three seasons.

Survived by sister.

ROY M. FELTUS

Roy M. Feltus, 77, manager of the Grand and Princess Theatres at Bloomington, Ind., and a veteran

circus man, died Feb. 21 in that city. His daughter, known professionally as Catherine Craig, is the wife of actor Robert Preston.

Feltus was advance man for the Gentry Dog and Pony show and manager of the Ringling circus nine years. Later he was half owner of the Shipp & Feltus circus, which toured Latin America. He also was associated with the Lapearl, Sells-Floto, Buffalo Bill, Forepaugh-Sells and Barnum & Bailey shows in his long career.

Survivors include his wife and two daughters.

DONOVAN SWANN

Donovan Swann, 65, an etcher, pioneer aviator and father of three children in show business, died Feb. 27 in Baltimore of a heart ailment. His children are Francis S. Swann, playwright-scenarist, who authored the Broadway comedy, "Out of the Frying Pan," and S. Donovan Swann Jr., producer-director of the Hilltop theatres in the Baltimore area. A daughter, Mrs. Evelyn Swann Wagon, is a Baltimore actress.

Also surviving is his wife, who writes a column for the Baltimore News-Post under the byline, Rita Swann.

LOUIS FISHER

Louis Fisher, 66, music director of Gen. Pershing's band during World War I and later leader of the Baltimore Municipal Band, died in Baltimore, Feb. 26. While serving with the 313th Infantry in France, he organized the regimental band stationed at AEF headquarters. After the war, the group toured the country as Pershing's Band to promote the sale of Liberty Bonds.

In 1930, Fisher was appointed to lead the Municipal Band. He was the son of Lazarus Fisher, conductor for years at Ford's Theatre. His wife is sole survivor.

CHARLES D. MAGINNIS JR.

Charles D. Maginnis Jr., 44, president of the South Shore Playhouse Assn., died in Cohasset, Mass., Feb. 25. As president of the Playhouse Assn., he became active in the founding of the highly successful South Shore Music Circus in 1951 in his hometown and served as president during its first year.

Principally an architect, he was a partner of his father in the firm of Maginnis & Walsh, ecclesiastical architects.

Survived by wife, four children, father, two sisters and brother.

LOWELL B. GIST

Lowell B. Gist, 49, superintendent of theatres for Consolidated Amusement Co., Hawaii, died in Honolulu Feb. 21 after a heart attack. His wife survives.

Gist came to the Islands from California in 1929 to join Consolidated as manager of the Princess Theatre in Honolulu. He subsequently managed the Waikiki Theatre, then moved to Hilo to manage a new house for the chain. He later returned to Honolulu to become superintendent of theatres.

MRS. DAVID RITCHIE

Mrs. David Ritchie, 94, founder of the Newhaven Fishermen's Choir, Scot traditional group, died Feb. 17 at Leith, Scotland. Her nationally famous choir was started 26 years ago, and had appeared all over Britain at concerts, radio dates and on tv.

Her daughter, Mrs. Nancy Pauline Turner (a California musician) was killed last April in an air crash while en route to visit her mother.

MRS. MAUD SCHLEE

Mrs. Maud Slocum Moross Schlee, 70, former actress, died Feb. 27 in Detroit. She had been a member of the Boston Light Opera Co. and gained popularity around the turn of the century when she introduced a military dancing drill of chorus girls decked out in tight skirts.

She retired from the stage in 1901.

BETTE GRAYSON ODETS

Bette Grayson, 32, an actress and former wife of playwright Clifford Odets, died Feb. 22 in New York after a brief illness. In 1951 she appeared in the American National Theatre & Academy revivals of Odets' "Night Music" and "Golden Boy."

Miss Grayson had recently been mentioned for a role in a revival of "Jealousy," sketched for production next fall.

BEN W. BARNETT

Ben W. Barnett, 56, former vaudeville producer and booker,

died Feb. 23 in Helena, Mont., where he had operated a steel company since his retirement from show business. He was once associated with the Amalgamated Vaudeville Association.

His wife and two sons survive.

BEN WALKER

Ben Factorow, 48, former vaude dancer, professionally known as Ben Walker, died in New York Feb. 27 of a heart attack. He was first veepce of the National Variety Artists.

His late wife was Mabel Percival of the Percival Sisters.

ALLEN C. SOUSA

Allen C. Sousa, 49, nephew of bandmaster John Philip Sousa, died Feb. 26 in Washington. A native of the nation's capital, he studied under his uncle, played with Meyer Davis' band in 1923 and later led his own orch, the Black and White Melody Boys.

His wife and a sister survive.

Herbert Lee, 60, light comedian, died Feb. 13 at Birmingham, Eng. He toured in many revues. His wife, Irene Shamrock, also a revue artist, died eight years ago. He became a hotelier at Birmingham on retiring from vaude.

Richard Patzig, 93, co-founder of the Bayreuth festivals and reportedly the last survivor of the "Wagnerian days," died in Innsbruck, Austria, Feb. 13. He also founded the William Tell festival plays in Switzerland.

Rose LaVelle Manfred, 77, who trouped in vaude as a member of the Dancing LaVelles, died recently in San Francisco. For several years she was sentinel for the San Francisco Theatrical Club.

Alfredo Parra, 34, top Mexican songwriter, was fatally injured Feb. 18 when struck by a car in Salamanca, Mexico. His mother and brother survive.

Abe Auerbach, 65, former owner of the Strand Theatre in Chicago, died in Miami, Fla., Feb. 26. Surviving are a son, daughter, and brother.

Arthur William Green, 65, former attorney for Fox West Coast and other theatrical interests, died Feb. 25 in West Los Angeles.

Ona Wargin, 47, agent and drama coach, died Feb. 26 in Hollywood, following a stroke. Her husband, Milan Wargin, survives.

Kathryn Hayes, 63, widow of veteran actor Max E. Hayes, died of a cerebral hemorrhage Feb. 22 in Hollywood. Her son, Everett A. Hayes, story editor, survives.

Mother, 70, of Norman Dohn, reporter for the Columbus Dispatch and daily newscaster (as the Globetrotter) on WBNS-TV, died in Clarence, N.Y., Feb. 25.

Mother, 78, of Michael P. Wear (Wear), of the homeoffice Variety editorial staff, died in Long Beach, Cal., Feb. 25, after a long illness.

Widow, 56, of Remo Bufano, sculptor and puppeteer, died Feb. 26 in New York. Her mother survives.

Mother, 55, of Peggy Ann Ellis, tv actress, died Feb. 24 in New York. Husband survives besides her daughter.

Mother, 86, of music director Nat Finston, died Feb. 20 in Hollywood after a long illness. Seven children survive.

Samuel A. Markee, board chairman of the American Fidelity & Casualty Co. and w.k. to show folk, died in New York Feb. 18.

Salvatore Patremio, 36, development engineer for DuMont, was killed March 1 in a plane crash at Teterboro, N. J. His wife survives.

Wife of Louis Berg, entertainment editor of this week mag, died in New York Feb. 28.

Mother, 67, of film agent Kurt Frings, died of a heart attack Feb. 24 in Hollywood.

Belle Williams Reynolds, 81, one-time coon shouter, died recently in Oakland, Cal.

Tom Kress, 75, theatrical manager and producer for half a century, died Feb. 24 in Hollywood.

Miss Elizabeth A. Billbruck, 77, a musician and piano teacher for years, died in Portsmouth, N. H., Feb. 20.

Variety Bills

Continued from page 62

Howard Keel	Sujata & Asoka
Blackburn Twins	Cee Davidson Ore
Evelyn Ward	S. Henle Ice Rev
Carson Bros	Silver Slipper
Golden Nugget	Mable Rosenbloom
Wallace & Coffey	Hank Jerny
Dorothy Allen	Sparky Kaye
Joe Venuti Ore	Nicholas Trio
Sends	Bill Willard
Tallulah Bankhead	Jimmie Cavanaugh
Larry Carter	Virginia Dew
Harry James Ore	Bill Willard
Marilyn Canter	Joan White
Sahara	G. Redman's Ore
Kathryn Grayson	Thunderbird
Jack Carter	Four Aces
	M. Shaughnessy
	Rafael
	F. Fields Trio

RENO

Mapee Skyroom	Clark Bros
Dave Barry	S. Young Ore
Charlie Aaron	Riverside
Kravis & Co	A. Rey & King Sis
Skyettes	Baby Minton
E. Fitzpatrick Ore	Three Aces
Charles Chaney	Riverside Starlets
J. Fontaine	Bill Clifford Ore

HAVANA

Montmartre	Marcel Pefore
M. de Paris Ore	Acacia
Richelle Duc	Jacqueline Lerol
Pedro Vargas	B. Ortega Ore
Berganza & Terraza	C. Hernandez Ore
Rosendo Rosell	S. de Espana Ore
Montigneur Ore	Celia Cruz
A. Antunez Ore	Bene & C. Delaine
de la Playa Ore	Mano Lopez
Sans Souci	Maria & Alexander
Olga Chaviane	Pauline Alvarez
Frank Cullin	Wong Sis
Estrella Perez	Kiko Goncalves
Ray Carson	A. Gomez Ore
Actu & Cellini	Senen Suarez Ore

N. Y. Theatres

Continued from page 2

clamor to subdue the juve vandals has pushed authorities to take concrete action, resulting in the establishment of special programs in various cities. The problem in N. Y. is currently being spotlighted by a series in the N. Y. Daily News which is detailing the wave of the wayward juves in the schools.

N. Y.'s Mayor Robert F. Wagner, after confabs with N. Y. C. Board of Education officials, has summoned the heads of various city departments to City Hall for the express purpose of launching the anti-delinquency program.

Riviera

Continued from page 2

tions are the galas held in the Monte Carlo Sporting Club where the cabaret has included the Merry Macos, the Coltons and shortly Lena Horne, with slick French dance orchestra of Bernard Hilda supplying music at both the Sporting Club and Le Cabaret, the nightclub housed in the casino.

Bills Strong in French Talent

The festival and carnival committee here tried out what it called the "Festival de la Chanson et de la Melodie," which was presented alternately at the Palais de la Mediterranee and the Casino Municipal, with radio coverage by the Radio Diffusion Francaise and disked by them for relaying over 14 European radio stations. The bills presented were strong particularly in French talent, and included Maurice Chevalier, Jean Sablon, Josephine Baker, Tino Rossi and Jean Chevrier. The billing of Anton Karas, Elsie Mayrhofer, Charles Holland and Margaret Wood gave an international flavor. All galas were well attended and the idea registered as a radio success, but did not receive a great deal of publicity in newspaper coverage or comment.

In addition, the usual carnival and flower battles will take place. Here a great deal of money again has been spent to make the carnival motifs and illuminations the best yet.

Theatre Season in Nice

The theatre season in Nice has seen two new plays presented. The Palais de la Mediterranee has "Le Maniero Forte," by Jacques Deyal, with Robert Lamoureux, while at the Casino is "Je Viendrai Comme un Voleur," by Georges de Perregue, with Yves Vincent.

At Cannes before the opening of the annual film festival which this year takes place much earlier than previously, March 25-April 9, top place goes to the presentation of the Marquis de Cuevas Ballet at the Cannes Casino and the inauguration of evening dances. Also appearing in Cannes for its European debut was the Los Angeles Ballet Co. of David Lichine with Tamara Riabouchinska and Oleg Tupikin. In addition, gala nites are being fea-

MARRIAGES

Joan Howard to Arthur Crowley, N. Y., Feb. 20. Bride's chief telephone operator at VARIETY.

Betty Kean to Howard Hoyt, Miami Beach, Feb. 22. Groom is talent manager; she's comedy half of Kean Sisters.

Mary Jane Ryan to Richard D. Whitney, Peterborough, N.H., Feb. 20. He's manager and pianist of a local orchestra.

Raisa Sachs to Sid Rechethnik, New York, Feb. 26. Bride's a tv and legit scripter; he's a Warner Bros. homeoffice publicity dept. staffer.

Carol Schlossman to David V. Pickner, New York, Feb. 25. Groom is son of Loew's Theatres' exec Eugene Pickner.

Mrs. Ruth Rhodes to Myrt T. Blum, March 2, New York. Bride is a fashion designer; Blum heads Business Administration Co., Beverly Hills, and handles the business affairs of Jack Benny, Betty Hutton, Burns & Allen, Joan Crawford, et al. His divorce from Babe Blum, Benny's sister-in-law, became final Feb. 23.

Melissa Hayden to Donald Coleman, New Orleans, Feb. 23. Bride is lead dancer with Ballet Theatre; he's asst. production manager with the company.

Louise A. Koffman to Edward S. Segal, Washington, D.C., Feb. 21. Groom is son of United Artists' Boston branch manager Harry Segal.

Loisann Reisinger to George Eisenhauer, Winchester, Va., Feb. 20. Groom's an announcer at WDTV, Pittsburgh.

Geraldine Christman to Charles Simpson, Pittsburgh, Feb. 18. Bride's on Plaza Theatre staff.

Rosemarie B. Malasca to Nort Locke, Cincinnati, Feb. 13. Bride is a freelance writer; he's a WLW-TV producer.

BIRTHS

Mr. and Mrs. Gene Arneel, son, New York, Feb. 27. Father is a VARIETY mugg.

Mr. and Mrs. Ted Gillett, daughter, Hollywood, Feb. 20. Father is a publicist at RKO.

Mr. and Mrs. James Murray, son, Pittsburgh, Feb. 19. Father's manager of radio station KQV.

Major and Mrs. John Reinert, daughter, Pittsburgh, Feb. 6. Mother's the daughter of Earle Swiger, UI sales manager in Philadelphia.

Mr. and Mrs. Bill Yonan, daughter, Chicago, Feb. 25. Father is a Chi NBC salesman.

Mr. and Mrs. Bob Hamilton, daughter, New York, Feb. 21. Father is topper on the Bob Hamilton Trio, cafe and video dancers.

Mr. and Mrs. Bernice Seligman, son, New York, Feb. 18. Father is with the William Morris Agency television dept.

Mr. and Mrs. Bob Provence, son, Feb. 13. Father is an announcer for WLW radio and tv stations in Cincinnati.

Mr. and Mrs. Sam Abelow, son, New York, Feb. 12. Father is with Broadcast Advertising Bureau; mother was formerly with CBS promotion.

Mr. and Mrs. Daniel Taradash, daughter, Hollywood, Feb. 20. Father is a screen writer.

Mr. and Mrs. David K. Harris, son, New Haven, Feb. 19. Father is production veepce of station WNHCTV.

Mr. and Mrs. Roman Jankowski, son, Tulsa, Feb. 23. Mother is Mosely Larkin, lead dancer with Ballet Russe de Monte Carlo; father is premier dancer with same troupe.

Mr. and Mrs. Martin S. Davis, son, New York, Feb. 17. Father is assistant pub director for Samuel Goldwyn Prod.

SAK, Cpl. and Mrs. George W. Johnson Jr., daughter, Charlotte, N.C., Feb. 22. Father is son of G. W. Johnson, NAM's radio-TV director.

Mr. and Mrs. Charles King, daughter, Phoenixville, Pa., Feb. 20. Father's staff announcer at WFIL-TV.

Mr. and Mrs. Louis (Duke) Weltzman, daughter, New York, Feb. 20. Father's in charge of advertising and sales promotion for WABC, Gotham flagship of the ABC web.

Mr. and Mrs. Norman Krasna, daughter, Santa Monica, Cal., Feb. 25. Father is a film director-writer.

Mr. and Mrs. Hal Cook, son, Dobbs Ferry, N. Y., Feb. 26. Father is Capitol Records' sales veepce.

tured at the Ambassadors where painters Jean Gabriel Domergue, Bellini and Van Dongen have designed special decorative effects.

In all of these spots, biz has been excellent which seems to indicate that the Riviera winter season is making a comeback and in time may see the return of its pre-war brilliance, with entertainment playing an even more important role than now.

Home Again!

from extended engagements in
EUROPE AND AFRICA including:

CLUB LIDO, Paris ASTOR CLUB, London
COLONY CLUB, London LE CAVEAU, Tunis
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TERRY HELGESEN *at the piano*

Previous American Engagements:

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DRAKE HOTEL, Chicago
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PAMELA HICKMAN

Staging and Direction
MERVYN NELSON

VARIETY

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VOL. 194 No. 1

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PRICE 25 CENTS

'SAVE-TV-FOR-N.Y.' CAMPAIGN

'R & H Cavalcade' Set by Gen. Foods As 2-Network 300G TV Spectacle

General Foods is putting \$300,000 on the line for a one-shot, two-web tv spectacular to run 90 minutes on March 28. Show will be built around a "Rodgers & Hammerstein Cavalcade" and encompass the duo's major tunes and Broadway production numbers, with R & H to appear on the stanzas as well. GF, now in the midst of a terrific tv upheaval through Young & Rubicam ad agency, is going after the top stars, including those who've been marquee'd in R & H clicks. Producing will be Ralph Levy, who masterminded the Jack Benny and Burns & Allen stanzas.

Pact with CBS is on the way, possibly for 8 to 9:30 p.m. Sunday slot which would preempt Ed Sullivan's "Toast of the Town" and Fred Waring. "Toast"-Lincoln Mercury ad agency, Kenyon & Eckhardt, appears kindly disposed toward surrendering its own niche—for the first time in the show's six years—to R & H by reason of the team's past cooperation and "graciousness" in appearing on the stanza, once stepping in for the then ailing Irving Berlin. While there's been no official word from General Electric, Waring's sponsor, they will probably go along with the deal. Sullivan show has booked Eddie Fisher and Billy De Wolfe, latter of John Murray Anderson's "Almanac" on Broadway, as the March 28 top-

(Continued on page 30)

Gen. Motors Lops Off Canada Tele Script As 'Anti-Capitalistic'

Ottawa, March 9. "General Motors Theatre" has cancelled "The Legend of the Baskets" by Ted Allan and substituted a revival of a previously presented show, "Ebbtide," on its weekly tv spot tonight (9). "Baskets" cast was paid off. According to Herbert Whittaker, theatre critic of the Toronto Globe & Mail, "it would seem that General Motors re-read the Allan play and decided that it attacked the capitalist system."

The video version of a radio play by Allan, done on Canadian Broadcasting Corp.'s "Stage 54" a couple of months ago, tells of a Mexican peasant who turns down an American industrialist's offer to market the beautiful baskets he turns out leisurely and at a low price, and make him rich, if he will round up other peasants and mass-produce them. The peasant refuses because it would destroy his artistic pleasure.

"Censorship by sponsorship has had too drastic an effect on U. S. radio and television to let it get a similar hold on CBC without some kind of protest," commented Whittaker in the Globe & Mail March 4.

Dirt of a Decade

Regina, Sask., March 9. Members of the Saskatchewan legislature were told by Labor Minister C. C. Williams that censors in nearby Alberta had joined together all cuts they made from films over a number of years.

Deleted footage was made into a single pic. The finished product is called "The Dirt of a Decade."

N.Y. Mayor in TV 'Report to People,' Rotating Stations

Mayor Robert F. Wagner of New York will inaugurate a monthly tv series of reports to the people on major issues next Sunday (14) in the most elaborate setup ever devised for the head of a municipality. The skein is being blue-printed as a civic edition of "Meet the Press" in that the mayor will be quizzed by three City Hall newspapermen and a video reporter in a session following his statements on prevailing issues. In this way the "fireside chat" motif will go up the flue in favor of crispier context to dramatize what's ailing the town.

Wagner will kick off the "Mayor's Conference" series on WCBSTV, at 2:30 to 3 p.m., but this wasn't a matter of personal choice and, politically, could not be. The flagship of CBS got the preem nod by virtue of its having been picked out of a hat, along with the five other Gotham stations. Thus

(Continued on page 30)

Dual 'World Premieres' For New Stolz Operetta In Hamburg, Oslo Shuttle

Perhaps a show biz first will be the dual "world premieres" of Robert Stolz's newest operetta, "Signorina" (Capri locale) which will debut in the state opera houses of Hamburg and Oslo, with German and Norwegian companies. Co-librettists are Per Schwenzen (Norse) and Robert Gilbert (German). The composer will conduct the world preems, which will be a week apart some time in May, with Hamburg just preceding the Oslo opening.

British showmen are hopping to Oslo for the opening with an eye to West End and ultimate Broadway production. Stolz, who flew back to Vienna yesterday (Tues.),

(Continued on page 62)

SUPPLIERS FEAR \$10,000,000 LOSS

Suppliers to tv shows based in New York are reaching the point where they are seriously concerned with the fight of programs to the Coast. These include scenery construction houses, costumers, prop builders, fabric firms and such services as hauling companies—a business in physical production alone that's estimated at \$10,000,000 annually without counting the cost of labor. All told, what's at stake is perhaps \$100,000,000, embracing a multitude of other services such as electricity, telephone, telegraph, postage, processing, photo, film and whatnot—the whatnot including that little matter of real estate.

The major webs (CBS and NBC principally) are being edged gradually to abandon Gotham as an originating centre, to the consternation of the city itself, which thus far has paid little more than lip service to the idea of holding onto the "fabulous" new medium. During the administrations of Mayors William O'Dwyer and Vincent R. Impellitteri, some feints were made in the direction of "saving tv for N.Y." but nothing came of it. Meantime, the webs are undergoing a gradual shortage in studio space, with the most recent acquisition of theatres being ear-

(Continued on page 30)

D.C. Lawyers Say Webs 'In Clear' On McCarthy Nix

Washington, March 9. Lawyers here believe that NBC and CBS have the law on their side in refusing Sen. Joseph McCarthy equal time to answer Adlai Stevenson's speech. McCarthy was steered by the United Press as saying: "They (the nets) will grant me time or they will learn what the law is. I will guarantee that."

Actually, there is nothing in the Communications Act, under which FCC operates, to support McCarthy's demand. Section 315 of the act requires that equal time be made available to opposing political candidates during an election campaign, but this would not apply to the current situation, say the legalists.

McCarthy was reported as saying that FCC "rules" require that he be given time. The Senator apparently refers to a policy doctrine laid down by the FCC in 1949 in a report, entitled "Editorializing by Broadcast Licensees," in which the agency said it expected broadcasters to provide "balanced" presentation of controversial issues.

In providing the Republican

(Continued on page 71)

J. J. Ousts Milton from Shubert Firm; Surviving Partner Owns All Stock

All Is Vanity

Arturo Toscanini was complaining to his son, Walter, last week that he can't see anymore.

"Then put on your glasses," the son told the maestro.

"What!" exclaimed the 87-year-old Toscy, "I wear glasses? No!"

Narcotics Boss Opposes Film By Goldwyn

Washington, March 9.

Any film dealing with narcotics is bound to do harm, Samuel Goldwyn was warned last week by H. J. Anslinger, U. S. Commissioner of Narcotics.

Goldwyn got the dressing down because he suggested in a magazine interview that the Motion Picture Code should be amended to permit films to be made on the illegal narcotics traffic. After reading the interview, Anslinger wrote to him:

"Judging from the many motion pictures on narcotics that we have viewed, it is our opinion that it is almost impossible to produce pictures dealing with the subject that do not stimulate undue curiosity or interest concerning the use of, and traffic in, such drugs, inciting to violations of the narcotic and marihuana laws."

"Experience shows that it is clearly not in the public interest to feature such a morbid subject as the illegal narcotic traffic and addiction. We have been successful in checking the trend toward an

(Continued on page 71)

Milton Shubert, Lee Shubert's designated successor in the Shubert theatrical enterprises, is reportedly no longer employed by the firm. As one of the trustees under Lee Shubert's will, he is said to be managing the estate from an office in the Astor Hotel, N. Y., but with a line through the Shubert switchboard. However, he could not be reached for verification.

According to reliable report, J. J. Shubert, as the sole surviving partner in the Shubert enterprises, has relieved Milton, his nephew, of all duties with the firm and ousted him from the Shubert offices. It has been confirmed from several boxoffice men that Shubert has also instructed treasurers of Shubert houses, via a memo signed by John F. Waters, an exec with the firm, not to cash Milton's checks or honor any IOU he might offer. It's understood that there may be some clarification of the entire Shubert family-business setup in the next month or so. Meanwhile, Milton presumably has a fulltime task in handling the Lee Shubert estate, in conformance with the decisions of the other three trustees.

(Continued on page 68)

Home Picture Nudies Netting \$5,000 Monthly; Involve Sheree North

Hollywood, March 9.

Sheree North, recently signed by 20th Century-Fox and regarded in Hollywood as that lot's threat to hooky-playing (and honeymooning) Marilyn Monroe, is involved in a "private art" scandal of the sort which originally gave Miss Monroe so much "unexpected" publicity as an unknown.

Miss North is one of the lightly or non-clad females appearing in 8m product of a so-called "home

(Continued on page 22)

Builders Show

AUDITORIUM, MINNEAPOLIS

Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

Alland Testifies Commie Radio Writers Tried to Control RWG on Coast

Washington, March 9.

Communist radio writers on the Coast sought to control the Radio Writers Guild and also to have the Screen Writers Guild show more leniency toward Commies who belonged to SWG as recently as 1949, House Un-American Activities Committee was told.

Info came from William L. Alland, former radio writer and now a screen producer, who joined the Communists in 1946 and got out in 1949. His testimony and that of three others who appeared before the Committee in executive hearing on the Coast last Nov. 23, was released last week by the Un-American Activities Committee.

Alland, a fully cooperative witness, explained that he was able to make his break from the Communist Party following psychoanalysis. Other witnesses were:

John Brown, radio actor, formerly with the Fred Allen show in New York, who claimed the protection of the Fifth Amendment on all questions dealing with Communism. The Committee said it had testimony from several other witnesses that he was a member.

Max N. Benoff, radio writer, who said he had formerly been a Communist but has broken completely with the party.

Milton Merlin, radio script writer, who testified he had never been a Communist Party member. He said he had once directed a play for the John Reed Club, once belonged to the Hollywood Anti-Nazi League and Hollywood Writers Mobilization.

Alland, the principal witness, testified that he joined the Party in 1946 at a time when he had no radio work and hadn't begun to work at Universal studio. He said he had "a deep feeling of guilt" all the time. He explained that his interest in Communism was aroused by his first wife, Ruth Myerson, in Hollywood, a woman who had been active in the Party.

Asked what the Communist group among the radio writers on the Coast tried to do, Alland explained:

"Its principal activity was attempting to control the Radio Writers Guild. It tried to influence the membership and the board to take stands against the Un-American Activities Committee."

"They wanted the Radio Writers Guild to try to get the Screen Writers Guild to be more lenient in its actions and attitudes toward the Communist members in the Screen Writers Guild. They tried to get its members in any way possible to censure and block the work of the Un-American Activities Committee."

Alland said efforts were made to (Continued on page 71)

Stubborn Scots

Inverness, Scot., March 2. Churchmen of the Free Church in the outer islands of Scotland don't like either Hollywood or British pix.

In their latest statement, they announce: "Morally and spiritually we hold that the cinema has a demoralizing effect upon youth."

Mrs. Manville Quits Club, Blaming Bullet Wound; Just No Talent: Tommy

Miami Beach, March 9.

Return of Mrs. Tommy Manville (the 9th) to show business was halted temporarily this week when La Rue restaurant management and the blonde agreed on mutual cancellation of contract for two weeks as star attraction in the swankery.

Opening to sparse patronage last Sunday (7), followed by blasts from local critics, Mrs. Manville worked for two additional nights before bowing out with announcement that a "bullet wound in the foot" allegedly inflicted by her husband, was being aggravated by her work. Manville, in a statement from Westchester, N. Y., insisted it was due to "lack of talent."

Her act was a compote of song and special material, ament life with Manville.

GREGORY EYES CONTE AS FONDA 'CAINE' SUB

Hollywood, March 9.

Paul Gregory is dickering with Richard Conte to replace Henry Fonda when the latter ankles "Caine Mutiny Court Martial" Plymouth, N. Y.) June 1st to recreate his "Mister Roberts" role for the Warner film.

Conte is also mulling a Broadway appearance in his own production of "Prince Bart," the Jay Richard Kennedy novel to which he acquired rights, and has hired Ben Simco as adapter. He wants Daniel Mann to direct.

Hospitalize 9-Year Old Kid in Theatre Riot

Milwaukee, March 9.

Teenagers staged a near riot here at the Rainbow Theatre, 2760 West Lisbon Avenue this week, with a nine-year old boy requiring hospitalization for injuries. Fracas motivated by two girls' "sweet" on the same boy, resulted in an all-out battle between two groups of girls and boys attending the theatre. Fight started in the Rainbow and continued as the teenagers showing, swinging and pushing moved into the street.

Police quelled the disturbance, and arrested six girls and five boys. After questioning, the youngsters were directed to appear in Juvenile Court with their parents Wednesday (10).



HORACE HEIDT

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What a Bust This Case Is!

Hollywood, March 9.

Patricia McQuillan, known on the burley circuit as Evelyn West, made a Federal case out of her publicity gimmick of insuring her bust with Lloyds of London—and made it stick. Federal Judge Ernest A. Tolin granted a permanent injunction restraining Tempest Storm from capitalizing on the scheme. Miss West said she was insured for \$50,000 in 1947.

She billed herself as the "Treasure Chest Girl." Suit charged Miss Storm did the same thing and billed herself as the "\$50,000 Hollywood Treasure Chest."

Judge Tolin nixed a claim for \$400,000 damages, but told Miss Storm to subside—at least as far as "Chest" billing is concerned.

Actor's Petition Calls For Central Name File To Avoid Duplication

A petition to eliminate duplication of names among performers is currently being circulated in New York. Aim of the petition is to get the Associated Actors & Artists of America, parent of the performing unions, to establish a central file of names of all members of all branches and to institute a ruling that no new member may join with the same professional name already held by a member of any branch of the 4 A's.

Richard Grayson, an actor, who's currently stage manager for "The Immoralist" and assistant to Lawrence Langner, co-director of the Theatre Guild, is responsible for putting the petition into circulation. It's Grayson's contention that the confusion resulting from a similarity of names can prove detrimental to the advancement of an entertainer's career.

Actors Equity has long had a ruling against duplication of names and the American Federation of Television & Radio Artists has recently instituted its own ruling governing the problem. However, Grayson feels a central file covering all performing mediums is needed for full effectiveness.

Lew Ayres Plans Film On World Religions

Honolulu, March 2.

Actor Lew Ayres left this week on next leg of a six-month world tour, during which time he will produce a picture on comparative religions. He is accompanied by a film technician. Among religions whose rituals and ceremonies he plans to film are Buddhism, Shintoism, Confucianism, Taoism, Hinduism, Janis (in India), Sikh (in Punjab), Parsee (in Bombay), Moslemism, Judaism and Christianity.

He told newsmen he is making the religious pic to "help promote world peace and a little more understanding and tolerance in the world."

U.S. Impact Strong at Arg. Pix Fete; Hail Pickford; Johnston Cites Credo

Buenos Aires, March 9.

Puerto Rican Series

The shooting of five Representatives by Puerto Ricans in Washington last week has caused WNBC, N. Y., to step up its timing on projected "Puerto Rican Story," a Saturday documentary series. Show was to be unveiled next month but new date is March 13, at 5:30 to 6 p.m.

Berlin Wins Tears (Even Ike's) at D. C. Press Fete; Berle Works for Tax Axe

Washington, March 9.

A fast-paced show that ended nostalgically with Irving Berlin leading the singing of "God Bless America" left them calling for more Saturday night (8) at the annual dinner of the White House Correspondents Assn. to the President.

Entertainment, provided by the American Society of Composers, Authors and Publishers, starred Berlin and Milton Berle, with the McGuire Sisters, Step Bros, Jaye P. Morgan, Charles Applewhite and Leonard Sues rounding out the bill.

Approximately 700 guests, including President Eisenhower, members of the Supreme Court, Cabinet and Congressional leaders, stood at the finale to sing the Berlin song. Many, including Ike, were seen to mop their eyes with handkerchiefs during the number.

There was a special double significance to the Berlin portion of the program. He announced that "I would like to dedicate my part of the show to the Army" in obvious tribute to Eisenhower. Just a few moments before, however, Sec. of the Army Robert T. Stevens had been introduced and had received an ovation. Hence, the Berlin statement was also interpreted by the newsmen to show where he stood in the row between Stevens and Sen. Joe McCarthy, whose name was on the guest list but who was in Miami.

Berlin, introed as "Mr. Music," reached back to 1918 for "Oh, How I Hate to Get Up in the Morning," with which he opened. He introduced a special number called "I Still Like Ike."

Except during the Berlin turn, Berle was seldom offstage. He emceed, worked with each act, and rolled out the nifties in rapid sequence. Once, after a dance number with the Step Bros, he got a big laugh by mopping his brow and calling plaintively to the President, "See how hard I work. Can't you cut my taxes." He asked a table near stage from which smoke was rising strongly, "What are you smoking? Old Stevenson buttons?"

Telling of an Eisenhower golf match, Berle commented: "The other day he broke 80. That was all the clubs he had." And gazing around at the decor of the Statler ballroom: "It looks like Harry K. Thaw shot the wrong architect."

The three McGuire Sisters took (Continued on page 71)

U. S. impact on the International Film Festival at nearby Mar del Plata has made itself felt even before start of festivities. Mary Pickford stole the show on the fest's first day yesterday (Mon.), being hailed as the "great lady" of the screen. Motion Picture Export Assn. prexy Eric Johnston had already made a powerful impression here by his talk last Thursday (4).

Stars, directors and execs from 18 countries are gathered at the seashore resort. Three tons of CinemaScope equipment were flown in from the U. S. Forty-eight full length features and documentaries will be exhibited, although no prizes are being offered.

Johnston took the bull by the horns here at a press parley soon after his arrival and read assembled Argentine newsmen a catechism of the American film industry's economic credo. Particularly he stressed its belief in the blessings of open competition and the free and unrestricted movement of pictures.

Optimistically, he also declared that he was "very hopeful" of substantial dollar remittances from this country in the near future.

Two months ago, the Central Bank authorized the transfer of \$500,000. Johnston explained that further remittances were tied to the Bank's dollar position. Latter of late has shown some improvement.

An inevitable question about CinemaScope gave the opening, and Johnston stressed that was only one of many other methods in evolution, adding that "in a few years the 2-D screen will be as obsolete as the dinosaur."

Pix Evolution

He made it clear that the industry is in a general process of evolution and whatever ultimately develops will give the people better entertainment and more comfortable vision than ever before. While stressing that a good picture with an interesting plot is still the most important requirement, he pointed out that a good picture with better methods of viewing it will be more enjoyable still.

Johnston made a point of special interest here, where the unions are inclined to be restrictively intolerant, stating that whereas new techniques threatened unemployment for some people, ultimately they insure more work for many others. This fact, he said, is recognized by (Continued on page 22)

Yank Features Current At Argentine Festival

Washington, March 9.

U. S. features to be screened at the Argentine Film Festival which opened yesterday (8) in Mar del Plata include "Shane," "Story of Three Loves," "Sudden Fear" and "The Robe."

Several U. S. government documentaries are also slated for showing, including some of the earliest pix produced, which have been copied from the paper prints on file at the Library of Congress. A special American exhibit will describe the history of the developments of motion pictures.

Berlin Analyzes Goldwyn's Show-Cents

Irving Berlin, who has the intra-trade rep for being "a pretty good agent for himself" in making fancy Hollywood deals, isn't pitching for any pyramiding prices when he observes that the Samuel Goldwyn \$1,000,000 deal (plus 10%) for "Guys and Dolls" is a new indication of the economic climate in the picture business today.

"That 10% of course is academic because Goldwyn doesn't pay anything until he makes plenty of money, and in this case Sam has a \$10,000,000 world gross as the stop. But it does prove that there is no price limit any more today for a good property. No longer can studios just whip up a script. New ceilings on grosses, with the new techniques, indicate there is no ceiling on a good picture. 'Shane,' considered a costly western with its admittedly unusually high \$3,100,000 cost to Paramount will still do \$9,000,000 and maybe more. We know about 'The Robe,' etc."

"As a showman, therefore, it proves one major thing—there's no limit to what a good property is worth and there is no limit to what the picture business can gross with it. If Goldwyn does between \$10-11,000,000 with the Frank Loesser-Abe Burrows-Jo Swerling-George S. Kaufman musical, then he has a cheap buy when he pays \$1,000,000 for the rights."

Berlin's premise on a "good property" is supported by Paramount having offered \$750,000 and 10%, plus Bing Crosby and Danny Kaye, excepting that Loesser—a songwriter who also has the trade rep of being about as good a business man as Berlin—held out for the higher guarantee. The casting is up to Goldwyn.

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HUGHES FILM CO.'S BLUEPRINT

'Oklahoma' Financing Now Assured

Investors Headed by Joe Schenck and Geo. Skouras
Lend \$2,000,000 on Note

Magna Theatre Corp. finally is set with a deal for financing production in the Todd-AO process following months of on-and-off negotiating with prospective backers, including 20th-Fox.

Joseph M. Schenck and George Skouras, whose United Artists Theatre Circuit already has voting control of the outfit, are putting an additional \$2,000,000 into the operation as part of the new money setup.

In addition to this, \$4,000,000 is being drawn from a Wall Street syndicate in an arrangement promoted by Kuhn, Loeb & Co. The group comprises private investors who will receive notes which are to mature in five years. On the Magna end the plan is to pay these off in about three years, or even sooner if possible. Investors also will be handed stock warrants which, as these are exercised, will give them 20% ownership directly in Magna and 25% of "Oklahoma." Latter is being readied as the first pic in the Todd-AO widescreen process.

Participation by 20th some time ago appeared near the signature stage. The company was to provide production cash and receive (Continued on page 22)

Spyros Skouras, Jr. Gives Young Theatre Exhib's Views; Doesn't Yes Dad

Spyros Skouras Jr. is another of the younger theatre men who decries the slowdown of Hollywood production "with result that many B's become 'nervous A' picture bookings for the simple reason that we have nothing else to offer."

Skouras is associated with (uncle George P.) Skouras Theatres, and points to the over-30 theatres, now reduced to 40 in choice metropolitan New York locations, as samples of b.o. constriction brought about by lack of product.

He says he frequently argues with his father, president of 20th Century-Fox Film, that he and other major companies should be making the type of pictures which United Artists, Universal, Allied Artists, British, and out-and-out independents and foreign-language importers now supply all theatre circuits.

He and his father differ constantly on the necessity for a con-

UNITED ARTISTS IS LIKELY PATTERN

Hollywood, March 9. If all goes as he wants it and Howard Hughes becomes sole owner of RKO Pictures, the first one-man situation of its kind in the 60-odd years of the industry, two things seem probable: (1) RKO will become the Hughes Film Co. (2) The operating setup will resemble United Artists, emphasis being upon distribution of independent producers features, but many of these financed by Hughes and with Hughes exercising nominal or detailed privileges of selection and rejection on story and boxoffice names.

It is likewise probable that the RKO Studios in Gower Street in Hollywood would be thrown open on a rental basis as is the RKO-Pathe plant in Culver City.

Preliminary to the new operating plan, Hughes has secured an unprecedented interim deal from the American Federation of Musicians allowing for discontinuance at the RKO Studio of the regular staff orchestra. Henceforward, tooties will be employed on the lot strictly when and as needed. In return, Hughes guarantees the union that scoring fees of at least \$10,000 will be paid on any feature

Right Now Is the Dream-Come-True For Indie Film Producers, Sez Albert Lewin

By FRED HIFT

Berlin Yens Marilyn For 'Gal In Calendar' Song In Film 'Show Business'

Hollywood, March 9.

Irving Berlin has proposed to Darryl F. Zanuck that he'd like to see 20th-Fox "open up the package" and include Marilyn Monroe in "There's No Business Like Show Business" (Ethel Merman), because he has tailored "The Gal on the Calendar" for Mrs. Joe DiMaggio. Admittedly this would be a paraphrase on a Berlin oldie, "The Girl on the Magazine Cover," from a 1915 legit musical, "Stop, Look and Listen," which incidentally was his second Broadway score—the first was "Watch Your Step" the year previously.

Berlin has fashioned "A Man Chases a Girl Until She Catches Him," "I Can Make You Laugh (But I Wish I Could Make You Cry)," "When It's Peach-Blossom Time in Lichtenberg" (a Graustarkien lampoon ballad), among the new ones for "Show Business." The oldies include the title song, "Anything You Can Do I Can Do

The independent producer of feature films has the chance of a lifetime right now. First there is a growing famine for product, with 70% of the United States market still operating double features, yet all the majors dropping their B's. Second, the drastic curtailment of the number of A's throws upon the talent market stars, directors and writers of a calibre and experience heretofore unavailable to the indie producer functioning from one picture to the next without contract players.

That's the opinion of Albert Lewin, producer-director—writer of Metro's "Saadia" who is about to rejoin the indie ranks via finalization of another French book, "The Naked King," by Albert Ades. Cornel Wilde will coproduce and star in the pic for which Lewin is currently writing the screenplay.

"The trouble with the independents has been that not enough of them have been willing to make class A pictures comparable to big studio productions," Lewin said in N. Y. this week. "Now, I think things will change and the independent product will show tremendous improvement."

He added that one of the by-products of the stir in indie activity (Continued on page 20)

RANK DICKERS WITH RUSSIA

J. Arthur Rank group in Britain is negotiating for the sale of several of its pix to the Russians. At least one British film—"The Pickwick Papers"—has already been acquired by the Soviets.

Talks were confirmed at a recent meeting of the British Film Producers Assn. board in London by John Davis, Rank's general manager. They're in line with the general British policy of trading with Moscow in non-strategic goods. Possibility of the Russians editing these films to suit their propaganda purposes doesn't appear to worry Rank.

Red's bid for British pix follows their new strategy all over. They recently made a reciprocal deal with the Italians, calling for a picture-per-picture exchange, with both sides agreeing to show one another's imports without charge. Similar exchange deal also has been offered to the Indians and there have been reports of Russian talks with the French.

Only country which so far has flatly refused to enter into any film talks with Moscow is the U. S. The (Continued on page 26)

UNITED ARTISTS COIN BACKS PAUL GREGORY

United Artists, via its banking tieups, will provide full financing for "Night of the Hunter," which will be legit producer Paul Gregory's first filmmaking project. Charles Laughton will direct the feature, based on the Davis Grubb novel of the same title which is in current circulation. Gregory's legit production of "Caine Mutiny Court Martial" is a solid click in N.Y. at present.

UA over the past week also wrapped up another package of product in which it will take a participation, in addition to releasing rights. Deal was signed with Russ-Field Corp. (Jane Russell and her husband, Robert Waterfield) for delivery to the distrib of six pix within the next three years. Miss Russell will star in three of these.

The actress, having wound up her contractual commitments at RKO, meanwhile is talking a new deal with that same studio. If this goes through, she'll make one pic a year for five years for RKO, in addition to the three for UA.

sistent flow of film product from all types of studios for all types of theatres. He agrees only on the necessity to maintain strict adherence to the Film Production Code, and will not play controversial sexers just because "they'll make a buck."

As a man just 30, Skouras Jr. also sees the necessity to cater more and more to the teenagers-until-30 group, and that means "Just good entertainment, plenty of romance, action, music, and leave the 'problem pictures' to the oldsters who do not constitute the important mass audience of the large 'in their 20s' fans."

Author Blows Whistle On Own Pic As Acad Nominee

Hollywood, March 9. Following his own suggestion, Louis L'Amour's "Hondo" was declared ineligible to compete for the Best Motion Picture Story Award in the Oscar Derby. When it was announced that his yarn had been nominated for the award, L'Amour wrote a letter to the Academy explaining that the original version of "Hondo," purchased for filming by Wayne-Fellows, had appeared in Collier's as "The Gift of Coohise."

Under Academy rules, the award in this category covers only stories written directly for the screen not previously published or produced in any other medium. The Academy stressed the fact that the ineligibility was not the fault of the writer.

Boys in Back Room Have It

Following negotiations of more than a year, punctuated by numerous strike threats, the Film Exchange Employees, Local B-51, IATSE and the film companies have signed a new agreement covering backroom exchange employees in the New York area.

New pact, covering a two-year period expiring Nov. 30, 1954, calls for a \$4 across-the-board general wage hike retroactive to Dec. 1, 1952, effective date of the new contract. About 250 staffers will benefit from the boost.

Sid

DEC. 11, 1898—MAR. 10, 1950

made by studio or by indies it finances. First release to come under this stipulation is "Conqueror," the John Wayne-Susan Hayward starrer. Others immediately involved are two indies to be produced by Benedict Bogeaus for RKO release and with partial RKO financing. In this case the \$10,000 (Continued on page 22)

National Boxoffice Survey

Income Tax Sloughs Biz; 'Miller' Champ for Third Week; 'Cinerama,' 'Trailer,' 'Devil' Next

Lent and income tax blues are being blamed currently for a generally offish trend at the first-run covered by VARIETY. Some key cities had to contend with fresh snowstorms, colder weather or heavy rains. In keeping with seasonal conditions, not many new pix were launched in the present session.

"Glenn Miller Story" (U) continued b.o. champ for third week in a row. James Stewart starrer looks to hit better than \$400,000 gross in cities covered by VARIETY, playing in some 20 keys although in a vast majority of dates it is holdover or extended-run. "Cinerama" (Indie) moved up to second position, again showing in 10 key cities.

"Long, Long Trailer" (M-G) which was second for two weeks running, is winding up third. "Beat the Devil" (UA), just getting started, showed enough to capture fourth spot.

"Money From Home" (Par), fourth last stanza, is holding up in fifth place while "Hell and High Water" (20th) again is landing sixth money, same as a week ago.

"New Faces" (20th), which is just starting out in key engagements, took seventh. "Public Enemy"—"Little Caesar," two WB oldies, did well enough to crop eighth position.

"Phantom of Rue Morgue" (WB) only out two weeks on scattered dates, wound up ninth while "Act of Love" (UA) was 10th. "Julius

Butter" (Miss Merman and Dan Dailey do this), "Alexander's Ragtime Band" (first time production in a picture since the 1937 song title usage), "A Pretty Girl Is Like a Melody," and others.

Zanuck is considering the inclusion of Miss Monroe, especially because of the topical "Calendar" showmanship value.

National Boxoffice Survey

Income Tax Sloughs Biz; 'Miller' Champ for Third Week; 'Cinerama,' 'Trailer,' 'Devil' Next

Caesar" (M-G), "12-Mile Reef" (20th) and "Living Desert" (Disney), are runner-up films.

"Rose Marie" (M-G), already picked as the N. Y. Music Hall Easter picture, looms smash on opening week in Chi. "Should Happen To You" (Col), again starting out on a few playdates, looks okay in Cincy, sock in Frisco and fair in N. Y. "Crime Wave" (WB), also new, is neat in Chi and sturdy in Boston.

"The Command" (WB), with some fresh bookings this round, is big in Toronto and fine in Frisco. "Best Years of Lives" (RKO) (re-issue) is hefty in Toronto. "Forever Female" (Par) looks good in St. Louis.

"Rob Roy" (RKO), trim in Indianapolis, shapes fair in Cleveland. "Conquest of Everest" (UA) continues brisk on several engagements. "War Arrow" (U) looms okay in Toronto.

"Riot in Cell Block 11" (AA) is okay in Boston. "Knights of Round Table" (M-G), which has played out its principal key dates, is solid in Montreal, nice in Boston, big in Philly and good in Washington. "Bait" (Col) is rated drab in Boston. "Genevieve" (U), big in Chi, looks smash in N. Y. "Man in Attic" (20th) is slow in Balto.

"French Line" (RKO) shapes good in second L.A. week. "Ride Clear of Diablo" (U), good in Indianapolis, looms big in Detroit.

(Complete Boxoffice Reports on Pages 8-9)

BRITISH LABS FIGHT UNIONS

London, March 9. Chain reaction of shutterings, starting with the labs and ending with the theatres is threatened here in the wake of the Association of Cinematograph and Allied Technicians' insistence on its ban against overtime work.

All of the British film labs today (Continued on page 26)

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Pimstein Hit by 'Informier' Suit; 'Breach of Fiduciary Duties' As RKO Staff Atty. Charged

Suit of former RKO Pictures exec Harry Pimstein against Albert A. List for services in aiding the present RKO Theatres board chairman to assume control of the theatre chain has backfired. RKO Pictures, in turn, has filed a suit in N. Y. Federal Court against Pimstein charging him with acting as an "informier." Complaint, filed Monday (8), claims Pimstein furnished List confidential information without the consent of RKO Pictures and "in breach of his fiduciary duties as an employee."

Pimstein, in his suit against List, stressed he was instrumental in lining up the RKO Theatres shares held in trust for Howard Hughes. Latter had to trustee the shares when RKO split into separate picture and theatre companies under terms of the Government's consent decree judgment. Wants Severance Back?

RKO Pictures suit against Pimstein seeks to enjoin him via a preliminary and permanent injunction from disclosing facts relating to the company to others, wants him to return all company files and documents he has in his possession; seeks recovery of \$10,400 in severance pay which he received when he resigned in February, 1953; of \$4,700 and \$4,800 which he received prior and subsequent to his resignation as legal consultation fees, and all fees he may have received from List.

According to the complaint, Pimstein was a salaried attorney for RKO Pictures from 1927 to 1952 and a vice-president of the company from Oct., 1952 to Feb., 1953. It charges that during the time Pimstein acted as a legal consultant the company turned over to him confidential business information regarding operations, assets and stock holdings.

Pimstein is asking \$226,000 from List for his services in obtaining information which led to latter's acquisition of the controlling stock in RKO Theatres.

ITALY'S EXPORT OF FILMS UP

Washington, March 9.

Italy is now exporting pix to 81 nations, with Portugal and Egypt rated as the top markets in that order. This, however, is largely a "gimmick" rating since it means that these two countries are the clearing houses through which Italian films are transhipped to such places as Ethiopia, Portuguese African possessions, etc.

Italian film exports for the first 10 months of 1953 were more than three and one-half times as large as during same period of 1952, according to U. S. Department of Commerce.

Soviet Russia is seen by Commerce as likely to take large blocks of the product in the near future. The U. S. received 28 Italian features in the first 10 months last year.

Brandt Views Coast As Aiming for Better Pix

Satisfactory product outlook was seen this week by Richard Brandt, Trans-Lux Theatres prexy, on his return from a combination vacation-business trip to the Coast. Brandt said he had found "excitement but not confusion" in Hollywood, with everyone aiming at the common goal of better pix. He's also completely sold on stereophonic sound.

Brandt reported wide acceptance of the new wide screen being turned out at the new Torrance, Cal., plant of the Stewart Trans-Lux Corp. Screens are being used at both the Paramount and Warner Bros. studios and are currently being manufactured at the rate of six or seven a week. They're seamless, have a very high light reflectivity and cost \$2.10 per foot.

Company is currently only taking orders from indoor theatres. It's working on a screen for ozoers.

No Bathing Suit Auction

Omaha, March 9.

Bob Hoff, president of the Omaha Variety Club, requested that Terry Moore, due here for opening of "Night People" at the Orpheum, bring along her famed Korean ermine bathing suit to be auctioned off for the benefit of the Nebraska Crippled Children's Society.

20th Century-Fox was not having any part of that idea, wants the ermine bathing suit episode forgotten. Miss Moore will wear standard feminine gear while here.

BUGS IN DEALS AS GOETZ OFF ON OWN

William Goetz should have reason for frustration in his switch to the ranks of indie producers. Of four properties which the former Universal studio boss had planned, only one now appears likely to come off. This is a western starring James Stewart.

In teaming with Columbia, Goetz announced a lineup of three initial pix. First was "Guys and Dolls" which, said Goetz, he had acquired for the screen. The filmmaker has no reputation for premature announcements. But someone obviously got his wires crossed, for the picture rights deal never went through and Samuel Goldwyn nabbed the property.

Second for Col via Goetz was to be a Maurice Chevalier biopic. But the U. S. State Department has nixed a visa for Chevalier and consequently the producer has tabled the pic project. This leaves only the Stewart film for Col.

Previously, Goetz had agreed to proposed terms for the rights to James Michener's "Sayonara." Metro and 20th-Fox also accepted the sale price which Michener's reps had posted, amounting to \$150,000 in cash plus a percentage which could bring the total to a maximum of \$250,000. Thus, Goetz and the two studios were in the running for the novel, with Michener to select one of the three with whom he'd close the deal. The author, though, did an about face and sold the rights to Joshua Logan. A suit looking to block this sale is now pending, with Goetz as one of the plaintiffs.

Wilmington Trial Digs Into Hughes Regime; Decision Before March 18?

Wilmington, March 9.

Mismanagement charges against Howard Hughes occupied large share of opening session of stockholders suit against RKO Pictures in Delaware Court of Chancery. Harry J. Halperin, chief counsel for Louis Schiff and Jacob Sack, plaintiffs, spent afternoon reading selections from depositions made Friday by four RKO directors. These stockholders seek to block sale of remaining RKO stock to Hughes.

Trial is being hurried, timed so some decision may be reached before March 18 stockholders meeting in Dover to vote on Hughes' offer. Depositions were unsigned and read over protest of Roy W. McDonald, N. Y., chief RKO counsel.

Chancellor Collins J. Seitz, who'll make decision, allowed Halperin to read excerpts after it was agreed they could be changed after four men read them over. Depositions came from James R. Grainger, RKO prexy; W. J. Clark, treasurer; Garrett Van Wagner, comptroller; and J. M. Walker.

Today (Tues.) Halperin had a subpoena issued for Grainger, or-

'Egyptian' Starts Late

Hollywood, March 9.

Filming of "The Egyptian" at 20th-Fox, originally slated to start last Dec. 18, finally got under way with Edmund Purdom substituting for Marlon Brando, the cause of all the delay. Other cast toppers are Victor Mature, Jean Simmons, Gene Tierney, Bella Darvi and Peter Ustinov, with Darryl F. Zanuck producing personally with Michael Curtiz directing.

Tests for various roles in the picture have consumed a total of 21,000 feet of film, while the release print will require less than 11,000 feet.

20TH'S SPECIAL 10c PER SHARE

Twentieth Century-Fox board, with a nod towards CinemaScope and the grosses on "The Robe" and "How To Marry a Millionaire," this week (7) declared a special 10c per share cash dividend on the outstanding common stock and also authorized the retirement of a maximum 100,000 shares of common.

Meeting in Miami, the 20th directors further declared the regular quarterly dividend of 25c per share payable March 31, '54.

Purchase of the stock for retirement can start April 15, 1954, the board stipulated. 20th stock on Monday (8) closed at 21 3/4. On that basis the company would lighten its cash reserves by close to \$2,200,000 in order to acquire the 100,000 shares on the open market.

Stock retirement plan had been under consideration by 20th since last January and the possibility of such a buying had been studied by (Continued on page 18)

Goldwyn's Top Price For 'Guys and Dolls' Musical \$1,000,000 Against 10%

Samuel Goldwyn is due in N. Y. from the Coast next week to put in motion plans for his picturization of the legit click, "Guys and Dolls." Producer, in a deal set for signing this week, picked up screen rights to the musical at terms which may set a new high for such a sale.

Goldwyn is paying \$1,000,000 against a participation of 10% in all distribution money on a worldwide basis. Thus, in addition to the straight \$1,000,000, the legit company (Cy Feuer-Ernest Martin-Abe Burrows-Frank Loesser, etc.) will take a 10% cut on gross coin over \$10,000,000. Previous high was the flat \$1,000,000 which Universal paid for "Harvey."

Goldwyn, upon hitting Gotham, intends to contact writers on screen treatments of "Dolls," this to be followed by actual scripting. Filmmaker has not decided on (Continued on page 18)

Quick Embrace of Ezell Speaker As 20th Moves to Open Driveways For C'Scope Dates This Summer

Twin-Bill C'Scope!

Omaha, March 9.

First CinemaScope double-feature in these parts came about Thursday (4) when Ralph Goldberg brought in "New Faces" (20th) for a sneak preview on the same bill with "Hell and High Water" (20th).

Several local theateen appeared unhappy over the setup, claiming one of the reasons for the new device is to eliminate twin bills as much as possible.

FAIR TO AUDIT OLDIES AT \$1 SEZ RKO

RKO has drawn its defense against the charge made by complaining stockholders that the library of theatrically played-out pix is worth \$25,000,000, rather than the \$1 per pic which the company has given it in the books. The \$25,000,000 stockholder evaluation purported to show that Howard Hughes' offer to buy all assets at \$23,489,478 is inadequate.

Management has taken the position that the back-number pix actually have "substantial value" but any precise amount hardly could be fixed. The films are valuable for purposes of reissue, remake and television but there are restrictions which must be considered also, according to RKO.

Company notes the curbs imposed on tv sales by the American Federation of Musicians and various Hollywood guilds. Further, it's said, widespread adoption of color tv will reduce the value of black-and-white pictures.

Judge Rules Against Extra Boothman for 3-D

Los Angeles, March 9.

Recent arbitration ruling in favor of two men in a booth for 3-D films was vacated by Superior Judge Arnold Preager, in a decision favoring Southside Theatres against Moving Picture Operators Local 150.

Court ruled that the arbitration board exceeded its powers. Southside had claimed that the union was precluded by contract from demanding two men in a booth for three-dimensional pictures.

N. Y. to L. A.

Ronald Alexander
Harold Arlen
Truman Capote
John Gibbs
Oscar Hammerstein 2d
Mary Hartig
Frank King
Herman King
Alan Ladd
Jerome Lawrence
Sandra Michael
Jan Miner
Erin O'Brien-Moore
Roger L. Stevens
Steve Yates

Europe to N. Y.

Sondra Bianca
Anthony Buttrick
Rosemary Clooney
Jose Ferrer
F. B. Proctor

N. Y. to Europe

Tony Azzi
Ludwig Bemelmans
Alan Delynn
Van Johnson
Constance Moore
Gordon Oliver
Florence Rapoport
Don Sharpe
Yuki Shimoda
Robert Stolz
Eli Wallach
Henny Youngman
E. R. Zornio

Twentieth-Fox, reportedly without even witnessing a formal demonstration, has approved the use of a new stereophonic sound speaker suitable for driveways. Details of the new unit were revealed by Claude Ezell, operator of a leading southwest ozone chain, at a hurriedly-called press conference Thursday (4) at 20th's homeoffice.

Ezell, according to reports, walked into prexy Spyros Skouras' office on Thursday, described the unit to the 20th topper who immediately accepted it with enthusiasm. Since 20th "will approve any system or equipment that will enable a theatre to show CinemaScope pictures with stereophonic sound." The trade press was immediately summoned because Ezell was scheduled to return to Texas at 6 p.m.

According to Ezell, the sound unit consists of three four-inch speakers in one housing, measuring 15 inches wide, 5 inches high and 6 inches deep. Ezell described it as an "all-purpose" speaker since it can be used for regular one-track sound. It weighs 2 3/4 pounds and, according to the Texas ozone operator, can be installed in driveways at about \$12 per unit. He declared that no special wiring was required and that any driven equipped with wiring to handle ramp lights, post lights or car heaters can install the new speaker units without additional wiring costs.

New speaker, to be manufactured by the Bishop-Green Co., of Dallas and Long Island City, is known as the Ezell Stereophonic Sound Speaker, Model AR (for Albert R. Reynolds, Ezell's general manager who designed the unit). Ezell was accompanied at the press confab by Reynolds and H. M. (Continued on page 20)

RKO THEATRES' LOSS, \$296,600

Although its gross income showed improvement, RKO Theatres had a loss of \$296,600 from 1953 operations, compared with a profit of \$1,506,700 in 1952. Key factor behind the decline was a net loss of \$1,205,800 which resulted from the sale of theatre and other properties.

Company over the past year dropped four theatres, two by sale and two by lease, plus other items. Chain intends to dispose of other theatres which do not regularly operate in the black.

Another setback in the 1953 financial statement was the expenditure of \$1,500,000 for new equipment for 3-D and CinemaScope product, including stereophonic sound, which resulted in heavy additional charges to expense and depreciation. Circuit has a total of 82 theatres now operating, of which 58 are equipped for C'Scope. Albert A. List, board chairman, and Sol A. Schwartz, president, told stockholders in their annual report that boxoffice receipts (Continued on page 22)

L. A. to N. Y.

June Allyson
Anne Baxter
Walter Branson
J. P. Cahn
Corinne Calvet
Jerome Courtland
Donald Curtis
Marc Daniels
Claude Dauphin
Helen Deutsch
Chester Erskine
Eddie Foy Jr.
Morey R. Goldstein
James R. Grainger
Frank Gruber
Laurence Harvey
Louis Hayward
Margaret Herrick
Frank King
Herman King
Howard King
Horace MacMahon
Rosita Moreno
Stan Richardson
Buddy Rogers
Sam Wiesen
Marjorie Winfield

NO END TO SCREEN (R)EVOLUTIONS

FIND NEW WAYS IN SIGHT, SOUND

With the storm over stereophonic sound still in the air, industry attention is already focusing on the new developments in projection optics and their implied promise of simpler and more effective operation.

Demonstration of the Tushinsky lens on the Coast has cued exhibitor realization that the end is not yet in the technical (r)evolution which seemed to find its climax in CinemaScope. Now the industry has already accepted as a fact that the widescreen is here to stay, and with this realization the engineers are back in their labs, working towards the difficult goal of standardization tailored to individual theatre needs.

Already there are reports that the Tushinsky lens, while pointing the way, is by no means the last word; that such big optical outfits as Bausch & Lomb, realizing the need for a compact and flexible optical projection unit, are working on variable lenses capable of taking any ratio and projecting it with a minimum of light loss. Various other systems, differently constituted but all basically compatible, are said to be nearing the marketing stage.

Most striking aspect of the Tushinsky lens is not only its adaptability, but its price. It'll sell for about \$700 a pair, which compares to the \$1,800 a pair now charged for CinemaScope lenses.

In his report to the Theatre Owners of America membership, Walter Reade, TOA prexy, also evaluated the variable anamorphic (Continued on page 20)

Warner Prints 2.33 To 1 On Single-Track Version Of C'Scoped 'Command'

Warner Bros. first CinemaScope picture, "The Command," which is being issued both with and without stereophonic sound, is 2.33 to 1 ratio as to the single-track version. C'Scope pix with full four-track sound are projected at the 2.55 to 1 ratio.

WB's non-stereo prints have single-track optical sound with the old-fashioned narrow sprockets. Hence, the reduced width of the picture.

IN FEBRUARY, CHICAGO FILM BIZ CLIMBED 10%

Chicago, March 9. Film grosses here last month were up about 10% over February, 1953, while total amusements in the city fell 2% under that month a year ago. Theatres paid City Tax Collector's office \$99,555 last month and \$90,654 for the same month in 1953. On the other hand, the aggregate of amusements, theatres included, accounted for \$148,280 in city taxes last month against \$155,510 the previous year.

In January and February combined, theatre biz has gone up approximately 7% over the same period last term, with \$189,044 posted this season against \$177,103 last year.

Lindbergh In C'Scope

Deal has been set for Warner Bros. to release "The Spirit of St. Louis," which Leland Hayward will produce, with Billy Wilder scripting and directing. Filmmaking of Brig. Gen. Charles Lindbergh's 1927 New York to Paris flight will get the CinemaScope treatment and will be made in WarnerColor.

This is Hayward's second distribution arrangement with WB, the producer already having a deal with the company for "Mr. Roberts," the film version of the stage play he presented on Broadway.

Shortage Shortage

Hollywood, March 9. Shortage of midgets is holding up casting of "Jungle Jim and the Moon Men" at Columbia. With only 11 little people registered at Central Casting, Sam Katzman is looking for at least 200 of them to play moon men.

Hollywood's pro midgets include Billy Curtis, Johnny Bambury, Harry Monte, Buster Resmondo, George Potts, Henry Stone, George Chirillo, Jerry Marin, Luz Potter, Charlotte Sullivan and Hazel Resmondo.

Very Few Exhibs Seek 20th Aid On Equipment

Only a handful of exhibs—20th-Fox puts them at 10 or 12—so far have taken advantage of 20th's offer to intercede for them with the equipment companies so as to get better credit terms in ordering stereophonic sound units.

Interpretation put by 20th on this lack of response is that the smaller houses are buying the sound anyway. Company has been advised by at least one equipment outfit that fully 90% of their sound orders come from small-seaters.

Number of CinemaScope-equipped houses in the country now is put at in excess of 1,800. According to the 20th policy now in force, no theatre not equipped fully for 'Scope showing, i.e. with stereophonic sound, can book any of its widescreen pix. Same dictum has been laid down by Metro.

Offer to aid exhibs in obtaining better terms from the equipment companies was made by 20th as an echo to insistent theatre complaints that they couldn't afford the sound innovation. Equipment outfits are understood to require a down payment of 25% and a payoff over a two year period.

Rivoli, N. Y. Showcaser, Closing for Lack Of Suitable Film Product

Rivoli Theatre, N. Y. showcase which seats over 2,000, has posted a closing notice. House, which installed CinemaScope equipment a few months ago, figures to shutter shortly unless suitable product can be nabbed and there's apparently none in sight. The United Artists Theatre Circuit outlet is eyeing Paramount's "Elephant Walk" among other entries but so far there's no deal in the works.

Rivoli has been playing 20th's "King of the Khyber Rifles" for the past 11 weeks, holding it over despite low income. Film company hasn't made any other C'Scopes available to the theatre, preferring to introduce its anamorphic product at other locations, mainly the Roxy.

In a sense the Rivoli lights-out will represent a casualty of 20th's switch to C'Scopes. The house often played 20th product when that company had a heavier lineup in conventional format. Installation of the widescreen equipment was done on anticipation of C'Scopes from 20th and other distributors, obviously. But Metro's continuing romance with Radio City Music Hall resulted in "Knights of the Round Table" being booked at that house. M-G's others also will go the same route. Warner's "The Command" was sold to the Paramount. This left the Rivoli with only 20th as a possible source but a deal only for "Rifles" was made.

W. E. Mitchell, formerly personnel manager of the Interstate circuit, has been promoted to regional manager, succeeding William O'Donnel who resigned to join Trans-Texas Theatres, Inc.

Harvest of Orders, Paramount Dream On Ozoners' VistaVision

Paramount, estimating that drive-ins now represent 19% of domestic market money, feels its new VistaVision widescreen process has a strong edge over 20th-Fox's CinemaScope for the lion's share of the ozoner trade.

It's underlined that 20th's requirement of stereophonic sound and the resultant confusion over placing multiple speakers in each automobile hasn't hit well with the drive-in operators.

On the other hand, Par boasts. VistaVision is being peddled without any audio conditions. A dimensional sound system is recommended by Par (three horns placed in the rear of the screen) but exhibs have their choice of taking or leaving this. In any event, only the conventional one speaker in each auto will be necessary.

WARNERS SEEN WITH 20TH, M-G ON STEREO

Warner Bros. appears to have joined 20th-Fox and Metro in their policy of releasing CinemaScope pix with stereophonic sound only.

What made WB change its mind—if it changed it at all—isn't known. The first WB CinemaScope, "The Command," is being released in double version, with both stereo and standard sound. However, the company has never specifically stated whether this is its regular practice or whether the multiple versions apply to the one film only.

At any rate, "The Command," while called a CinemaScope pic, didn't actually start out as such. It was shot with Carl Dudley's Vista-tama lens, then went under the WarnerScope tag, and finally ended up as a CinemaScope.

Exhibs, many of whom feel 20th and M-G should supply them with non-stereophonic versions where there are requests for them, have praised WB for their "Command" policy, the impression apparently being that it applied to all of the WB CinemaScope product.

Next CinemaScope film to come from WB is "Lucky Me." Skeddled after that are "Ring of Fear," "The High and the Mighty," "The Tallman" and "A Star Is Born."

Will Hays Came Into the Picture Biz Under Conditions Similar to Today

By GENE ARNEEL

Will H. Hays, who died Sunday (7) at 74, became "czar" of the picture business some 30 years ago when conditions strikingly paralleled the state of the industry today. For, then as now, censorship and the overworked term, morality, were in the spotlight. Further, Hays was in office only a few years when radio began its mammoth growth and crippled the pic boxoffice, temporarily but alarmingly. And similarly, television took a short-term (couple of years) grip on the nation before leveling off to its proper niche in the show biz scheme of things.

But the similarities give way to sharp contrast at this point. The devastating blow dealt by radio was a cue for some producers to strain even more so, with result that "shock values" on the screen, as a means of winning audiences away from the earphones, resulted.

This same approach could not be taken in combating tv. The standards established under the Hays regime to curb both indecency and

Sex Appeal and Gum

Omaha, March 9. Local theatre manager Ted Emerson employs a janitor to remove shopworn chewing gum from seats, calculates his house scraps off about 52,000 sticks annually. Further facts:

Westerns and gum go together three to one over romantic musicals. Kids love the first, are bored with latter.

Tushinsky Claim He Can 'Squeeze' Excites Interest

Film companies are showing very considerable interest in Joseph Tushinsky's claim that his variable anamorphic lens can be used to "step down" a CinemaScope film into almost any desired ratio for normal wideangle projection.

Ability to derive standard versions of 'Scope pix via an optical printing method has been claimed on several occasions by 20th-Fox technicians, but so far there've been no demonstrations, possibly because 20th is in no hurry to convert.

Competing studios, however, are in a different position. Practical application of the Tushinsky lens to this purpose would save them hefty coin since, at the moment, they are forced to lens actual duplicate versions at a cost ranging from \$250,000 to \$350,000.

One company exec commented last week that lack of practical proof that CinemaScopes could be "converted" into standard ratio prints had definitely been a retarding factor in the expansion of his studio's CinemaScope sked.

According to Tushinsky, not only can regular prints be "squeezed" into a wider ratio, but anamorphic pictures with their 2.55 to 1 'Scope ratio can easily be cut to 2 to 1 or 1.75 to 1 or less in the optical printing utilizing his variable lens. At the moment, 20th is the only studio which hasn't covered itself by lensing its CinemaScope productions also in standard duplicate. Exception is "The Robe," which was shot twice to provide a print for 16m reduction.

It isn't clear at this moment where this leaves 20th in the 16m field since it's understood that the 20th brass isn't happy with the results achieved via the Bell & Howell narrow-gauge anamorphic system. 20th doesn't have a very extensive 16m foreign biz, but its 16m domestic circulation is quite extensive.

censorship in his time still prevailed and kept the "lewd" elements, if there were any, out of production.

Actually, recklessness and indiscretion had become identified with the film trade circa 1920, had stirred agitation for all sorts of censorship statutes, and motivated the invitation to Hays to clean house and stave off bluenoses who might have paralyzed Hollywood.

Inherited a Headache Industry veterans recall the period well: The Fatty Arbuckle mess; other violent celebrations in Hollywood; scandals concerning narcotics, alcoholism and lavish living all had served to give the overall business a black eye in the public viewpoint.

The Motion Picture Producers & Distributors of America (now the Motion Picture Assn. of America) was in existence but without force. Charles C. Pettibohn, attorney for the film companies collectively, recommended the appointment of Hays, who was Postmaster General

(Continued on page 26)

MOBILIZING FOR WAR OF 'SCOPES

Hollywood, March 9.

Metro production toppers and technical personnel, including Dore Schary, Eddie Mannix, Louis K. Sidney, George Sidney and Douglas Shearer, were among a group of production and exhibitor leaders who witnessed a demonstration of Paramount's VistaVision today (Tues.).

At the same time, Paramount production chief Y. Frank Freeman revealed that the studio would immediately launch its fourth VistaVision picture, film, "Strategic Air Command," starring James Stewart and June Allyson, is set to roll in Miami on March 22. Already completed in the process is "White Christmas," with "The Big Top" currently shooting. A Cecil B. DeMille production, "The Ten Commandments" is in the preparation stage.

Among other industryites who viewed today's demonstration were John J. Fitzgibbons, prez of Famous Players, Canada; Herbert T. Kalmus and other Technicolor execs. Gunther Lessing and reps from Walt Disney, Stanley Kramer, reps from Columbia, Warner Bros., Allied Artists, and Eastman Kodak.

Fitzgibbons termed the process as the best developed to date. "Among its many favorable factors," he said, "is that it makes every seat in the theatre a good one for the patron. This is most important to me as an exhibitor."

(Continued on page 24)

New York Sees Tushinsky Lens (Now SuperScope) At RKO's 86th March 22

Hollywood, March 9.

SuperScope is the new trade name for the variable anamorphic lens developed by Joseph and Irving Tushinsky with RKO cooperation. First public trade showing is set for March 22 in N. Y. at the RKO 86th Street theatre. Showing will be sponsored by RKO Theatres, Theatre Owners of America and Allied States Association.

New lens is currently in production and will be available in quantity within two months, at an approximate price of \$350. Like Paramounts VistaVision, it will be made available to the entire film industry. Joseph Tushinsky announced that a contract is being arranged whereby National Screen Service would handle the sale and rental of the lenses to theatres.

SuperScope differs from other systems in that anamorphic positive prints are made from normal straight photography. In addition to its ability to give standard or wide-screen projection to a regularly-lensed film, the variable lens can be adjusted to handle "squeeze" prints in various anamorphic ratios. These range from 1.75 to 2 to 1, and, if necessary, the 2.66 to 1 ratio used in CinemaScope.

According to the Tushinskys, the exhibitor is not required to invest in other equipment, aside from the cost of the SuperScope lens. Present equipment may be used without any functional changes. The height of the screen remains the same, although widening of the screen is required in case the theatre is not equipped with wide-screen.

Jones Buys So. Cal. Nabe

San Diego, March 9.

Burton Jones, operator of two film houses here, added another to his string by acquiring the Egyptian Theatre from J. R. McDonough, who took it over from Fox West Coast a year ago.

Egyptian, formerly an 800-seat nabe house, will be renamed the Capri after a three-month remodeling job costing \$75,000. House will be converted for extended runs.

The Golden Mask (COLOR)

Better-than-average program with exploitable angles. Location footage of North Africa a big plus.

United Artists release of Aubrey Baring and Maxwell Setton production. (Associated British Picture Corp., Ltd., May-Mahomed Production). Stars: Eric Portman, Wanda Hendrix and Eric Portman. Features Charles Goldner and Jacques Francois. Directed by Jack Lee. Screenplay by Robert Westberg from an original story by Westberg; camera, Oswald Morris; editor, V. Savogovskiy; music, Robert Gill. Produced in N.Y., April 30, '54. Running time, 86 MINS.

Nicholas Chapman Van Hefflin
Arthur Burnett Wanda Hendrix
Dorothy Burnett Eric Portman
Petris Charles Goldner
Jacques Farnod Jacques Francois
Kress Jacques Brunius
Prof. Sir Arthur Young Aubrey Mather
Workman Alice Finner
Stewards Neelie Middleton
Doctor Farnod Rene Lepiat
Zara Simone Silva
Concierge Pierre Chaudie
Thankyou Marie Mailand
Hassan George Pastell
Spahi Officer Arnold Diamond
Yasmin Marie-France
Abdel Messaoud
Spahi N.C.O. Michael Mellinger
Mahomed Robert Gill
Donkey Buyer Maxwell Setton
1st Camel Rider Aubrey Baring

That travel can be broadening and interesting is clearly demonstrated in "The Golden Mask," which was filmed in location in North Africa. The Technicolor camera effectively captures the hubbub of Tunis, the modern sections of the city, the market place and the native quarters. It roams into a local nitery, scans the countryside taking in the ancient ruins of Carthage, travels by camel in the Sahara Desert, visits native villages, and focuses on the local residents, including an assortment of Arabs, fez-topped officials and exotic belly dancers.

As a travelogue presenting various aspects of the life and environment of North Africa, the Aubrey Baring-Maxwell Setton production is superior and more intimate than a James A. FitzPatrick two-reeler. But "Golden Mask" is not meant to be a travelogue. It is offered as a feature film, complete with a story dealing with archaeology and with performers such as Van Hefflin, Wanda Hendrix and Eric Portman.

Had the story been as good as the background footage, United Artists may have had a b.o. companion to "African Queen," but as it turns out, "Mask" is nothing more than a better-than-average programmer. It has, however, some exploitable angles.

Stories of exploration in ancient tombs to uncover a valuable relic have been used many times. Here the search is for the lost tomb of Marcus Manilius which contains the mask of Melchior said to be worth millions. Expedition is led by a dedicated archaeologist, played by Portman. He is accompanied by his daughter, Miss Hendrix; an American archaeologist-writer, Hefflin; and the daughter's fiancé, Jacques Francois.

Efforts of the adventurers are frustrated by a typical pair of villains. Charles Goldner and Jacques Brunius, who tip off every unscrupulous move in a ludicrous manner. A marauding group of desert bandits also presents a danger, but the local militia courageously garbed and on beautiful white Arabian horses, ride to the rescue. A romance develops between Hefflin and Miss Hendrix, and Francois magnanimously releases his claim. The sought-after object is, of course, found.

The principals carry off their assignments well and some fine performances are registered by Marie Mailand, as a local guide; Marie-France, and Messaoud, as a couple of local natives. Oswald Morris' photography is outstanding and Jack Lee's direction is competent.

Ma and Pa Kettle at Home

Another amusing entry in the Kettle series with good b.o. where these comedies usually do well.

Hollywood, March 9.

Universal release of Richard Wilson production. Stars: Marjorie Main, Percy Kilbride, featuring Alan Mowbray, Alice Kelley, Brett Halsey, Ross Elliott, Mary Wickes. Directed by Charles Lamont. Story and screenplay by Kay Lawrence. Music by Carl Guthrie; editor, Leonard Welner; musical direction, Joseph Gereshensky. Produced in N.Y., March 3, '54. Running time, 86 MINS.

Ma Kettle Marjorie Main
Pa Kettle Percy Kilbride
Manning Alan Mowbray
Sally Muddocks Alice Kelley
Elwin Kettle Brett Halsey
Pete Crosby Mary Wickes
Miss Wether Mary Wickes
Geeduck Oliver Blake
Crowder Stan Ross
Billy Reed Emory Parness
Mrs. Muddocks Irving Bacon

The comedy adventures of Ma and Pa Kettle are carried forward ably in this latest entry in the Universal series and a good play is assured in the areas where the family funsters usually find favor. What is offered here holds up the

series' standard and it is good rural-slanted fun.

Marjorie Main and Percy Kilbride, stars of the series, pitch hard for and collect plenty of chuckles in running through the antics to be found in the story and screenplay by Kay Lawrence. A nice touch of heart is mixed in with the laughs, especially at the climax, and Charles Lamont's direction makes sure that all facets are played to the hilt.

One of the Kettles' many off-spring is a finalist in an essay contest that can win him an agricultural college scholarship. Judges Alan Mowbray and Ross Elliott plan to spend a week at the farm homes of each of two finalists to determine which will be the winner so Pa has to spruce up his ramshackle home to impress the judges. The humorous situations that ensue are familiar and funny, but a rain apparently spoils the son's chances when the phony improvements are washed away. However, the touching way in which the Kettles spread the Christian spirit at the climactic Christmas party in their beatup home sways the judges so things end on a warm, folksy note.

Mowbray scores plenty of laughs as his prissy, meticulous character encounters the free-and-easy life of the Kettles. Elliott is a nice counter-balance to the Mowbray character. Brett Halsey, the son, and Alice Kelley, his neighbor girl friend; Oliver Blake and Stan Ross, the Indian pals of Pa, and the others do their parts.

Among the funnier bits in the Richard Wilson production is the fake Indian raid Pa's redskin pals pull to make Kettle look like a hero to the judges. Irving Bacon, stingy neighbor farmer, also has a good routine chiding Pa's bull away from his heifer. Lensed by Carl Guthrie and the other technical credits are well-handled. Brog.

A Queen's World Tour (BRITISH-COLOR)

Feature-newsreel type film covering the Pacific part of Queen Elizabeth II's Commonwealth tour.

United Artists release of a Castleton Knight production presented by the J. Arthur Rank Organization. Color by Technicolor. Musical advisor, and music conducted by Sir Malcolm Sargent. Orchestra, The London Symphony Orchestra. Reviewed March 3, '54, at the Guild Theatre, N.Y. Running time, 84 MINS.

With the 44,000-mile Commonwealth tour of Queen Elizabeth II and the Duke of Edinburgh so extensively covered by the press, this pictorial supplement in Eastman color is both welcome and a reminder of the inadequacy of the printed work to convey a real impression of such pageantry.

"A Queen's World Tour," is a lively travelogue featuring the Queen of England and her handsome husband which should have wide appeal and satisfies general American curiosity about Britain's royal couple.

It shows the Queen to be gracious, poised and most attractive even when the heat appears to be at its worst. There are revealing moments, when her usual half-smile breaks into open and friendly laughter, such as the time when she visits a New Zealand nursery and watches the children at play.

The Duke, always a few steps behind his wife as per protocol, emerges as even better looking than news photos usually picture him. He also appears slightly bored by the proceedings, for which he can't be blamed. It's too bad that the cameras weren't permitted to scout around the Chitich, the liner which carried the Queen and her consort to New Zealand and from there to Australia. Such an intimate closeup of the couple would have been revealing since, going by the footage in the picture, they barely look at one another.

The feature-length newsreel, intelligently lensed and edited, does much more than follow the Queen on her appointed rounds. It catches the enthusiasm of her people, their revelry and both the loud and solemn sides of their welcome. The best scenes are in New Zealand where the colors take on a new sparkle and the uniforms glitter and glint in the bright sun. Here the cameras follow the Queen and the Duke from sightseeing trips to visits to industrial establishments and on their train tour of the country.

There is a moving scene as the Queen opens the New Zealand parliament, the first British monarch to do so. There are shots of Elizabeth in summer dress, waiving gaily to the crowds, and of a radiant Queen in ermine at the film preem.

And there are many sideights—the dances of the welcoming Maori; a Scotch settler's wife view of the scenes in Wellington, Auckland and Christ Church; and the Gothic steaming out of the harbor towards Australia. Before that, the couple's visit to the Fiji Islands and the two-day trip to Tonga where the British Queen met another Queen in her realm.

Quality of the color varies throughout the film from dull to excellent. Camerawork is uniformly good without departing too long from the main subject. Many delightful incidents are caught and recorded, such as the Canadian who stopped the Queen as she was about to board the Gothic with his cheery "Have a good trip ma'am, and when are you coming back to Canada?" Elizabeth went over to shake hands, a delightful smile on her face. Sideights in both lensing and narration help to quicken the film's leisurely pace. Hft.

The Royal Symphony (BRITISH-COLOR)

Highlights of the Coronation year in Britain. Plenty of visual appeal.

United Artists release of a Castleton Knight production presented by the J. Arthur Rank Organization. Color by Technicolor. Musical advisor, and music conducted by Sir Malcolm Sargent. Orchestra, The London Symphony Orchestra. Reviewed March 3, '54, at the Guild Theatre, N.Y. Running time, 26 MINS.

This is the companion piece to "A Queen's World Tour," and probably the only suitable booking possibility for exhibitors. It is a review of highlights of the coronation year, lensed with care and in excellent Technicolor. In the background, the London Symphony Orchestra provides some great music to underscore the pageantry on the screen.

Short starts off with a performance of the "Hallelujah" chorus from Handel's "Messiah," sung by 1,000 voices. It goes on to show such events as the Queen's return to Buckingham Palace following the Coronation, with the Royal family assembled on the balcony; the trooping of the colors and the Queen's review of the Royal Air Force, an occasion which provides some startling shots of RAF planes both on the ground and in the air.

Most impressive sequence comes with the lensing of the Thames review, a coronation year pageantry involving barges telling the story of London. In the background, the orchestra plays parts of Handel's Water Music. The review has its fascination even though closeups are lacking. "The Royal Symphony," apart from fitting in well with the more intimate closeup of the Queen, is a fitting review of a great year, with obvious intent, has been crammed full of pomp and circumstance. Hft.

Riding Shotgun (COLOR)

Hollywood, March 4. Warner release of a Ted Sherman production. Stars Randolph Scott, co-stars Wayne Morris; features Joan Weldon, Joe Sawyer, James Millican, Charles Buchinsky, James Bell, Fritz Feld, Richard Garick. Directed by Andre de Toth. Screenplay by Tom Laughlin; based on a story by Perkins; camera, Bert Glennon; editor, Rudy Fehr; music, David Buttolph. Produced in N.Y., March 2, '54. Running time, 74 MINS.

Larry Randolph Scott
Toby Murphy Wayne Morris
Finn Joan Weldon
Tom Bigger Joe Sawyer
Don Marady James Millican
Dorothy Charles Buchinsky
Doc Winkle James Bell
Fritz Fritz Feld
Walters Richard Garick
Sam R. Rider Victor Perrin
Hughes John Baer
Col. Flynn William Johnstone
Ben Dibbs Ken Dobbie
Johnny Alvin Freeman

Audience acceptance of this Randolph Scott film will depend entirely upon whether the spectator regards it as a satire on westerns or a giddy drama with a multitude of unintentional laughs. Whatever the reaction, the picture is strange for a star of Scott's stature, whose heroics in the past always have been good for considerable violent action and money in the till for exhibitors. It's a far cry from the standard Scott epic, not a welcome one, in which endless dialog supplants motion until the climax.

Scott is introduced as a stagecoach guard, constantly searching for a man who done him wrong. Up and down the west he travels, figuring if he rides enough stages he'll find him. He finally flushes his quarry, James Millican, an outlaw leader, who lures him away from his stagecoach and sets out to attack the coach with a posse in the sheriff and all the unpow of the neighboring town forming a posse to track down the bandits. Town will then be left wide open for Millican and his gang to swoop down and raid the gambling hall.

Scott, returning to town after the stage attack, is suspected of complicity, and no one but his girl and the doctor will believe him when he tries to explain it's all a scheme to hold up the gambling joint. He's forced to take refuge in a Mexican dive, and there he's holed up for much of the footage, until finale

shows him escaping and downing the outlaws when they raid the town.

Andre de Toth is at a loss with the Tom Blackburn script, his usual straightforward and punchy direction at strange odds with what is handed him. Ted Sherman's production mounting is okay as far as physical values are concerned, and Bert Glennon's WarnerColor photography is satisfactory.

Scott is plainly with his role but it never comes off the heroic style his followers have come to expect from him. Wayne Morris, his co-star, in the role of a tubby deputy sheriff who is over-padded, handles himself in okay fashion but looks like a German comic. Millican scores as the outlaw leader, Charles Buchinsky is a snakey henchman and Joan Weldon is in briefly as the romantic interest. Fritz Feld is a comedy saloon-keeper and Joe Sawyer heads the townspeople who endlessly debate hanging Scott. Whit.

Paris Playboys

Another in the Bowery Boys series. An adequate supporter, but not up to its predecessors.

Hollywood, March 5.

Allied Artists release of a Ben Schwab production. Stars Leo Gorcey, Huntz Hall, features Bernard Gorcey, Veola Vonn, Steven Geray. Directed by William Beaudine. Screenplay by John Ullman and Edward Bernds; camera, Harry Everett, John Fuller. Reviewed March 5, '54. Running time, 62 MINS.

Slip Leo Gorcey
Sach Huntz Hall
Louis Bernard Gorcey
Mimi Veola Vonn
Gaspard Steven Geray
Vida John Ullman
Celeste Marianne Lynn
Chuck David Condon
Jitch Bennie Bartlett
Pierre Alphonse Martell
Cambon Gordon Clark

The Bowery Boys become "Paris Playboys" for this latest in their Allied Artists series. It's not up to its predecessors, yet adequate supporting fare.

The laughs don't come frequently nor with ease in the script dished up by Elwood Ullman and Edward Bernds. Main springboards, per usual, are the malaprops of Leo Gorcey and Huntz Hall's crazy antics. Yarn puts pair in the French capitol, where Hall impersonates a missing French scientist who'd been working on a formula for a super rocket fuel. Spies try trickery, even murder, to get the data, and by the time it's all over the real scientist is back; it really doesn't matter, though, for Hall has discovered a better formula and a doctor-spy, who fares best.

Gorcey and Hall (in dual role) romp through it all in usual fashion, but are hindered somewhat by their material. Bernard Gorcey is okay and, as the pint-sized sidekick of the Boys, impersonates Toulouse-Lautrec in one brief scene for the film's cleverest bit. Of the supporters, it's Steven Geray, as the doctor-spy, who fares best.

William Beaudine's direction of the Ben Schwab production does its best to enliven the proceedings, and sometimes succeeds. Technical credits are stock.

Paris, incidentally, is represented by one stock shot; one exterior scene resembling French sidewalk cafe. Accents and interiors try to do the rest. Neel.

Stormy the Thoroughbred (COLOR)

Deserves attention as companion feature.

Buena Vista Film Distributing Co. release of Walt Disney presentation. Produced and directed by Larry Lansburgh. Written by Bill Peet. Based on a story by Jack Holt and Carolyn Coggins; camera, Floyd Crosby; Hal Ramey, and Lansburgh; editor, John Link; music, William Lava; narrated by George Fennema. Produced in N.Y., March 8, '54. Running time, 48 MINS.

The Vaquero M. R. Valdes
The Stranger Robert Skene
Auctioneer George Swinebroad
The Team Alden R. Smith
Robert Skene, James Stimmel, Stormy Woodie D.

"Stormy the Thoroughbred," subtitled "With an Inferiority Complex," rates as a fine contender in the featurette division. Although the 45-minute film is listed by Buena Vista Film Distributing, the Walt Disney releasing org. as a feature, it can hardly stand up alone. But as a companion feature, it deserves attention.

Story by Jack Holt and Carolyn Coggins concerns a true-blue colt who is born out of season on a thoroughbred breeding farm in Kentucky. Although he enters the world in August, seven months later than the regular foaling season, his birthdate is listed as a punnary 1, a rule of the official breeding associations. This makes the colt, Stormy, a misfit. Being smaller than other members of his yearling class, he is ignored by the trainers and owners. Stormy is left behind when the

other colts are sent to the famous Keeneland auction sale. He is later sold to a western ranch and eventually winds up as a polo pony. He proves his true worth on the playing field and loses his "inferiority."

Film gives an excellent behind-the-scenes view of a thoroughbred farm and the preparations for the race. The Technicolor photography is an asset, and the cameras have effectively caught a polo game in action. George Fennema handles the narration of Bill Peet's bright commentary. Holl.

Amore in Citta (Love in the City) (ITALIAN)

Genoa, March 2.

D.C.N. release of Faro Film production. Written and directed by Carlo Lizzani. Produced by Dino Risi. Stars: Federico Fellini, Cesare Zavattini, Umberto Mailli, Alberto Lattuada; script collaboration by Federico Fellini, Dino Risi, Luigi Malerba, Tullio Pinelli, Vittorio Volpi, Gianni, Gianni di Venanzo; music, Nino Rostino. Running time, 10 MINS.

EPISODES

Paid Love Carlo Lizzani
Attempted Suicide Michelangelo Antonioni
Paradise Four Hours Dino Risi
Marriage Agency Federico Fellini
Story of Caterina Alberto Lattuada
Italiana Stars Alberto Lattuada

This episode is a completely unconventional series of probes into the various aspects of love in the city. Format and style make it difficult to classify, hence sales will have to depend mainly on exploitation treatment, with word-of-mouth aiding only for certain strata of public. Actually, this is not an exploitationer either, for handling is completely objective and sincere, when not slightly tongue-in-cheek. More a social document than pic entertainment, its export values appear highly speculative.

First bit, by Carlo Lizzani, is an unsensational inspection of prostitution, which stresses the human side and tragic precedents of the nightwalkers, with camera lensing actual prosties. In "Attempted Suicide," several frustrated suiciders recount their attempts at death and events and reasons which led up to these tries.

Dino Risi, with "Paradise for Four Hours," has humorously sketched an evening in a cheap Italian dancehall frequented by servant girls and sidewalk Don Juans. It's a gem of observation and provides many a chuckle. In "Marriage Agency," follows a reporter posing as a potential husband through the operation of a seamy Roman agency. Zavattini's story of Caterina, no more than a reenactment of a recent headline episode in which a poor servant girl abandons her illegitimate child in a park. Final item has a hidden camera following a set of buxom and bouncing beauties around Rome, recording stares and reactions from males, all underlined with an appropriately humorous soundtrack.

Pic is an amazing example of how real "realism" can be, and at no time is its sincerity in doubt. Musical backdrop by Mario Nascimbene is very good. Hawk.

Ich Und Du (I And You) (GERMAN)

Berlin, March 1.

Europa release of Neue Emelka Zern production. Stars Hardy Krueger and Liselotte Pulver. Directed by Alfred Weidenmann. Screenplay, Herbert Relke and Alfred Weidenmann; camera, Franz Weimayr; music, Kurt Weidner; sets, Franz Bi and Bruno Monden. At Gloria Palast, Berlin. Running time, 98 MINS.

Peter Erdmann Hardy Krueger
Brigitte Liselotte Pulver
Auntie Lucie Mannheim
Lieselotte Liselotte Pulver
Marianne Peer Schmidt
Charly Claus Biederstedt
Herr Roland Kurt Weidner
The Neighbor Ursula Herking
Frau Erdmann Edith Schultze-Westrum
Herr Erdmann Arno Paulsen

The overall improvement of German film quality is obvious in "Ich und Du," a delightful comedy about two young people and their first marriage experiences. Pic shapes as an outstanding money-maker here. Chances abroad, however, appear only spotty.

Simple story of a young couple who get divorced after a series of little quarrels which happen when young people take things too seriously. Although the story is old-hat, pic has enjoyable moments thanks to good directing, acting and neat scripting. There are many laughs along the way. Top honors go to Alfred Weidenmann, a relatively unknown director. His adept handling of the players is perhaps the best thing about the film. Hardy Krueger and Liselotte Pulver convincingly portray the young couple. An excellent performance is turned in by Lucie Mannheim as a helping hand in their disputes. On the technical side, Franz Weimayr's handsome lensing is worth mentioning. Hans.

STUDIOS ALOOF TO EXHIB GRIEF

King Bros. on Big Budget Bandwagon So as 'Not to Be Lost in Shuffle'

By GEORGE GILBERT

Trend toward "big pictures" has a fresh advocate in the three King Bros. Long exponents of low-budgeters after they broke into the industry in 1940 with a quickie Alan Ladd starrer, the trio now plans to tailor their future production largely from "multi-million-dollar" patterns. Decision to move into the deluxe category, Herman King disclosed in New York last week, was prompted by the inroads of tv and other stiff competition.

"Big pictures plus big names are a must," King declared, "if the producer is to show a profit." It's not smart to make the small film, he added, for they're "lost in the shuffle" today. Goal of the King organization henceforth will be to "try to make the type of picture that will appeal to the masses. Moreover, whenever we have stories that have an international value we'll make them in different languages."

Of the three films the brothers will turn out for RKO release this year, two are geared to roll in the \$1,000,000 bracket while the third will be in the \$500,000 class. First to go before the cameras, the latter is an expose on "modern racketeering." Based upon an original by John Higgins, it's tagged "The Syndicate" and is due to start as a black-and-white locationer in and

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Hollywood Tale: \$16,000,000 In Gifts to Charity

Hollywood, March 9.

Regis Toomey, new president of the Motion Picture Permanent Charities Committee, announced that more than 16,000,000 has been raised by the group in 12 years for the benefit of health and welfare services. This includes \$1,181,566 raised this far in the 1954 campaign.

New officers installed with Toomey include Willis Goldbeck, vicepres; Carl Cooper, secretary, and W. K. Craig, treasurer. New members of the board of directors are Sam Jaffe, Samuel J. Briskin, Valentine Davies, Fred S. Meyer, Walter H. Mirisch, George Staff, Sidney S. Solow and Frank Wisbar.

SWG WARNS MEMBERS OF 'UNFAIR' PRODUCERS

Hollywood, March 9.

Charges that some film producers are offering sub-standard deals to scripters in a confidential letter mailed by the Screen Writers Guild to its members. Scribes have been asked to supply additional information for use in SWG's forthcoming meeting with the Producers Co-Operative committee.

Guild's executive board has approved two rules designed to discourage sub-standard deals in films or television. One calls for an automatic fine on any member who fails to file his contract within two weeks after written notice that there is no contract on record. The other is that if there is a violation of the rule against working for a producer on SWG's unfair list, the member will be subject to a fine, the maximum of which may be 100% of his remuneration in the pact, and a minimum of \$250. Ballots on these rule changes have been sent to members.

Members were also notified that Tony Owen and Tony Owen Productions, Frank P. Rosenberg and Lionel J. Toll have been removed from the Guild's unfair list and restored to good standing.

TV Also Clips Britain

Washington, March 9.

The impact of television on the motion picture boxoffice is almost as rough in Britain as in the U.S., according to a survey made for the British Board of Trade.

The portions of the nation enjoying good tv reception have suffered a decline of 9 to 10% in motion picture attendance. On the other hand, there has been little decline in film boxoffice where video hasn't penetrated.

Even Shorts Over-Priced, Exhibs Gripe

Minneapolis, March 9.

Local indie nabe exhibitors are complaining to North Central Allied that it's becoming almost as hard to buy shorts now as features and that "outrageous" prices are being demanded.

For example, the C'Scope short, "Rome Express," is cited. Its price is eight times as much as has been demanded for the average short hitherto. Prices for many less pretentious shorts have been skyrocketing, too, the exhibitors complain.

These boosted costs, coming on top of increased percentage demands for features, are all the more onerous and out of line especially because, it's claimed, no shorts in themselves have any box-office value whatsoever.

AFL Continues Fight Against 'Runaway' Pix But N. Y. Is Dubious

Hollywood, March 9.

AFL Film Council, with the support of IATSE prexy Richard Walsh, is going ahead with its drive against "runaway" film production by American producers. It will also fight against telefilms made abroad for the American market, according to Carl Cooper, head of the Council.

Legitimate foreign productions by American producers, Cooper said, are not the target of the council. The fight is against pictures filmed beyond the borders "to escape paying American wages to American craftsmen."

Eastern Slant

New York film circles shrug off Coast labor views on "runaway" production. It is not to escape American wages but to use up frozen foreign funds that much production is made overseas. One comment: "If these features were not made abroad, they would probably not be made at all. They are special deals made for special economic reasons. Payroll is only a minor consideration."

LEGION PICKETS

Not Much Trouble For RKO's 'French Line'

Greensboro, N. C., March 9.

Catholic Legion of Decency pickets had little effect on the size of crowds attending the opening of RKO's "French Line," at Charlotte.

Monsignor Manley said the film "contains grossly obscene, suggestive and indecent action, costuming and dialogue." He said the purpose of the pickets was not to prevent persons from seeing the film, but to demonstrate that such pictures cannot be shown without protest.

LIAISON BAD SEZ READE'S REPORT

By HY HOLLINGER

Production executives on the Coast are in the dark concerning the problems facing the nation's exhibitors, Walter Reade Jr., prexy of Theatre Owners of America, charges in a report issued this week to the exhib org's membership. "They are not getting accurate or reliable information from distribution, and do sincerely seek or want it," the TOA topper declared.

Reade's observations are based on his Coast visit last week during which he spoke to "a cross-section of production," including those who produce on a restricted budget, those who are not so restricted, "and one who is the head of one of the largest studios on the Coast." Exhib chief also witnessed demonstrations of the Tushinsky lens, Paramount's Vistavision, and the Gottschalk lens.

Reade and Wilbur Snaper, former prexy of Allied States Assn., were the guests of RKO which invited the pair to Hollywood specifically to see the Tushinsky lens. Snaper, although he hasn't as yet issued an official report, appeared to agree substantially with Reade on his conclusions relating to Coast production activities and to the impact of the new devices both witnessed.

According to Reade in his report, there is little or no understanding on the Coast of exhib-

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SKOURAS' M.D. ASKS \$10,000

Nat'l Theatres Prez Calls Fee Exorbitant, Would Arbitrate

Chicago, March 9.

Charles P. Skouras, prez of National Theatre and Amusement Corp., is being sued for payment of a \$10,000 doctor bill by a Chicago heart specialist who treated him when he was stricken during last November's convention of Theatre Owners of America.

Dr. Richard Langendorf claimed he had spent two weeks, day and night, with Skouras and traveled to Los Angeles with him on the promise he was to receive \$5,000 for services and expenses, with an additional \$5,000 paid to Michael Reese Hospital for research. Dr. Langendorf said Skouras changed his mind upon recovery and reneged.

A spokesman for Skouras said that the theatre mogul considered the fee exorbitant and that his offer of arbitration by a panel of doctors was refused.

Admission Tax Cut May Be Sidetracked In Senate for Personal Exemption Hike

Washington, March 9.

The Eisenhower Administration expects to stand and fight in the U. S. Senate to save the present scale of excise taxes against expected reduction or elimination in the lower chamber. It looks today (Tuesday) as if the Reed bill will go through in the House as it stands this week. This carries a reduction of theatre ticket tax from 20% to 10% and also eases the tax addendum to night club tabs.

Democrats will probably try to wipe the ticket tax off the books altogether, at least on admissions of 50c and under. Since the Reed bill will be before the House of Representatives under a gag rule, Democrats would have to move that it be returned to the Ways and Means Committee with instructions to insert the change.

Meanwhile, Speaker Joe Martin said that President Eisenhower hopes Senate will put back a large part of the billion slash the House is aiming for.

Theatre admission tax cuts face

Sheraton Hotel Chain (and DuMont) As Theatres' Rival in Closed-Circuit

Westerns' Own Oscar

Reno, Nev., March 9.

Ballots for the fifth annual Silver Spurs award have been mailed to 600 film critics by the Reno Chamber of Commerce, with instructions to return them on or before March 15.

Awards will be presented in mid-May to the outstanding western film made in 1953 and the top western actor. Ballots contain a list of 28 pictures and an equal number of stars.

Closed-circuit television as a hookup method for sales meetings seems to loom larger in current plans of hotel managements and thereby presents a competitor to film theatres. Although theatre hookups have been comparatively few in number to date closed-circuit tv was originally projected as a natural for morning rentals of cinema auditoriums. Hotels have the advantage of being available mornings, afternoons and evenings.

Sheraton Hotels in conjunction with the DuMont Television Network, will hold a six-city closed-circuit demonstration starting next Tuesday (16). Several hundred business men will be invited to view the one-hour (4:15 to 5:15 p.m. EST) demonstration in Sheraton Hotels in New York, Washington, Boston, Chicago, Detroit and Baltimore.

Main objective of the telecast will be an explanation of the company's closed-circuit service which, the hotel firm says, "is being offered as a permanent addition to the accommodations which this chain of 30 hotels can offer its clients."

Large-screen tv units have been installed in the six hotels participating in the demonstration and plans are to install similar equipment in other hotels of the chain. The Sheraton closed-circuit service, it's explained, will be available for local and inter-city telecasting

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No Pick'n' Choose For Theatres On Reissues

Exhibs who once frowned on any reissues are now chorusing "we can't get the reissues we want."

Confronted with the product shortage, many theatremen have asked distrib sales departments for certain oldies which they feel might still display b.o. power. These requests, say theatremen, have resulted in flat turndowns from distrib sales chiefs, who state that the pictures are not available for reissue.

Policy of the film companies is to re-distribute only pictures which they themselves select, the feeling being that a haphazard opening of the vaults for individual requests is uneconomical. Argument of 'the distrib is that carefully selected reissues, backed by an advertising and promotion campaign, have a better chance than pictures selected at random by individual exhibitors.

20TH SUBS DEL RIO IN 'LANCE' OVER VISA SNAG

Hollywood, March 9.

Twentieth-Fox signed Katy Jurado as femme lead in "Broken Lance," replacing Dolores Del Rio who had been unable to obtain a U.S. visa to cross the Mexican border.

With the Spencer Tracy picture in production, the studio decided to make the replacement rather than wait for the Government to painstakingly sift charges of alleged "leftist leanings" against the actress.

Hyman Sure 3-D Letdown Is Not Due for 'Scope

Even though the ingredients of films are already replacing the widescreen gimmicks as the prime b.o. factor, there is no danger that CinemaScope will go the way of 3-D, in the opinion of Edward L. Hyman, United Paramount Theatres v. p.

Hyman, who recently returned from a western inspection trip which also took in Hollywood, said in N. Y. this week (8) that he was optimistic not only re the public's response to the widescreen, but also on the availability of product. In fact, while he isn't blind to what he calls "soft spots" in the distrib's release skeds, he feels there are going to be plenty of strong pix around.

Circuit exec's view is in head-on clash with that of Walter Reade, Theatre Owners of America prez, who on his return from the Coast last week told the TOA membership of the scant production activity on the Coast. He complained that he had found "little or no understanding of exhibitors' lack of inventory."

As Hyman sees it, "we're not out of the woods by any means, but

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CINERAMA ENTERS CLOSED-CIRCUIT TV

An unexpected entry as a supplier of theatre tv equipment may be Cinerama, Inc., the company which manufactures and installs the equipment for the widescreen medium. Outfit has patent applications pending for closed-circuit units which are similar in principle to the projection technique employed for the exhibition of Cinerama.

Cinerama closed-circuit system would involve a three-camera system, resulting in projection on its tri-divided screen. It would bring about for the theatre tv the same result now obtained in Cinerama film projection. Developments, it's indicated, are still in the early stages.

REPUBLIC CASH BONUS

Payable To British Exchange Personnel Beating Quota 5%

London, March 9.

Cash bonuses equal to \$25,000 will be given to each United Kingdom branch of Republic Pictures which increases its sales by 5%. Special sales push is being launched as part of the Herbert J. Yates 45th anniversary celebrations and will run from now to Dec. 31.

If all Republic branches exceed their quota, Lionel Clynne, the company's general sales manager, Gerry Fernbach, publicity director, and Robert Warshaw, chief accountant, will be invited to Hollywood as personal guests of Yates.

'Hell' Hefty \$20,000 in Uneven L.A.; 'Enemy'-Caesar' Great 35G, 'Devil' Mild \$17,000, 'Miller' Lofty 29G, 3d

Los Angeles, March 9.

"Hell and High Water" and the oldie combo, "Public Enemy," "Little Caesar," are dominating first-run trade here in current frame among the newcomers. Other starters are mild. Reissue pair shapes solid \$35,000 at the two Paramounts while "Hell" is smart \$20,000 at Chinese.

"Beat the Devil" shapes moderate \$17,000 in three sites while "Gypsy Colt," "Tennessee Champ" looks slight, \$9,500 in two houses. Medium \$13,000 is expected for "Jubilee Trail" in two locations. "Three Forbidden Stories" is light \$8,000 in three small-seaters.

"Glenn Miller Story" still is trim \$29,000 in two sites for third round. "French Line" is off to good \$27,000 in second stanza, two spots. "Cinerama" continues its solid coin-grabbing pace with \$31,400 for 44th week at Warner Hollywood.

Estimates for This Week

Chinese (FWC) (1,905; \$1-\$1.80) — "Hell, High Water" (20th). Smart \$20,000. Last week, "Khyber Rifles" (20th) (4th wk), \$8,500.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10) — "Gypsy Colt" (M-G) and "Tennessee Champ" (M-G). Slight \$9,500. Last week, "Long Trailer" (M-G) (2d wk), \$16,900.

Los Angeles, Ritz, Vogue (FWC) (2,097; 1,363; 885; 70-\$1.10) — "Beat Devil" (UATC) and "Fangs of Wild" (Lip). Modest \$17,000. Last week, "Creature Black Lagoon" (3-D) (3-D) and "Project M-7" (U) (9 days), \$19,600.

Los Angeles, Hollywood Paramounts (ABT-F&M) (3,300; 1,430; 70-\$1.25) — "Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Solid \$35,000. Last week, "Command" (WB) (3d wk), \$11,800.

Globe, Iris, Uptown (FWC) (782; 814; 1,715; 70-\$1.10) — "Three Forbidden Stories" (Indie) and "Black Glove" (Lip). Light \$8,000. Last week, "Cowboy and Girl" (Indie) and "Casanova Brown" (Indie) (reissues), \$6,000.

United Artists, Fox Hollywood (UATC-FWC) (2,100; 756; 70-\$1.10) — "Follow Fleet" (RKO) and "Out of Past" (RKO) (reissues). Sad \$4,500. Last week, U.A. "Boy From Oklahoma" (WB), sad \$2,800; Fox Hwood with another unit.

Warner, Biltmore, Elgin (SW) (1,737; 2,344; 70-\$1.10) — "Jubilee Trail" (Rep) and "Hell's Half-Acre" (Rep). Medium \$13,000. Last week, with Fox Hollywood, "She Couldn't Say No" (RKO), \$13,600.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 980; \$1.10-\$1.40) — "French Line" (RKO) (3-D) (2d wk). Good \$27,000. Last week, \$40,000.

Hillstreet, Pantages (RKO) (2,732; 2,812; 80-\$1.25) — "Miller Story" (U) (3d wk), Neat \$29,000. Last week, \$24,600.

El Rey (FWC) (861; \$1-\$1.25) — "One Summer Happiness" (Indie) (3d wk). Snappy \$5,500. Last week, \$6,400.

Wilshire (FWC) (2,296; \$1-\$1.50) — "Red Garters" (Par) (4th wk). Slim \$3,800. Last week, \$5,800.

Fine Arts (FWC) (631; 90-\$1.50) — "Living Desert" (Disney) (12th wk). Nice \$3,300. Last week, \$3,500.

Four Star (UATC) (990; \$1.50-\$2.40) — "Julius Caesar" (M-G) (16th wk). Good \$3,400. Last week, \$3,600.

Warner Hollywood (SW) (1,364; \$1.20-\$2.80) — "Cinerama" (Indie) (45th wk). Rolled into 45th week after fine \$31,400. Last week, \$27,000.

'DEVIL' LUSTY \$16,000, ST. LOO; 'FEMALE' 8½G

St. Louis, March 9.

Holdovers are the best draws here currently, with "Cinerama" still boxoffice champ although in its fourth week at the Ambassador. "Here Come Girls" is rated good at the Fox while "How to Marry a Millionaire" looks big in second round at the St. Louis. "Beat the Devil" looks lusty at Loew's.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (4th wk). Sock \$27,500. Last week, \$27,000.

Fox (F&M) (5,000; 60-75) — "Here Girls" (Par) and "Flight to Tangier" (Par). Good \$16,000 or near. Last week, "Money From Home" (Par) and "Redheads from Seattle" (Par), \$25,000 in 10 days.

Loew's (Loew's) (3,172; 50-75) — "Beat Devil" (UA) and "Give Girl a" (Continued on page 24)

Broadway Grosses

Estimated Total Gross
This Week \$442,900
(Based on 23 theatres)
Last Year \$423,300
(Based on 22 theatres)

'Love' Smash 25G, D.C.; 'Faces' 13G

Washington, March 9.

Mainstem boxoffice is pretty spotty current session, largely because of leveling off of longruns. "Act of Love" at Loew's Palace, one of two newcomers, shapes sock. The other new entry, "New Faces," looks big at the Met. "Eternity" is calling it quits after all-time record run of 28 weeks. "Glenn Miller Story" continues brisk in third week at RKO Keith's. Special single scale juve matinees at both "Julius Caesar" and "Cinerama" setting new pattern for city.

Estimates for This Week

Capital (Loew's) (3,434; 90-\$1.25) — "Knights Round Table" (M-G) (6th-final wk). Good \$12,000 after \$14,000 last week.

Columbia (Loew's) (1,174; 55-85) — "Long, Long Trailer" (M-G) (3d wk). Very sturdy \$12,000 after \$13,000 last week. Stays.

Dupont (Lopert) (372; 90-\$1.25) — "Julius Caesar" (M-G) (5th wk). Hefty \$9,000. Last week, \$9,500, and holds.

Keith's (RKO) (1,939; 74-\$1) — "Glenn Miller Story" (U) (3d wk). Still sock at \$17,000 after \$23,000 last week. Holds over again.

Metropolitan (SW) (1,200; 90-\$1.20) — "New Faces" (20th). Sock \$13,000 or near, despite mixed notices. Stays a second. Last week, "Boy From Oklahoma" (WB), at regular scale, \$6,000.

Palace (Loew's) (2,370; 55-85) — "Act of Love" (UA). Sock \$25,000, and tops town. Last week, "Man in Attic" (20th), \$11,000 but above hopes.

Playhouse (Lopert) (435; 55-\$1) — "Living Desert" (Disney) (10th-final wk). "Final week" ads upped this to fine \$4,000 after \$3,300 last week.

Warner (SW) (1,300; \$1.20-\$2.80) — "Cinerama" (Indie) (18th wk). On upbeat, with brisk \$18,500 after \$17,500 last week.

Trans-Lux (T-L) (600; 90-\$1.25) — "Eternity" (Col) (28th wk). Fine \$4,500 in final session after \$3,500 last week.

'Happen' Okay \$12,000 in Fair Cincy; 'Enemy'-Caesar' 10G, 'Miller' Big 14G

'Daltons' Lean \$5,000, Omaha; 'Miller' 11G, 2d

Omaha, March 9.

Holdovers are the rule this week, with "Jesse James-Daltons" the only new entry at the Brandeis. It shapes light \$5,000. Easily the strongest draw continues to be "Glenn Miller Story" still smash in second Orpheum round, to pace city. "Hell and High Water" is rated sturdy at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 50-78) — "Jesse James Vs. Daltons" (Col) and "Messalina" (Col). Slow \$5,000. Last week, "She Couldn't Say No" (RKO) and "Kildare from Space" (RKO), same.

Omaha (Tristates) (2,000; 50-78) — "Long, Long Trailer" (M-G) (3d wk). Okay \$6,500 after \$9,500 second stanza.

Orpheum (Tristates) (2,890; 70-\$1) — "Glenn Miller Story" (U) (2d wk). Still sock at \$11,000 after terrific \$20,500 opener; best here in months.

State (Goldberg) (875; 70-90) — "Hell, High Water" (20th) (2d wk). Sturdy \$4,500 after \$8,000 opening week.

'Trailer' Wow \$18,000, Balto; 'Miller' 14G, 3d

Baltimore, March 9.

"Long, Long Trailer" at Century is the current big grosser here. "Captain's Paradise" had a smash opener at the Little. "Bigamist" is okay at Keith's. Third week of "Glenn Miller Story" is still sock at the Hipp. "Duffy Of San Quentin" at Stanley looks drab.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-80) — "Long, Long Trailer" (M-G). Sock \$18,000 or near. Last week, "Knights Round Table" (M-G) (5th wk), \$5,500.

Hippodrome (Rappaport) (2,100; 35-90) — "Glenn Miller Story" (U) (2d wk). Smash \$14,000 after \$17,500 for second.

Keith's (Schreiber) (2,400; 25-80) — "Bigamist" (FR). Okay \$7,000. Last week, "Money From Home" (Par) (4th wk), \$6,000.

Little (Rappaport) (310; 25-\$1) — "Captain's Paradise" (UA). Potent \$5,200. Last week, "Living Desert" (Disney) (7th wk), \$2,000.

Mayfair (Hicks) (980; 20-70) — "Forbidden" (U). Starts tomorrow (Wed.) after okay \$3,500 for "Border River" (U).

New (Mechanic) (1,800; 25-80) — "Should Happen To You" (Col). Starts tomorrow (Wed.) after third week of "Hell, High Water" (20th) hit mild \$6,000.

Playhouse (Schwabe) (420; 50-\$1) — "Moon Is Blue" (UA) (4th wk). Still strong at \$6,000. Last week, same.

Stanley (WB) (3,200; 35-85) — "Duffy Of San Quentin" (WB) and "Crime Wave" (WB). Drab \$5,000. Last week, "Fighting Pimpernell" (Indie), \$5,000.

Town (Rappaport) (1,600; 35-80) — "Man In Attic" (20th). Slow \$8,000. Last week, "Robe" (20th), \$8,500.

'Command' Fine \$16,000, Frisco

San Francisco, March 9.

Weekend rain is credited with helping film biz here this week. "The Command," aided by heavy ad campaign and playing a C-Scoper for first time at popscale, looks fine at the Paramount. "Beat Devil" looks fast at United Artists while "Should Happen To You" is rated sock at St. Francis.

"Glenn Miller Story" continues big in third stanza at Golden Gate. Estimates for This Week
Golden Gate (RKO) (2,850; 80-\$1) — "Glenn Miller Story" (U) (3d wk). Still big \$15,000 or near. Last week, \$25,000.

Fox (FWC) (4,651; \$1-\$1.50) — "Hell, High Water" (20th) (2d wk). Okay \$13,000. Last week, \$23,500.

Warfield (Loew's) (2,656; 65-95) — "Quo Vadis" (M-G) (reissue). Solid \$11,000 in six days. Last week, "Long, Long Trailer" (M-G), \$14,000.

Paramount (Par) (2,646; 65-95) — "The Command" (WB). Fine \$16,000. (Continued on page 24)

Sub-Zero Bops Mpls; 'Hell' \$16,000, 'O'Keefe' Neat 5G, 'Miller' 10G, 3d

Key City Grosses

Estimated Total Gross
This Week \$2,565,200
(Based on 23 cities, and 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,194,700
(Based on 23 cities and 190 theatres.)

'Miller' Terrific \$36,000, Hub Ace

Boston, March 9.

"Glenn Miller Story" is setting a brisk tempo at the Memorial. The stanza to lead newcomers by a wide margin. "Red Garters" at the Met shapes only mild. "Crime Wave" at the Pilgrim is sturdy. "Bait" at the State is dull. "Knights of Round Table" in fourth frame at the Orpheum looks fairish. "Long, Long Trailer" in second Astor week is skidding.

Estimates for This Week

Astor (B&Q) (1,500; 60-\$1.10) — "Long, Long Trailer" (M-G) (2d wk). Off to about \$13,500 following nice \$19,500 first week.

Beacon Hill (Beacon Hill) (800; 50-\$1) — "Living Desert" (Disney) (5th wk). Fine \$5,000. Last week, \$6,000.

Cinema (Cinerama Productions) (1,354; \$1.20-\$2.40) — "Cinerama" (Indie) (10th wk). Great \$25,500 following \$26,000 in ninth.

Exeter (Indie) (1,300; 60-\$1) — "Conquest of Everest" (UA) Opened Sunday (7). Last week, "Gilbert and Sullivan" (UA) (6th wk), good \$5,500.

Fenway (NET) (1,373; 50-90) — "Jubilee Trail" (Rep) and "Miss Robin Crusoe" (20th). Opened today (Tues.). Last week, "Riot in Cell Block 11" (AA) and "Paris Playboys" (AA) (2d wk-5 days), \$4,000.

Memorial (RKO) (3,000; 60-\$1) — "Glenn Miller Story" (U). Terrific \$36,000 over. Last week, "Pinocchio" (RKO) (reissue) (2d wk), \$26,000.

Metropolitan (NET) (4,367; 50-90) — "Red Garters" (Par) and "World For Ransom" (AA). Slow \$18,000. Last week, "Money From Home" (Par) (3-D) and "Man Crazy" (20th) (2d wk), \$18,500.

Orpheum (Loew's) (3,000; 90-\$1.50) — "Knights Round Table" (M-G) (4th wk). Nice \$10,500 after \$17,000 for third.

Paramount (NET) (1,700; 50-90) — "Jubilee Trail" (Rep) and "Miss Robin Crusoe" (20th). Opened today (Tues.). Last week, "Riot in Cell Block 11" (AA) and "Paris Playboys" (AA) (2d wk-5 days), \$10,000.

Pilgrim (ATC) (1,800; 60-85) — "Crime Wave" (WB) and "Duffy San Quentin" (WB). Sturdy \$14,500. Last week, "Bad For Each Other" (Col) and "Drive Crooked Road" (Indie) (2d wk), \$9,000.

State (Loew's) (3,500; 50-90) — "Bait" (Col) and "Great Diamond Robbery" (M-G). Drab \$6,000. Last week, "Knights Round Table" (M-G) (3d wk), \$7,500.

'Miller' Sockeroo 16G In Prov; 'Trailer' Good 12G, 'Money' Big 8G, 2d

Providence, March 9.

"The Glenn Miller Story" is giving the RKO Albee a great lead this week. It is smash. Considerably behind is "Long, Long Trailer," at much larger State. Strand's "Money From Home" looks big in second round.

Estimates for This Week

Albee (RKO) (2,200; 70-85) — "Glenn Miller Story" (U). Smash \$16,000 or near. Last week, "Pinocchio" (RKO) (reissue) (2d wk), \$8,000.

Majestic (Fay) (2,200; 50-70) — "Three Young Texans" (20th) and "Great Sioux Uprising" (20th). Good \$8,500. Last week, "Hell High Water" (20th) (2d wk), swell \$11,000.

State (Loew's) (3,200; 50-70-74) — "Long, Long Trailer" (M-G) and "Fort Algiers" (UA). Good \$12,000. Last week, "Knights Round Table" (M-G) (3d wk), steady \$10,500 at upped scale.

Strand (Silverman) (2,200; 50-70) — "Riot in Cell Block 11" and "Jennifer" (AA). Opened Monday (8). Last week, "Money From Home" (Par) (2d wk), big \$8,000.

New screen fare is in low supply currently as "Glenn Miller Story" continues to ride high, wide and handsome, and another boxoffice performer, "Long, Long Trailer" still navigates, both in third weeks. "His Majesty O'Keefe" and "Gilbert & Sullivan" are okay in second stanzas. The big new major entry, "Hell and High Water" is rated good. "Three Young Texans" and "Bad For Each Other" also new pix, are not getting far. With the Century temporarily shuttered, Loop first-runs are down to seven. A recurrence of sub-zero temperatures has been cutting into grosses.

Estimates for This Week

Gopher (Berger) (1,000; 85-95) — "Long, Long Trailer" (M-G) (3d wk). Good \$5,000. Last week, \$7,000.

Lyric (Par) (1,000; 85-\$1) — "Glenn Miller Story" (U). Here after racking up tremendous \$45,000 fortnight at Radio City. Likely to lead all but one of current pix after being far out in front two successive weeks. Big \$10,000. Last week, "Man In Attic" (20th) and "Man Crazy" (20th), \$5,500 at 65-85c scale.

Radio City (Par) (4,000; 85-\$1) — "Hell, High Water" (20th). Another heavily sold C-Scoper, and helped by the small amount of big fresh competition. Good \$18,000. Last week, "Glenn Miller Story" (U) (2d wk), \$17,000.

RKO-Orpheum (RKO) (2,890; 65-85) — "Bad For Each Other" (Col). Slight \$6,000. Last week, "Majesty O'Keefe" (WB), \$9,000.

RKO-Pan (RKO) (1,600; 65-85) — "His Majesty O'Keefe" (WB) (m.o.). Here following sturdy Orpheum stanza. Neat \$5,000. Last week, "Pocahontas" (UA) and "Steel Lady" (UA), \$3,500 at 40-76c scale.

State (Par) (2,300; 65-85) — "Three Young Texans" (20th). This one also grieved by divergent views and hasn't much in way of cost names. Slender \$4,500. Last week, "Boy From Oklahoma" (WB), \$5,000. "Texans" lost Saturday night because of telethon from the stage.

World (Mann) (400; 85-\$1.20) — "Gilbert & Sullivan" (UA) (2d wk). Much praise for this one, but boxoffice is not soaring. Moderate \$2,000. Last week, \$3,000.

'Sadie' Sturdy \$14,000,
L'ville; 'Reef' Rugged
12G, 'Moon' Bright 5G

Louisville, March 9.

"Sadie Thompson" at the State is taking the lead this week at regular prices. Playing 2-D, it is solid \$14,000 in prospect. Another strong starter is "12-Mile Reef" at the Rialto, where hefty \$16,000 looks probable. Return of "Moon Is Blue" at the Kentucky after nine-week previous run is fair. "Phantom Rue Morgue" in second week at the Mary Anderson shapes good.

Estimates for This Week
Kentucky (Switow) (1,200; 54-75) — "Moon Is Blue" (UA). Back again but at pop scale. Played nine-week run to big biz here several months ago. Okay \$5,000. Last week, "Jivaro" (Par) and "Alaska Seas" (Par), \$5,500.

Mary Anderson (People's) (1,200; 54-75) — "Phantom Rue Morgue" (WB) (2d wk). This 3-D entry sagging on h.o. to good \$8,000 after last week's \$10,500.

Palto (Fourth Avenue) (3,000; 54-75) — "12-Mile Reef" (20th). Strong \$12,000, this CinemaScope opus catching strong h.o. response. Last week, "Rob Roy" (RKO), \$10,000.

State (Loew's) (3,000; 54-75) — "Sadie Thompson" (Col) and "Green Fury" (Col), both 2-D. Heading for big \$14,000. Last week, "Long, Long Trailer" (M-G) and "Prisoners Casbah" (Col) (2d wk), \$9,000.

'Devil' Okay \$15,000,
Cleve; 'Miller' 14G, 2d

Cleveland, March 9.

Blitzed by a record blizzard that paralyzed city's traffic for nearly a week, key houses and their new product are coming to life slowly. "Rob Roy" is fair at the Hipp while an okay session looms for "Beat the Devil" at State. Allen's "Wild One" look fine. Third week of "Glenn Miller Story" at Palace took a beating but still has sock session in prospect.

Estimates for This Week
Allen (S-W) (3,000; 60-90) — "Wild One" (Col). Fine \$12,000. (Continued on page 24)

'Rose Marie' Great \$42,000 in Chi; Trailer-Bennett Sock 58G, 'Devil' 23G, 'Crime' 19G, 'Jubilee' Hep 14G

Chicago, March 9.

Milder weather is improving downtown biz this session; with plenty of new bills helping. Seven new entries launched at mainstem houses for the weekend, and multiple-week holdovers now are thinned to four.

"Long, Long Trailer" is leading new fare with smash \$58,000 at the Chicago. With Tony Bennett helping as stage-show topper. State-Lake is getting sock \$42,000 or over on world preem of "Rose Marie." Combo of "Beat the Devil" and "Man in Attic" is big \$23,000 at United Artists. Socko \$19,000 is seen for "Crime Wave" and "Duffy of San Quentin" at McVickers while "Saadia" is bringing mild \$6,500 to the Monroe. Surf looks for fast \$8,500 with "Genevieve." Ziegfeld is nice \$5,000 with "Conquest of Everest."

Second week of "New Faces" looks sturdy at Oriental as does Roosevelt duo of "Jubilee Trail" and "Gun Fury." "Man Between" has slightly milder prospects at the Loop. "Hell and High Water" is stout in third Woods week.

"Cinerama" continues great in 32d round at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25)—"Long, Long Trailer" (M-G) with Tony Bennett onstage. Socko \$58,000. Last week, "Glenn Miller Story" (U) with Louis Armstrong topping stage-show (3d wk), \$38,000. Grand (RKO) (1,200; 55-98)—"Money From Home" (Par) (2-D) (5th wk). Fine \$7,500. Last week, \$10,000.

Loop (Telem't) (600; 90-\$1.25)—"Man Between" (UA) (2d wk). Good \$10,000. Last week, \$12,500. McVickers (JL&S) (2,200; 65-95)—"Crime Wave" (WB) and "Duffy of San Quentin" (WB). Action bill is packing neat \$19,000. Last week, "Couldn't Say No" (RKO) and "Marry Me Again" (RKO) (2d wk), \$10,000.

Monroe (Indie) (1,000; 55-98)—"Saadia" (M-G). Mild \$6,500. Last week, "Forever Female" (Par) (4th wk), \$3,500.

Oriental (Indie) (3,400; 98-\$1.25)—"New Faces" (20th) (2d wk). Hed \$27,000 after \$36,000 last week.

Palace (Eitel) (1,484; \$1.25-\$3.60)—"Cinerama" (Indie) (32d wk). Sockeroo \$35,500. Last week, \$37,000.

Roosevelt (B&K) (1,400; 55-98)—"Jubilee Trail" (Rep) and "Gun Fury" (Col) (2d wk). Fine at \$14,000. Last week, \$24,000.

State-Lake (B&K) (2,700; 98-\$1.25)—"Rose Marie" (M-G). World preem shapes smash \$42,000. Last week, "Knights Round Table" (M-G) (7th), \$18,000.

Surf (H&E Balaban) (685; 98)—"Genevieve" (U). Big \$6,500. Last week, "Hamlet" (U) (reissue) (3d wk), \$3,300.

United Artists (B&K) (1,700; 55-98)—"Beat the Devil" (UA) and "Man in Attic" (20th). Potent \$23,000. Last week, "Bait" (Col) and "Man Crazy" (20th) (2d wk), \$11,500.

Woods (Essaness) (1,198; 98-\$1.25)—"Hell, High Water" (20th) (3d wk). Nifty \$16,500. Last week, \$24,500.

World (Indie) (687; 98)—"Rome 11 O'Clock" (Indie) (4th wk). Fine \$3,300. Last week, \$3,800.

Ziegfeld (Lopert) (430; 98)—"Conquest of Everest" (UA). Brisk \$5,000. Last week, "Gilbert and Sullivan" (UA) (6th wk), \$2,500.

'Garters' Snappy \$8,000, Seattle; 'Love' Hot 7½G

Seattle, March 9.

Too many holdovers here this week will hold down the overall total gross. Best newcomer looks to be "Red Garters" good at Coliseum. "Living Desert" shapes great in second Music Box round. "Long, Long Trailer" encores at the Music Hall is big. "Three Young Texans" shapes sad at Paramount.

Estimates for This Week
Blue Mouse (Hamrick) (800; 65-90)—"Man Between" (UA). Mild \$3,000. Last week, "Tanga Tiki" (Indie) (3d wk), \$3,700 at \$1.25. Coliseum (Evergreen) (1,829; 65-90)—"Red Garters" (Par) and "Private Eye" (AA). Good \$8,000. Last week, "Jesse James, Daltons" (Col) and "Charge of Lancers" (Col), \$7,300.

Fifth Avenue (Evergreen) (2,500; \$1.25)—"Hell, High Water" (20th) (3d wk). Good \$6,500. Last week, \$8,500.

Liberty (Hamrick) (1,650; 65-90)

(Continued on page 24)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Miller' Mighty \$46,000, Philly

Philadelphia, March 9.

"Glenn Miller Story" at the Stanley is town-topper currently with a terrific take. Ad campaign shrewdly played up romantic values to woo femmes. "Money From Home" shapes fancy at the Goldman but far from sensational. "Phantom of Rue Morgue" in 3-D looks sturdy, getting Stanley's overflow. "New Faces" opened brightly at the Fox but house expected more.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.50)—"Julius Caesar" (M-G) (5th wk). Looks big \$10,000. Last week, \$13,000.

Boyd (SW) (1,459; \$1.30-\$2.80)—"Cinerama" (Indie) (22d wk). Great \$19,500. Last week, \$22,800.

Fox (20th) (2,250; 74-\$1.50)—"New Faces" (20th). Solid \$27,000. Last week, "Hell, High Water" (20th) (4th wk-6 days), \$17,000.

Goldman (Goldman) (1,200; 50-99)—"Money From Home" (Par). Fancy \$20,000. Last week, "Top Banana" (UA) (2d wk), \$10,000.

Masterbush (SW) (4,360; 99-\$1.30)—"Phantom of Rue Morgue" (WB). Stout \$26,000. Last week, "War Arrow" (U), \$16,000.

Midtown (Goldman) (1,000; 74-\$1.30)—"Long, Long Trailer" (M-G) (2d wk). Off but still good at \$10,500. Last week, \$20,000.

Randolph (Goldman) (2,500; 99-\$1.80)—"Knights of Round Table" (M-G) (3d wk). Big \$21,000. Last week, \$30,000.

State-Lake (SW) (2,900; 74-\$1.50)—"Glenn Miller Story" (U). Wow \$46,000. Last week, "Should Happen to You" (Col) (4th wk), \$10,000.

Stanton (SW) (1,473; 50-99)—"Veils of Bagdad" (U) and "Back to God's Country" (U). Mild \$6,800. Last week, "Living Desert" (Disney) (5th wk), \$8,500.

Studio (Goldberg) (500; 85-\$1.25)—"Fan-Fan, Tulip" (Indie) (2d wk). Fast \$4,500 or near. Last week, \$6,000.

Trans-Lux (T-L) (500; 99-\$1.50)—"Moon Is Blue" (UA) (19th wk). Waning at \$3,900. Last week, \$4,500.

Lent, Cold Hits Indpls; 'Miller' Rousing 15G, 2d, 'Rob Roy' Trim \$9,000

Indianapolis, March 9.

Opening of Lent plus sudden cold spell clipped biz at first-run situations here this stanza. But "Glenn Miller Story" is holding up well in second week in Indiana to lead the city again. "Rob Roy" at Circle is stoutest of new entries with a nice figure. "99 River Street" at Loew's is slow.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-85)—"Rob Roy" (RKO) and "Pecos Bill" (RKO). Neat \$9,000. Last week, "Phantom of Rue Morgue" (WB) and "Man in Hiding" (UA) (3-D), \$12,000 at 65-95c scale.

Indiana (C-D) (3,200; 65-95)—"Glenn Miller Story" (U) (2d wk). Stout \$15,000 after \$17,500 opener. May hold again.

Loew's (Loew's) (2,427; 60-85)—"99 River Street" (UA) and "Give Girl a Break" (M-G). Tepid \$7,500. Last week, "Long, Long Trailer" (M-G) and "El Alamein" (Col), \$9,000.

Lyric (C-D) (1,600; 50-76)—"Ride Clear of Diablo" (U) and "Man Who Murdered Himself" (Indie). Good \$7,000. "All-Star Jamboree" replacing second feature at 95-\$1.25 scale Sunday only. Last week, "Man Crazy" (20th) and "Thy Neighbor's Wife" (20th), \$6,500 on same setup.

'DEVIL' SNUG \$16,000, BUFF; 'MILLER' DITTO

Buffalo, March 9.

Biggest money in current session is going to "Beat the Devil" which is torrid at the Buffalo. "Jivaro" is rated good at Paramount while "Wicked Woman" is rated fair at Center in second frame. "Glenn Miller Story" still is great in second week at the Lafayette. It is getting more in holdover stanza than most pix do in first weeks there.

Estimates for This Week
Buffalo (Loew's) (3,000; 55-80)—"Beat Devil" (UA) and "Dragon's Gold" (UA). Snug \$16,000 or close. Last week, "Long, Long Trailer" (M-G) and "War Paint" (UA), \$19,000.

Paramount (Par) (3,000; 55-80)—"Jivaro" (Par) and "Alaska Seas" (Par). Good \$11,000 or better. Last week, "Boy From Oklahoma" (WB) and "World for Ransom" (AA), \$8,000.

Center (Par) (2,000; 55-80)—"Wicked Woman" (U) and "Shark River" (UA) (2d wk). Fair \$7,000. Last week, \$12,500.

Lafayette (Basil) (3,000; 80-\$1)—"Glenn Miller Story" (U) (2d wk). Smash \$16,000. Last week, \$18,000. Century (Buhawk) (3,000; 55-80)—"Iron Curtain" (20th) and "Captain Scarlett" (Indie). Limp \$7,000. Last week, "Hell, High Water" (20th) (2d wk), \$10,500 at \$1 top.

'Money' Rich 12G, K.C.; 'Say No' 7G

Kansas City, March 9.

Pace generally is satisfactory at first-runs here this week. Top new film is "Money from Home," sockeroo at the Paramount, and earning a holdover. "Beat the Devil" at the Midland and "She Couldn't Say No" at the Missouri are moderate new bills, former being especially routine. Big money is being garnered by "12 Mile Reel" in four Fox Midwest houses in second round. "Glenn Miller Story" still is okay in fourth downtown week. Chilly weather prevailed.

Estimates for This Week
Esquire (Fox Midwest) (820; 65-85)—"Glenn Miller Story" (U) (m.o.) (2d wk). Fourth week downtown, oke \$3,500. Last week, \$4,000.

Kimo (Dickinson) (504; \$1-\$1.24)—"Julius Caesar" (M-G) (8th wk). Second stanza under new price policy, okay \$2,200. Last week, \$2,400.

Midland (Loew's) (3,500; 50-)

(Continued on page 24)

Bliz Trips Toronto But 'Miller' Wham 29G, 2d; 'Command' Big \$15,000

Toronto, March 9.

Despite two-day snowstorm which dented biz, "Glenn Miller Story" is still leading the city to smash returns, being only \$2,000 under last week's \$31,000 house record at Loew's Uptown. Of the newcomers, "The Command" and "Beat the Devil" are neck-to-neck in second place, with biggest money to the former. Second frame of "Best Years of Lives" still is hefty. "Long, Long Trailer" in third round and "Eddie Cantor Story" in second are okay.

Estimates for This Week
Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 694; 698; 35-80)—"War Arrow" (U) and "Flight Nurse" (Rep). Oke \$13,500. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$18,000.

Eglinton, University (FP) (1,080; 1,558; 50-80)—"Best Years of Lives" (RKO) (reissue) (2d wk). Hefty \$14,500. Last week, same.

Hyland (Rank) (1,250; 60-90)—"Personal Affair" (RKO) (2d wk). Light \$4,500. Last week, \$6,500.

Loew's (Loew's) (3,375; 60-\$1)—"Command" (3-D) (WB). Big \$15,000. Last week, "Money from Home" (Par) (2d wk), \$12,000 at 80-85c scale.

Loew's (Loew) (2,096; 50-80)—"Long, Long Trailer" (M-G) (3d wk). Neat \$9,000. Last week, \$11,500.

Odeon (Rank) (2,390; 50-90)—"Beat Devil" (UA). Hefty \$14,000. Last week, "Top Banana" (UA), \$9,500.

Shea's (FP) (2,386; 40-75)—"Eddie Cantor Story" (WB) (2d wk). Okay \$9,000. Last week, \$11,000.

Uptown (Loew's) (2,745; 65-\$1)—"Glenn Miller Story" (U) (2d wk). Little letup despite storm for wham \$29,000. Last week, \$31,000 and new house record.

Lent, Income Tax Blues Clip B'way But 'Mission' \$17,000, 'Money' Smart 43G, 2d, 'Miller' Sharp 48G in 4th

Start of Lent last Wednesday (3) and too much rain are blamed for the way Broadway first-run business is skidding this stanza. The impending U. S. income tax deadline additionally hurt traffic at the wickets. Fact that no outstanding product was being launched in the past seven days provided a further letdown all along the line. The rainfall early last week and the all-day downpour Wednesday (3) washed out trade early in the week, with a slow recovery setting in last Friday. Saturday was sharply improved but springlike weather Sunday (7) clipped the weekend take.

"Dangerous Mission" looks as best newcomer, with a fine \$17,000 or near in first week at the Holiday. "Queens Royal Tour" wound up its initial round with a good \$8,500 at the Guild. "Alaska Seas" with vaude is heading for a fine \$18,000 or close at the Palace. Elsewhere it is h.o. or extended-run.

"Money From Home" is supplying the top second-week gross, with sturdy \$43,000 at the Paramount. Martin-Lewis film holds a third stanza.

"Glenn Miller Story" continues socko with \$48,000 in fourth week at the Capitol, and continues into fifth session today (Wed.). The other long-runner, "Should Happen to You," dipped to fair \$10,000 in final five days of eighth week at the State.

"Long, Long Trailer" with stage-show likely will round out its three-week run with a fair \$107,000. "Rhapsody" replacing tomorrow (Wed.). Final (3d) week of "New Faces" is drooping to slow \$37,000 or near at the Roxy. "Night People" opens Friday (12).

"Top Banana" looks to land an okay \$11,500 in its third round at the Victoria. "Act of Love" looks like fairly good \$14,000 in fourth week at the Astor. "Red Garters" comes in March 26.

"Genevieve" maintained its amazing pace to land a great \$16,800 in third stanza at the Sutton. Pic continues on indefinitely. "Riot in Cell Block 11" is holding around a fair \$13,000 in third frame ending today at the Mayfair.

Estimates for This Week
Astor (City Inv.) (1,300; 80-\$1.80)—"Act of Love" (UA) (4th wk). Present week ending today (Wed.) looks to hold at okay \$14,000. Third week was \$15,500. "Red Garters" (Par) opens March 26.

Baronet (Reade) (430; 90-\$1.50)—"Intimate Relations" (Indie) (3d wk). Started Saturday (6). Second week was good \$4,100 after \$6,000 opener. Stays on a couple more weeks.

Capitol (Loew's) (4,820; 70-\$2.20)—"Glenn Miller Story" (U) (5th wk). Fourth session ended last night (Tues.) was socko \$48,000. Third week was \$50,000. Holds indefinitely.

Criterion (Moss) (1,700; 85-\$2.20)—"Best Years of Lives" (RKO) (reissue). Opens today (Wed.). In ahead, "She Couldn't Say No" (RKO) (2d wk-4 days). Only \$5,000 despite "preview" pic used for final days, making it virtually a dual bill.

Fine Arts (Davis) (468; 90-\$1.80)—"Conquest of Everest" (UA) (14th wk). The 13th stanza ended last night (Tues.) was okay \$5,200 after \$6,200 for 12th week. Rene Clair's "Beauties of Night" (UA) opens March 23.

Globe (Brandt) (1,500; \$1-\$1.80)—"Go Man Go" (UA). Opened yesterday (Tues.). In ahead, "The Robe" (20th). This initial Broadway second-run after preem at the Roxy apparently came too soon after the first N.Y. launching. For 10 days ended Monday (8) night it hit only \$11,000, despite having two Fridays and Saturdays.

Guido (Guido) (450; \$1-\$1.80)—"A Queen of Hearts" (Indie) (2d wk). Initial frame ended Monday (8) hit good \$8,500. In ahead, "Hamlet" (U) (reissue) (3d wk-5 days), \$5,500.

Holiday (Rose) (950; 70-\$1.80)—"Dangerous Mission" (RKO). First week winding up tomorrow (Thurs.) is heading for fine \$17,000, best opener here in weeks. Holding. In ahead, "Bait" (Col) (10 days), \$11,500.

Mayfair (Brandt) (1,736; 70-\$1.80)—"Riot in Cell Block 11" (A) (3d wk). Current session ending today (Wed.) is heading for fair \$13,000 or under. The second week was \$16,000.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Golden Coach" (IFE) (7th wk). Present frame ending today (Wed.) is

headed for brisk \$5,600 after \$6,800 in sixth week. Stays on, with "Saadia" (M-G) to be launched with special preem March 18.

Palace (RKO) (1,700; 60-\$1.20)—"Alaska Seas" (Par) with 8 acts of vaudeville. Present round ending tomorrow (Thurs.) is likely to hit nice \$18,000 or close. Last week, "Hells Half Acre" (Rep) with vaude, \$19,000.

Paramount (Par) (3,644; 80-\$1.80)—"Money From Home" (Par) (2d wk). Holding at fine \$43,000 or near. Goes a third stanza. First week was very good \$53,000. "Phantom of Rue Morgue" (WB) due in next.

Paris (Indie) (568; 90-\$1.80)—"Captain's Paradise" (UA) (24th wk). The 23d week ended Sunday (7) was sold \$6,700 after \$8,800 for 22d round. Stays on a bit longer, but new pic opening date not set.

Rialto (Brandt) (600; 50-98)—"Striporama" (Indie) (2d wk). Likely to wind up around \$3,500 in current week, ending tomorrow (Thurs.). Last week, \$3,900. Stays on.

Rivoli (UAT) (2,092; 95-\$2)—"Khyber Rifles" (20th) (12th wk). The 11th frame ending today (Wed.) shapes to get \$6,000 after \$7,000 last week. Holds. Unless the house picks up a new pic soon, it may shutter temporarily, notice being up for some time.

Radio City Music Hall (Rockefellers) (6,200; \$1-\$2.75)—"Long, Long Trailer" (M-G) with stage-show (3d-final wk). Present week ending today (Wed.) is off to fair \$107,000. Second week was \$122,000, below expectancy, being hit by two days of rain like the other houses. "Rhapsody" (M-G) opens tomorrow (Thurs.), prior to the Easter picture, "Rose Marie" (M-G).

Roxy (Nat'l. Th.) (5,717; 65-\$2.50)—"New Faces" (20th) (3d-final wk). Present stanza winding tomorrow (Thurs.) is dipping to slow \$37,000. Second week was \$44,000, below hopes. "Night People" (20th), latest C'Scoper, opens Friday (12).

Sutton (R&B) (561; 90-\$1.50)—"Genevieve" (U) (4th wk). Third round ended Monday (8) pushed up to great \$16,800 as against \$16,200 for second week. Weekend trade topped initial weekend and ran ahead of "Man in White Suit" (U). Stays on indef.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Holly and Ivy" (Pace) (5th wk). Current stanza ending today (Wed.) likely will reach stout \$6,000 after \$6,600 in fourth week. Continues.

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)—"Lili" (M-G) (53d wk). The 52d week ended Monday (8) was big \$6,500. Pic started its second year here March 10. The 51st week was \$7,200.

Victoria (City Inv.) (1,060; 95-\$1.80)—"Top Banana" (UA) (3d wk). Present session winding up tomorrow (Thurs.) looks to finish with okay \$11,500. Second week was \$14,000. Stays about two weeks more.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.60)—"Cinerama" (Indie) (40th wk). Present round concluding tomorrow (Thurs.) likely will finish with great \$40,000. The 39th week was \$41,000. Continues.

Storm Sloughs Det. Biz, 'Diablo' Stageshow Hep \$28,000, 'Hell' Oke 30G

Detroit, March 9.

Holdovers are keeping the lid on this week, a lid which was clamped on by the season's worst snowstorm last week. This blizzard practically wiped out downtown biz for a couple of days. Best of newcomers is "Ride Clear of Diablo" which is being helped by virtue of a stage-show headed by Dinah Washington, big at Broadway-Capitol and High Water shapes good at the Fox. "Glenn Miller Story" is holding great in third week at the Madison.

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Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Hell, High Water" (20th). Good \$30,000. Last week, "Khyber Rifles" (20th) (2d wk), \$18,000.

Michigan (United Detroit) (4,000; 80-\$1)—"Paratrooper" (Col) and

(Continued on page 24)

"PHANTOM OF THE RUE MORGUE"

IS THE NEW
SHOWMANSHIP-PLUS
SENSATION FROM
WARNER BROS.

IN 3 DIMENSION AND WARNERCOLOR
PRINT BY TECHNICOLOR

CAN IT BE HUMAN?

"PHANTOM OF THE RUE MORGUE" FROM EDGAR ALLAN POE'S "MURDERS IN THE RUE MORGUE" STARRING KARL MALDEN • CLAUDE DAUPHIN • PATRICIA MEDINA • STEVE FORREST

FIRST FIGURES ARE IN AND THEY'RE

PHANTASTIC!

153-THEATRE PRE-RELEASE HAS
STARTED AND OPENING AFTER OPENING
IS SMASH AFTER SMASH! BIG IN EVERY ONE OF
THESE CITIES (DETROIT, CINCINNATI, LOUISVILLE, INDIANAPOLIS,
TOLEDO, AKRON, FT. WAYNE, TERRE HAUTE, CANTON, EVANSVILLE,
YOUNGSTOWN, HUNTINGTON) —AND MANY MORE ON
THE WAY! BIG IN EVERY ONE OF THESE

TOWNS (COSHOCOTON, FINDLAY,
SANDUSKY, LIMA, LAFAYETTE,
PERU, WILMINGTON,
MARION, BLOOMINGTON,
PORTSMOUTH, SYDNEY)
—AND MORE

BIG ONES EVERY DAY!

PHILLY PHENOMENAL!



FLASH!!



New Definition of 'Immoral' Certain To Cause More Confusion, Thinks Mayer

Bill rewriting a part of the N. Y. State censorship statute came under fire yesterday from Arthur Mayer, Independent Motion Picture Distributor Assn. presy, who called it unfair to producer, importer and censor alike.

Mayer was commenting on the Fitzpatrick bill to amend the education law. Measure specifically attempts to define the terms "immoral" and "tending to corrupt morals."

Yesterday (Tues.), Mayer was informed there would be no public hearing on the Brydges bill, which is almost identical with the Fitzpatrick measure. He was invited to submit a brief.

In a letter to State Sen. Earl W. Brydges, Mayer expressed disappointment over the lack of a hearing and said indie importers had noted the proposed amendment to the N. Y. State education law "with considerable perturbation." He said it would leave distributors uncertain over what pix had been approved and would be equally puzzling to the censor.

The Fitzpatrick measure defines as "immoral" and "tending to corrupt morals" any film "the dominant purpose or effect of which is erotic or pornographic; or which portrays acts of sexual immorality, lust, vulgarity, or lewdness, or which expressly or impliedly presents such acts as desirable, acceptable or proper patterns of behavior."

The Mayer statement said the proposed bill "is so indefinite that it can only lead to litigation, delays and uncertainty for the industry." He added that it was not only unfair to producers and importers, but also "to such high-minded censors as Dr. (Hugh M.) Flick who heads the N. Y. State Censor Board" in that it involves matters of personal taste and interpretation rather than fact.

Flick himself has said that it was a mistake for the industry to condemn all censorship since such pressure would inevitably bring about a more precise definition. This, he feels, deprives him of his prior freedom of action and interpretation and narrows the scope of his activity.

Mayer pointed out that, with the Supreme Court having outlawed such terms as "immoral" and "sacrilegious" as too indefinite and vague for practical application, "we think it will consider words such as 'lust,' 'vulgarity' and 'lewdness' as even more nebulous and more difficult to interpret."

The indie group repped by Mayer has never actually come out against censorship, nor has it ever endorsed it. In fact, a majority of the indies feel that, in N. Y. at least, Flick has given them a fair shake and has been appreciative of their problems.

CHURCH INSTRUCTIONS FOR 'LINE' BOYCOTT

Buffalo, March 9.

The ways of combatting the exhibition of "immoral" motion pictures—and, in particular RKO's "French Line"—were outlined by Bishop Joseph A. Burke, of Buffalo, in a letter to the faithful. Said he: "First, if the film is advertised for any theatre in the diocese, protest at once, preferably by phone, but at least by letter. Secondly, if any theatre actually shows the picture, write the manager a letter and tell him that you, or your organization will not attend his theatre, for a period of six months."

Bishop Burke added that this suggested procedure "applies not only to all pastors, all priests, all Sisters, all Brothers, but to all Catholic organizations, and in particular, to every individual Catholic patron of the picture theatre."

French Line Into Nabe

San Antonio, March 9.

Arrangements have been completed here for showing of the RKO controversial pic, "The French Line," starring Jane Russell, on March 31 at a group of local nabe houses.

It will open on the same date at the Hi-Ho, Olmos, Josephine and Laurel.

SUES PALO ALTO CENSORS

Exhib Says 'French' Was Banned Sight Unseen.

San Francisco, March 9.

A Palo Alto theatre owner has filed suit in Santa Clara Superior Court designed to do away with film censorship in Palo Alto.

Alfred Laurice, operator of the Cardinal Theatre, asked the court to declare unconstitutional local pictures to the Palo Alto Board of Commercial Amusement of censorship.

Laurice said that the board has advised him he cannot show RKO's "French Line" with Jane Russell, although he had never held a preview for the board which relied on reviews it had read elsewhere.

Laurice also said that the board in the past has made him sell tickets to adults only for such films as "Detective Story," "People Will Talk," "Oliver Twist" and many others.

Laurice charged the municipality's censorship was in violation of freedom of the press, freedom of speech and was also depriving him of his livelihood.

Mayor of Chicago Bows To Catholic Objections; Now Faces RKO & ACLU

Chicago, March 9.

RKO's controversial "French Line" will not show in Chicago. So pressured by irate Catholic elements were Mayor Martin Kennedy and Police Commissioner Timothy O'Connor that they capitulated and cancelled the film's original permit. After-thought reason: might contribute to juvenile delinquency.

Now the Mayor has RKO's yelping to contend with, plus possible legalists, and plus the loud appeals of such lend-a-hand organizations as the American Civil Liberties Union.

Howard Hughes sent Perry Lieber, publicity director of RKO studios, to the Chicago branch as his direct representative in his fight to win back the permit. Sam Gorelick, RKO branch manager, filed an appeal with Mayor Kennedy asking him to revoke O'Connor's decision and outlining a course of legal action which the film company might take if the feature were denied playing time. As a prelude to legal action, Hughes also retained law firm of Pope & Ballard.

American Civil Liberties in an appeal to revoke the ban and indicated it might start legal proceedings of its own if the mayor stood pat. ACLU's Committee, topped by Rev. Thomas Meagher and Ira Lattimer, wired Howard Hughes to ask RKO to cooperate with their program. American Civil Liberties Union nationally also evinced interest in the fight to keep the pic here but so far has made no definite commitment. Currently on ACLU's Illinois Supreme Court docket is a suit against the banning of "The Miracle" here.

On the other hand, Ralph Smitha, Woods Theatre general manager, said the Essaness circuit would not contest the censoring. Woods has already prepared to re-

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TORS BOOSTS UA DEAL TO 6 PIX IN 18 MONTHS

Hollywood, March 9.

Ivan Tors, currently under contract to produce two pictures for United Artists release, has increased the deal to a total of six for delivery within the next 18 months. First of the two already scheduled is "Helicopter Pilot," to be co-produced by Art Arthur, who is taking a three-month leave of absence from his post as executive secretary of the Motion Picture Industry Council. Second delivery will be "Ten Miles Up."

Among the four additional films will be a yarn by novelist Jerry Weidman and a feature to be directed by Sidney Lumet, N.Y. video director.

'LA RONDE' INTO MANHATTAN

Hits Bijou and Carnegie Next Tuesday (16)

"La Ronde," French import which has been nationally publicized via censorship controversy and a U. S. Supreme Court decision, finally is set to bow in N. Y. It's being done up big.

Robert and Raymond Hakim, who own the pic, have arranged to open it next Tuesday (16) at both the Bijou and Little Carnegie Theatres. For a foreign entry ever to run simultaneously at two art houses, of course, is rare.

Sees 'Inherent Danger' In Any Censorship But Okays N.Y. Amendment

Albany, March 9.

Although mindful of the "inherent danger in all forms of censorship," the N. Y. State Council of Churches (Protestant) has gone on record favoring the Bridges-Fitzpatrick bill which is designed to describe in detail immorality as it relates to screen blue-penciling. (Details of bill in separate story). The endorsement was qualified to the extent that the Council, via its legislative committee, expressed the belief that all censor laws "should be administered with extreme caution and in such a way as to preserve the fullest freedom of expression to the individual."

Council, whose chairman is Rev. Wallace T. Viets of Albany, is the largest religious organization to make known its position on the proposed legislation. Stand was taken in a form of a resolution, copies of which were sent to all state lawmakers here.

The resolution stated: "We recognize the need of some controls in the field of indecent and immoral motion pictures. A Supreme Court decision declared that the present laws of this state do not clearly define the word 'immorality' as used therein. Therefore, we approve this particular bill as being a reasonable and acceptable definition for the purposes noted."

'MARIHUANA STORY' ABRUPTLY YANKED

Toledo, March 9.

Palace Theatre (Skirball) here, was closed at 6 p.m. last Thursday (4) by action of the Ohio Board of Censors, which banned showing of "The Marihuana Story." The house reopened the next day with another feature. Some 1,300 persons saw the "Marihuana" film on Wednesday (3) and Thursday afternoon, before closing.

Howard M. Feigley, manager, said the censors on Jan. 14 had approved the film, on condition that three scenes of girls dancing at a reefer party be deleted. Feigley cut these three scenes as required but was notified Wednesday that the license to show the film had been revoked until it could be reviewed by an inspector of the censor board.

Feigley said he assumed that applied to an uncut version shown Tuesday in Springfield, O., where the censors halted it.

QUICK PASSAGE

No Public Hearing and No Press At 'Immorality' Sesh

Albany, March 9.

Charles A. Brind Jr., counsel for the State Education Department, said Monday (8) that he would appear Tuesday afternoon (10) at the Assembly Judiciary Committee hearing on the FitzPatrick bills clarifying "immoral" in the state motion picture licensing law and would discuss the subject generally.

Brind added it was his understanding the hearing would not be public, would be brief, and would be confined to one speaker for each side. The lateness of the date and the fact the committee had hundreds of bills upon which it must act before Friday (12) precluded a public hearing, the Education Department lawyer added. The Legislature is scheduled to adjourn about March 20.

Brind stated that he would "take either bill," although, as an attorney, he preferred the longer and specific definition of "immoral."

The Publicity Broke in Moscow!

Furore in N.Y. last week over the razing of the Mark Twain House looked to United Artists as a natural peg for publicity spotlighting its film, "Man with a Million," which was based on the Twain story, "Million Pound Bank Note." Ronald Neame, producer-director of the film, followed through with the announcement that he would raise \$10,000 to keep the memorial going.

Then came the press reaction. The World-Telegram & Sun ran the Neame story but referred to the original Twain piece and not the title of the pic. The Times also covered it but made no reference to the film. UA serviced Reuters with the yarn and later learned it got a play after all. Pravda gave it Page 1 treatment.

"This should be helpful when we play Loew's Moscow," chorused the UA publicity department.

NO PROTESTANT NEEDED

Quebec Censor Board Stays All-Catholic and All-French

Montreal, March 9.

Premier Duplessis turned down a proposal to appoint an Anglo-Protestant to the Board of Censors which now comprises eight members, all of whom are Roman Catholic and French Canadian. Montreal Council of Women and the Council of Churches had urged the appointment.

Subject was debated in the Quebec Legislature last week but, curiously, with no mention made of "Martin Luther." Film, based on the life of the Protestant leader, had stirred a heated censorship controversy.

Duplessis ended the discussion with the comment that appointment of a Protestant to the Board was not essential and it would be too difficult to select one satisfactory to the various Protestant denominations.

'Top Banana' Burlesque Strip Sequence Draws Maryland Censor Snip

Baltimore, March 9.

Sidney R. Traub, chairman of Maryland's Board of Motion Picture Censors, announced last week the board's refusal to sanction two dance sequences in current film releases. The Jane Russell dance in "The French Line" (RKO) and burlesque routines in "Top Banana" (UA) were ordered to be axed before the censorship board would grant the necessary licenses. According to Traub, "the two dance sequences featured very scanty attire and definitely indecent movements." Regarding "Top Banana," Traub feels that since minors are prohibited from seeing such dances in burlesque theatres, it follows that they should not be allowed to see them on film.

Distributors for both pix will appeal the board's decisions.

GRAND JURY REFUSES TO INDICT ON 'MOON'

There's nothing illegal about exhibition of "The Moon Is Blue," the Elizabeth N. J., grand jury has decided in the face of complaints against the film by Roman Catholic elements.

Panel of 23 persons, after seeing the film at a private screening, refused to indict the Ritz Theatre, which played the pic, or C. P. Murphy, manager of the house. City of Elizabeth had sought the indictment.

AA's First C'Scoper Among 10 Pix Rolling By June

Hollywood, March 9.

Total of 25 story properties are currently in preparation at Allied Artists with 10 slated to start filming in the next three months. Lineup includes eight in Technicolor and one in CinemaScope, the first in the history of the studio. It is titled "Wichita" and will be produced personally by Walter Mirisch, executive producer.

Ten lined up for early shooting are "The Adventures of Hajji Baba," "Wichita," "The Annapolis Story," "The Desperado," "Sons of the Navy" (formerly "Home From the Sea"), "I Put My Finger on Waxey Gordon," "Battle Star," "Wanted by the FBI," "The Bowery Boys Meet the Monsters," and "Killer Leopards." In the prepping stage are "Legionaire," "Yellow Knife," "Poppaea," "Persian Gulf," "Green Hills of Idaho," "The Police Story," "John Brown's Raiders," "Hold Back the Night," "Masacre at Dragon Wells," and others.

'Green Sheet' Backers (Women's Clubs) Rap Censor Amendments

Proposed amendments to N. Y.'s censorship law, which are designed to spell out the meaning of "immorality," and "crime" as objectionable material in motion pictures, have been blasted by the largest women's group in the country. The rewrite of the blue-pencil statute, which was introduced by Sen. Earl W. Brydges, is understood to have Dewey administration backing. It's now before the State Legislature.

Amendments were rapped by the Film Estimate Board of National Organizations. This is the pic reviewing group which publishes the so-called Green Sheet and whose membership comprises, via specially-appointed reps, the General Federation of Women's Clubs, Protestant Motion Picture Council, National Congress of Parents & Teachers, National Society of the D.A.R., American Jewish Committee, United Church Women and other groups.

In a resolution sent to Brydges and Assemblyman Justin Morgan, chairman of the Committee on Judiciary of the N. Y. Assembly, the Estimate Board declared:

"We urge careful consideration and full public hearing before approval of these bills. Aside from the question of constitutionality, our long observation of legal censorship at work leads us to doubt the efficacy or practicality of the bills. We are hereby on record as opposing their passage."

Introduction of New York State bills was a consequence of the U.S. Supreme Court's decisions in the Ohio "M" and the N. Y. "La Ronde" cases. The tribunal ruled that "inciting crime" and "immoral," as terms on which censors nixed the two films, were too vague.

The Brydges proposal, if enacted, would elaborate on both terms this way: "The term 'immoral' and the phrase 'of such a character that its exhibition would tend to corrupt morals' shall denote a motion picture or part thereof, the dominant purpose or effect of which is erotic or pornographic; or which portrays acts of sexual immorality, lust, vulgarity or lewdness, or which expressly or impliedly presents such acts as desirable, acceptable or proper patterns of behavior."

"Any motion picture or part thereof shall be deemed to tend to incite to crime . . . when the theme or manner of its presentation is of such character as to present the commission of criminal acts or contempt for law as constituting profitable, desirable, acceptable, respectable or commonly accepted behavior; or if it advocates or teaches the use of, or the methods of use of, narcotics or habit-forming drugs."

Motion Picture Assn. of America is firmly opposed to the bills on the grounds they represent further restrictions in, and perpetuate, the censorship statute in N. Y. To what extent MPAA encouraged the Estimate Board's voice of disapproval was not disclosed but it appeared likely that the resolution at least was suggested by the film industry org.

Bob Goldstein Buys 3

Hollywood, March 9.

Robert Goldstein bought three story properties for his indie production program: "Robber's Roost," "Black Tuesday" and "Shadow at My Shoulder."

George Montgomery will star in "Roost," and Cleo Moore and Lee Marvin in "Tuesday." Casting for "Shadow" is not set.

DEFENSE DEPT. TOUGHER ON AID

'Salt of Earth' Opens in Uptown N.Y. In Theatre With Non-IA Boothmen

After scouting various Broadway showcases, "Salt of the Earth" now is skedded for a world preem at the uptown Grande Theatre, N. Y. next Sunday (14).

Film, which relates the story of a mine strike and has been running into plenty of opposition even before anyone had a chance to see it, is released by Independent Productions Corp. It was produced by Paul Jarrico and directed by Herbert Biberman. Although financed privately, the picture was made with the full cooperation of the allegedly Red-dominated International Mine, Mill and Smelter Workers union.

Interesting aspect of the Grande opening is the fact that the house doesn't come under the jurisdiction of the International Alliance of Theatrical Stage Employees to which most N. Y. projectionists belong. Grande is serviced by members of the Independent Motion Picture Machine Operators and TV Employees, indie group which controls some 63 N. Y. situations.

IA, while never saying so publicly, has made it very clear that it objects to "Salt" and has indicated that its members wouldn't handle the feature. While there had been reports that, on the advice of lawyers, IA had changed its mind, it's now understood that the union is sticking to its original policy.

Exhibition circles, while of varying opinion about "Salt," have expressed the opinion that, were it to refuse to handle a film, the IA would be standing on very thin legal ice. Feeling prevails that the IA has a contract with theatres and that there is nothing in that agreement that would allow projectionists to make their services conditional on picture content.

Re "Salt," view is taken by many that, regardless of how much they might disagree with its slant or message, the film should nevertheless not be deprived of a showcase where it would find its own level of acceptance.

United Artists Signs, Ends Home Office Deadlock With Publicists Guild

First break in the stalemated New York negotiations between the Screen Publicists Guild, representing homeoffice pub-ad staffers, and five film companies, took place last week with the conclusion of an agreement with United Artists. Terms were subject to ratification by the union's membership, which met late last night (Tues.) to act on the contract. It was expected that the terms would be accepted.

Details of the new agreement were kept under cloak, but indications are that it included a wage hike, an extension of arbitratable issues, and a guaranteed minimum salary after a specified number of years. A deadlock still exists at Columbia and Warner Bros. Talks at Universal are in a preliminary stage and confabs at 20th-Fox opened yesterday (Tues.).

Two issues are delaying the closing of the talks at Col and WB. They involve the extension of arbitration to include economic layoffs and the principle of an automatic progressive wage by which pub-ad staffers would be guaranteed a minimum of \$130 weekly after four and a half years of service.

Cinerama Pacts Boothmen

Minneapolis, March 9. Stanley Warner has reached a contract agreement with projectionists, and the "Cinerama" deal for the Century Theatre finally is set. Work on necessary alterations on the theatre will start immediately. A late April opening is anticipated.

Project has been delayed by the unacceptable booth operators' demands.

JUDGE AS SCRIPTWRITER

Nuremberg Trials Inspire Hitler Film—Shooting in Europe

Pittsburgh, March 9. "Ten Days to Live," a book on the finale of Adolf Hitler and his gang, by Judge Michael A. Musmanno, of the Pennsylvania State Supreme Court, will be made into a film in Europe this summer by Michael Arthur Film Productions, with George W. Pabst as director. Deal has just been closed with Judge Musmanno for the screen version, and he's in on a participation deal and will also collaborate on the script.

Judge Musmanno's book is based on his interrogation of the leading figures of the Third Reich, while he was on leave from the bench as a Navy captain serving as a judge at the later Nuremberg Trials. Judge Musmanno, who was elected to the State Supreme Court two years ago after serving several terms in Common Pleas Court here, is no newcomer to the screen-writing field; in the 'thirties he wrote "Black Fury," on which the WB picture starring Paul Muni was based.

Rank's Limited Rapture Not A C'Scope Stopper

Situation created by the refusal of major British circuits to fully equip for CinemaScope "will improve business since the resultant competition stands to give greater freedom to the British trade," Spyros P. Skouras, 20th-Fox presy, said in N.Y. last week on returning from a five-week trip to Europe.

Skouras saw a major advantage accruing to the British indie exhibitors who, he maintained, are "enthusiastically" going for stereophonic sound and who, in effect, will be forming what is tantamount to "a third circuit" in Britain. "They will, for the first time, have a major company's product flowing to their theatres. They will give us extended playing time on boxoffice merit," he observed.

J. Arthur Rank and the important ABC circuit have told 20th-Fox that they don't intend installing stereophonic sound on any wide scale. Rank said he would put full CinemaScope units into 75 houses and into no others. Puzzle at the moment is whether 20th intends to service these 75 situations.

Skouras said 20th had some 200 complete CinemaScope orders on hand from British exhibitors. By the end of 1954, he estimated, Britain will have 500 installations and the rest of Europe more than 2,500. He also said attempts would be made to reduce the cost of stereo sound equipment for European exhibitors. This could be done by introducing U.S. models, he felt.

His company is standing firm re the stereophonic sound dictum for drive-ins, Skouras repeated. "I will not change my mind on that," he declared. Two prototypes of commercial Eidophor color theatre tv systems would be shipped from Switzerland to the U.S. in May, he disclosed. It's uncertain whether these units will provide a full CinemaScope-size image.

'Le Plaisir' for U.S.

Arthur Mayer-Edward Kingsley, Inc., film importers, has picked up distribution rights to "Le Plaisir," new French film by Max Ophüls, director of "La Ronde." Pic is a dramatization of three short stories by Guy de Maupassant, each introduced by Peter Ustinov.

Danielle Darrieux, Jean Gabin, Claude Dauphin and Simone Simon are among the players.

TIGHTENS RULES OF 'COOPERATION'

By HERMAN LOWE

Washington, March 9.

The U. S. Defense Department will no longer give film studios opinions on whether it will cooperate on a story property unless the studio owns the property or has the author's bona fide okay.

This is one of the changes laid down in a revised policy directive being sent to motion picture companies by the Department. Directive, a revision of an informal memorandum of 1949, also lays down more rigid specifications for cooperation in the production of television films.

Among highlights of the new directive:

(1) All cooperation with motion pictures and television must be handled via Pictorial Branch of the Department of Defense Office of Public Information.

(2) Armed forces will consider extending cooperation in making a film when: the film company or individual either owns, options, or otherwise has legal authority to discuss the story. No longer will opinions be given on a story property without a show of authorization from the author.

(3) To obtain cooperation, film companies and television producers must also have recognized distribution channels and the financial ability to produce the films. Latter is made, especially applicable to television because of the many small newcomers in the field.

(4) Cooperation will be given only where it would be prohibitive to try to make the film without such cooperation.

Directive explains that "full cooperation will be extended only when the completed picture will serve the Department of Defense in an informational and/or recruiting purpose. Limited cooperation will be extended when the completed picture necessarily does not serve an informational or recruiting purpose but otherwise is considered in the best interests of the Department of Defense and the public good."

The directive further lays down a yardstick for granting priority to film companies and television film producers and tells when the priority will terminate.

Department of Defense makes clear that motion pictures and television are entirely different and that a priority granted in one category will not be binding on the other.

PICTURE OHIO CENSOR AS PURITAN SPINSTER

Columbus, March 9.

A tongue-in-cheek yarn on a femme Ohio state film censor which recently ran in the Columbus Citizen has been reprinted by Allied Independent Theatre Owners of Ohio to give the membership an insight on who is "actually responsible for deciding what your patrons may or may not see on your screen."

In profiling Susannah M. Warfield, supervisor of the State Education Department's division of film censorship, Don Strouse's piece accents her conservative nature and general reactionary character. Accompanying the story was a one-column cut of Miss Warfield.

"A spinster nearing 60," the piece pointed out, "Miss Warfield is a Puritan. Period. She has seen more movies probably than anyone else in the world, the bad ones as well as the good ones. She has seen them before the cuts were made because she probably made the cuts. But they haven't influenced her life."

Story also notes that Miss Warfield, who's been blue nosing films for 32 years, is "going right ahead censoring movies to be shown in Ohio despite the recent ruling of the U.S. Supreme Court." Although she chews gum, she doesn't "drink, smoke or run around with men."

Jerry Lawrence's 'Peacemaker'; Deficit Not RWG's But NTC's; New ARTS Just Ignores TWA

By ROBERT J. LANDRY

'MOON' INTO KANSAS CITY

Date Follows Eight-Month Holdup
By Municipal Censors

Kansas City, March 9. "The Moon Is Blue" opens here tomorrow in the Fox Midwest Esquire Theatre, following eight-month censorship battle. City censorship authority recently was ruled unconstitutional by Judge Sam C. Blair of the Circuit Court in Jefferson City, Mo.

Fox Midwest, among others, offered bids on the picture for showing in the Orpheum Theatre and in the Esquire Theatre. United Artists accepted the bid for the Esquire, an 820-seater on 12th Street. The film is expected to carry an extended run in the little house. Admission scale for the showing has been set at 75c. for matinees and \$1 evenings, against the 65-85c. scale prevailing in most first runs here.

"Moon" has shown in most situations in outstate Missouri, but has not played Kansas City where it was delayed by city censor board ban, nor in the State of Kansas where it is under ban of the state censor board.

Techni Lab Is Now Tooled For Big Negatives

After more than a year's work, Technicolor has developed new laboratory procedures and is now in a position to handle printing on "any kind of photography which employs negatives of larger than standard size."

Techni's part in developing a method for providing improved release prints on six of this type was highlighted last week when Paramount demonstrated its VistaVision widescreen process which involves double-frame exposure on negative film moving through the camera horizontally instead of vertically.

It's probable that Techni, as a result of this work, will also handle the printing job on "Oklahoma" which will be lensed in the Todd-AO process. Latter involves 65mm film.

Can't Sioux, But Indians Won't Take Bull About Mex Locale for 'Sitting'

Hollywood, March 9.

Hollywood AFL Film Council has brought up reinforcements in its battle against the filming of "Sitting Bull" in Mexico. Latest to jump into the fight are the U. S. of Indian Affairs and the Standing Rock Sioux Tribal Council, headed by Chief Black Hood.

The Indian council requested that the picture be made "with authentic settings in the Dakotas, using members of Sitting Bull's tribe in the cast." L. O. Lay, of the Bureau of Indian Affairs, urged producer W. R. Frank to shoot the picture on Sitting Bull's old hunting grounds.

8 Join Producers Guild

Hollywood, March 9.

Screen Producers Guild admitted eight new members during the past month.

They are Harold Hecht, William Goetz, Gene Markey, John C. Champion, John W. Considine, Jr., Abner J. Greshler, and Abraham Robert Nunes.

Jerome Lawrence, president of the Radio Writers Guild, currently in Manhattan on both personal and presidential errands, wants to have his administration go down in the books as the peacemaker one. "And I know what sometimes happens to peacemakers," he smilingly adds.

There has been a lot—and a lot too much—bickering among the Authors League, says he. Lawrence hopes that the Assn. of Radio, Television & Screen writers (ARTS) can get organized in the next few months. Constant exchange of views is in progress between the Screen Writers Guild, RWG and the "Group" (tv writers in N. Y. with tentative status within League).

"We're sensitive on one point," says Lawrence. "The idea that the League is in debt \$70,000 only because of the Radio Writers Guild. Actually the debt was piled up by the National Television Committee of the League. RWG was just one of the Guilds represented on NTC."

Lawrence points out that in the 1952 strike (New York) against the networks, it was entirely financed by the radio scribes. League gave moral, but no cash support.

Lawrence's whole purpose is to play down past frictions and not give them fresh dramatization but it's an open secret that RWG antagonism against the League leadership flared during the 1952 strike, an incident often quoted by RWG folk just as Authors Guild and Dramatists Guild members, from their own bias, frequently cite the ultimatum-and-walkout staged by the radio delegates at an NTC conference in Manhattan.

That screen, radio and tv writers need a strong craft union is a central thesis of Lawrence's. Authors Guild and Dramatists Guild can function, and may largely think like an association of literary property owners—but that won't satisfy writers employed by the popular entertainment media.

Most of the "seceding" writers had hoped for a long time that reorganization could be spelled out within the League. A League-East and a League-West, co-equal, was one idea that went glimmering along the twisted path of prolonged negotiations. Apparently there was no way to stop the two types of writers—salaried on the one hand, fee and royalty earning on the other—from getting into each other's toupées.

Poor Relatives

"Radio writers got a little weary," Lawrence guesses, "of being treated like the League's juvenile delinquents and poor relatives." Maybe they shovelled some of the characteristic truculence of poor relatives? The president of RWG grinned noncommittally.

Reverting to the matter of the League deficit, the RWG sees itself on the book for only \$14,000. This was the sum originally advanced RWG by the Dramatists Guild over a decade ago. It was an open, longterm loan and has never been repaid. "But that's not to argue that RWG hasn't been paying its own way" though not contributing to League overhead.

What about the rival Television Writers of America? Lawrence's answer on that is another shrug. Others in Manhattan are somewhat more explicit these days. They say that the commonsense strategy is to work out the new ARTS organization and assume that in the face of that solidarity the TWA will go off and eat worms. It is not generally believed that either the League or ARTS would accept TWA in a body but individual TWA members would presumably be welcomed back as individuals.

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Color by TECHNICOLOR-DELUXE • Based on King Features Syndicate's "PRINCE VALIANT" by Harold Foster

Sign-Play-Then-Argue With Distrib

A system to combat high rental terms for certain pictures has been devised by a group of exhibitors and it is said to be working successfully.

These exhibitors, faced with high percentage demands, sign contracts without questions at whatever terms the distributors ask. They play the pictures involved, study the results, and then open "negotiations" with the distributors on the latter's share despite the existence of the signed contract.

A series of hassles then develops. In many cases, the exhibitor doesn't wind up with the terms he wants, but as one pointed out: "It's still below the original contract demands." Occasionally a court suit develops, but an exhibitor who claims he's been following this policy for a number of years says these have been rare and an agreement is reached before it reaches the courts.

Asked why exhibitors had to resort to renegotiating on contracts, he said: "If we didn't do it, we'd never get some of the top pictures. We can't afford the terms originally asked and we have to take chances."

Indies Threaten MPEA Challenge On Subsidy If French Deal Jells

There is now every indication that should the French back down and accept the original subsidy deal they signed with the Motion Picture Export Assn. last year, the independent American producers will challenge the MPEA on the legality of such financial aid.

Society of Independent Motion Picture Producers, firmly opposed to subsidies of any kind, is reliably reported to have changed its original view which was that, while it might "permit" the French deal to go through with a subsidy, it would put its foot down against any further arrangements of this sort by the MPEA.

Meanwhile, it is the opinion of MPEA execs in close contact with the foreign field, that the MPEA-SIMPP squabble over subsidies is doing a great deal of harm abroad since, as one observer put it, "it gives those countries the idea that the U. S. industry is divided and they can play one section against the other."

Ellis Arnall, SIMPP topper, made clear in January that his members wanted an end put to subsidies. Arnall reasoned that his action would eventually strengthen the hand of MPEA in negotiating future foreign film deals.

It was understood at that time that SIMPP wouldn't move re the current French pact, provided it had MPEA's promise that there would be no further subsidy deals. There followed an exchange between Arnall and MPEA prexy Eric Johnston, with the former declaring that he had been promised by Johnston that MPEA wouldn't extend any further financial aid, and Johnston, through spokesmen, retorting that the MPEA, while opposed to subsidies, couldn't bind member companies to such a policy.

Arnall was in town last week for a round of consultations with James Mulvey, Roy Disney and Arthur Mayer. He left Friday (5) for the Coast. Seemingly, his group isn't contemplating any immediate steps. In fact, the entire subsidy controversy is in a state of suspended animation "until somebody does something."

Italians Due In April
Indie distributors have been invited to sit in on the forthcoming MPEA talks with the Italian film delegation due in the U. S. in April to negotiate a new deal. Arnall has indicated a possibility of a separate deal between SIMPP and the French and may go to Europe in the near future—or may send a representative—as the initial step in activating SIMPP's export assn. Visit would serve the purpose of contacting indie European distributors who might work with indie producers in the U. S.

Current status of the French agreement continues in a fog, with MPEA maintaining it's unaware of the details. Griffith Johnson, MPEA v.p., returned to the U. S. last week from a trip to Rome and Paris where he looked into the situation.

The original French pact, signed by Johnston, called for a \$400,000 subsidy over a two-year period. Latest French proposal, unacceptable to the Americans, is to drop the subsidy. In return, MPEA would have to guarantee effective distribution of 20 French pix in the American market. It's been pointed out to the French that such a project is neither feasible nor legal in the context of the U. S. antitrust laws.

ANTITRUST SUIT IN BALTO

Edmondson Village Sues Durkee, Loew's, 20th on Bids

Baltimore, March 9.
Edmondson Village Theatre, Inc., indie nabe, filed an antitrust suit here last week in Federal Court against Frank H. Durkee, Loew's, Inc., and 20th Century-Fox. The Edmondson Village spot alleges that Durkee, through the heft of his chain of 16 neighborhood houses, was forcing distributors to book his Edmondson Theatre, 11 blocks from the village operation, with fresh product despite better competitive bids from the indie.

Plaintiff is asking for triple damages totaling \$150,000.

'Production Workers' Note Sounded by AFL Council Not in Distribs Idiom

Hollywood AFL Film Council last week backed up the Independent Motion Picture Distributors Assn.'s fight against Italian Films Export but in the doing put its shoulder to the wrong wheel.

In a letter to IMPDA prexy Arthur Mayer, Dolf Thomas, chairman of the foreign production committee of the council, said the Coast outfit was "extremely interested in all phases of foreign production which have the effect of replacing American-made films in our theatres thus displacing American production workers."

He declared it was "high time" that the American industry be protected and that the "use of foreign subsidy funds to exploit foreign pictures" in the U. S. be stopped.

Trouble is that the indies have never taken any position vs. the exploitation of foreign pix in this country, be it via subsidies or otherwise. They welcome it, regardless of the source providing the coin. IMPDA's action against IFE was predicated on the charge that, by going into the subsidized distribution of Italo pix in the U. S., that agency was threatening to turn into a monopoly and was interfering with free trade.

In this the indie importers and distributors are very different from the Society of Independent Motion Picture Producers which is on record as opposing all subsidies on principle, regardless of what use the money might be put to. Even though SIMPP's position demands a mix on all financial aid, it's IMPDA and not the indie producers which has taken its case to the government.

SIMPP prexy Ellis Arnall has had conversations with the new FTC export division in Washington, but hasn't actually filed a bill of complaint against anyone yet. In any case, SIMPP is more directly concerned with the Motion Picture Export Assn., as the source of subsidies than the Italo agency.

German Bid to Golden

Washington, March 9.

Nathan D. Golden, director of the Motion Picture and Photographic Products Division of the Commerce Dept., has been invited to attend the Cologne, Germany, Photokina, the international photographic trade show which commences April 2.

Invitation comes from the German photographic industry and from that nation's Minister of Economics.

'SCHOOL' FOR DRIVEINS POINTS UP MANY FACETS OF RURAL-SUBURBAN OPERATION

By JOHN QUINN

Kansas City, March 9.

The annual two-day "school" for drive-in theatre owners and managers is currently in session at the Hotel Continental, with good weather and some 200 enrollees as against last year's blizzard and 150. Kansas-Missouri Theatre Assn. is the administrator of the school. Some 25 suppliers have booths.

Particular attention will focus on exploitation and advertising in the afternoon session tomorrow (Wed.) with Jack Braunagel, manager of drive-ins for Commonwealth Amusement Corp., as the speaker. Informal surveys taken by Commonwealth managers reveal that it is the rural and suburban families, largely members of the working class, that go to drive-ins. Therefore, advertising should be directed to reach these potential patrons, in Braunagel's opinion.

Drive-ins are big users of direct mail, which will be carried on this year on a scale larger than ever before, with campaigns to particularly reach rural postal boxes. Also valued by drive-ins are 24-sheets and other outdoor display methods. Weekly and daily newspaper space is also basic. Commonwealth circuit has designed a special cartoon figure, Sunny, as an advertising character and mascot.

The morning session Wednesday will be devoted to concessions, with Paul Peterson, general manager of Walter Reade Drive In Theatres, as moderator.

The subjects up for discussion suggest the variegated nature of drive-in management:

"Large Trays," Stan Durwood.
"Ice Cream Items," Dale Stewart, Riverside Theatre, North Kansas City.

"Coldplay Machine," Pat Gardner, Superdisplay, Inc.

"Buttered Popcorn, Pro and Con," Doyle Mallory, Tri-State, Joplin, Mo.

"Statistics," Bill Sawyer, Malco Theatres, Memphis, Tenn.

"Doughnuts," George Baker, Kansas City.

"Hamburgers and Barbecue," Tom Wolf, Broadway, Columbia, Mo.

"50c Tub Drink," Bob Walter, Crest Theatre, Kansas City, Mo.

Other subjects to come in for attention include Technicolor trailers, Stan Durwood; maintenance, Glen Cooper, Dodge City, Kans.; painting your screen, Michael E. Spatz, Spatz Paint Industries, Inc., St. Louis; and miscellany, including turnstiles, Sno-Cones vs. drinks, and "Pony Rides, Do They Help Business?"

Leo Hayob, Marshall, Mo. KMTA president, pointed out that the entire school-meeting is strictly business, with no social affairs and glamorous dinners scheduled. The only sign of festivity in the two-day schedule is an open house at the close of business Wednesday, when Jack Hillier of United Film hosts the trade.

Wednesday afternoon schedule includes a talk by Alex Harrison, Twentieth-Fox special rep from New York on CinemaScope.

'ETERNITY' RENTALS UP COLUMBIA NET

Although the film has played only a few thousand dates, Columbia's "From Here to Eternity" already has chalked up domestic distribution rentals of \$8,000,000. This amount in part for the spectacular rise in Col's net profits which were revealed over the past week.

Company had earnings of \$1,910,000 for the 26 weeks ended Dec. 26, 1953, equal to \$2.41 per share of common stock. For the same period of the preceding year the profit was \$247,000, or 16c. per share. Operating profit before taxes skyrocketed from \$824,000 in the 1952 period to \$4,759,000 for the 26 weeks in 1953.

The 3,000 or so dates which "Eternity" has played represent the major part of the domestic market in terms of money potential. Balance of the payoff, it's figured, likely will bring in the area of an additional \$3,000,000.

Driveins Multiply And Season Lengthens; See No C'Scope Drag Just Now

Number of drive-ins not only is increasing throughout the country, but they're also extending their season and the individual night's run. Ozoners are griping about 20th-Fox's stereophonic sound dictum, but privately ops say they aren't worried about getting product for the new season.

Unseasonable weather conditions, coupled with the increasing use of heaters, are pushing up the opening dates of a good many outdoor situations and have more and more drive-ins mulling the advisability of year 'round operation. It's estimated that, at present, there are in excess of 4,100 ozoners in existence and their revenue has become increasingly important to the distributors.

Development of new type screen that permit higher light reflectivity and an earlier start of the evening's show are welcomed by the exhibitors who feel that, eventually they'll be in a position to squeeze in an extra show. Programs, in midsummer, can't get started as a rule until 8:30 or 9 p.m.

While ozoners anticipate considerable trouble should 20th and Loew's insist on stereophonic sound for the drive-ins—thus depriving those that aren't equipped of their CinemaScope releases—at the same time they admit that there's still plenty of product around for them to book.

\$20,000 Cost

Two-speaker sound for drive-ins has been made a "must" by 20th, with Loew's presumably following suit. Equipment outfits estimate that, in most instances, the outdoor theatre will have to spend upwards of \$20,000 to put in the equipment and do the necessary rewiring. Exhibitors spokesmen have held that such an investment isn't justified by the results obtained via the b.o. and that stereo sound is impractical for the drive-ins.

Example of an eastern circuit adding to its drive-in holdings is Walter Reade Theatres. Chain recently acquired the Trenton Drive-In on Route 130 in Trenton, N. J., and now has purchased a large tract of land near Atlantic City where it plans to construct a deluxe 1,000-car ozoner and recreation center including a swimming pool. The theatre will feature the new circular-type large screen that permits starting the show in twilight instead of waiting for the dark. The Reade chain now runs seven drive-in installations. These include another ozoner, the Atlantic Drive-In, near Atlantic City.

20th's Own Census of Driveins: 4,136

What to Do About the Stereophonic Sound Requirement Remains Big Query

Latest count of drive-in possibilities in the U. S. and Canada puts the number of ozoners at 4,136 as of February, 1954.

Survey, made by the 20th-Fox exchanges, takes on particular significance for that company since, at the moment at least, there are no indications that the drive-ins are paying heed to the 20th dictum that they must install dual in-car speakers if they are to play 20th's CinemaScopes.

Only a handful of the ozoners apparently are willing to undertake the expense of such an installation which has been estimated to run upwards of \$20,000 for a 750-car drive-in. Feeling among the outdoorers appears to be that, sooner or later, 20th will give in and make its 'Scope pix available without stereophonic sound.

Some observers see logic in this, particularly since 20th garnered heavy coin from the outdoorers last year and can't afford to give up

SPIKE 'EM WITH CHILLS

That Seems to Be Payoff Formula For WB 3-D

Warner Bros. apparently has found the winning formula for 3-D pictures—spike 'em with chills. While 3-D is generally washed up, WB's stereoscopic "Phantom of the Rue Morgue" is displaying strong b.o. power in saturation bookings in Ohio, Indiana, West Virginia and Michigan. In VARIETY boxoffice reports, the pic is registering "loud" to "hefty" returns.

WB achieved similar success with another chiller-diller, "House of Wax," its first 3-D entry. "Wax" was among the top grosses of the 3-D films. Company will try it again with another spine-tingler in 3-D. Set for late spring and summer release is the Alfred Hitchcock filmization of "Dial M For Murder." Latter will wind up WB's deepie product. No more are listed on the company's production schedule, although WB, among all the film companies, has achieved the greatest success with 3-D pix. It also racked up socko biz with a couple of western 3-D entries—"The Charge of Feather River" and "Hondo." Company is now on a CinemaScope kick. Of seven immediate upcoming films, four are in the C'Scope medium.

30 Ohio Towns Repeal Local 3% Ticket Tax But Others Reluctant

Toledo, O., March 9.

Several municipalities in northern Ohio are considering repeal of the 3% local admission tax, following pleas by theatre operators that the competition of television and drive-ins outside city limits and not subject to the tax, is forcing them out of business. Action on repeal is currently under study by municipal councils at Van Wert, Sandusky, and Cuyahoga Falls. However, East Liverpool Council recently rejected such a repeal proposal.

Typical of the pleas is that made by M. B. Horwitz, Cleveland, head of the Washington Theatre Circuit, who told Council at Cuyahoga Falls, where he operates the only two theatres—State and Falls—that he would have to close them down, unless the tax were repealed.

He said he doubted if the Falls could survive very long, and was willing to sell that house immediately. He said he had received an offer to sell the State to an evangelical church group, and if this were done, the city would not only lose the amusement tax, but also \$300,000 in tax valuation, since church properties are not taxable.

that income. The paradox lies in excusing drive-ins from the stereo regulations insisted upon for regular houses.

At 20th, one exec indicated that it was fallacious to reason that the distrib could get through the drive-in season with the standard films it has on hand. "The \$8,000,000 in film rental we earned last year in the drive-ins came from our big pictures, not the small ones," he observed.

The 20th count shows 4,013 drive-ins in the U. S. and 123 in Canada. The Dallas territory is tops with 455 installations. Other exchanges where ozoners are important: Atlanta, 321; Charlotte, 406; Los Angeles, 102; Memphis, 121; New Orleans, 166; Oklahoma City, 119; St. Louis, 120; Washington, 174; Boston, 139; Denver, 109; Jacksonville, 158; Indianapolis, 135; Cleveland, 102; Detroit, 90; San Francisco, 107; Kansas City, 139. Lowest counts were New York with 40 and New Haven with 24.

3-D Films Regain West End Favor, 'Kate' Great \$20,000, 'Hondo' Sock 13G; 'Choice' 10G, 'Happen' 8½G, 2d

London, March 2. With two 3-D films currently scoring, 3-D'ers seem to have taken a new lease on life in the West End. After its royal preem as the first of Metro's Festival screenings, "Kiss Me Kate" is heading for great \$20,000 in its opening week at the Empire. At the adjacent Warner, "Hondo" looms comparatively even more socko with \$13,000 at a smaller house.

Of new British entries, "Hobson's Choice" is shaping to fine \$10,000 opening week. Another British-made newcomer, "The Maggie," made a disappointing start with a slow \$3,900 in prospect.

Of the holdovers, "Moon Is Blue" is continuing big with \$8,500 for eighth frame at London Pavilion. "It Should Happen To You" looks fancy \$8,500 at Leicester Square Theatre in second session.

Estimates for Last Week

Berkelcy (Indie) (600; 40-\$1.15) — "Member of Wedding" (Col). Nice \$1,700. Stays three weeks.
Carlton (20th) (1,128; 55-\$1.70) — "12-Mile Reef" (20th). First C'Scope pic here since theatre takeover by 20th-Fox. Starts regular run March 2.

Empire (M-G) (3,099; 55-\$1.70) — "Kiss Me Kate" (M-G). Shapes to hit great \$20,000 or near in first frame. In ahead, Metro's festival program, with daily change of attraction.

Gaumont (CMA) (1,500; 50-\$1.70) — "Star of India" (Eros) and "River Beat" (Eros) (2d wk). Fair \$4,000. Stays three rounds, with "Inspector Calls" (BL) and "You're Dead" (BL) opening March 11.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "Should Happen To You" (Col) and "Gun Fury" (Col) (2d wk). Shaping big \$8,500 likely this stanza after \$9,000 initial week. "Happen" is rated real draw.

London Pavilion (UA) (1,217; 50-\$1.70) — "Moon Is Blue" (UA) (8th wk). Another smash \$8,500 close to opening round's take. Holds two more weeks.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "Know What Sailors Are" (GFD) (3d-final wk). Below hopes with fair \$4,700 after \$5,400 in second. "Good Die Young" (IFD) opens March 4.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "The Maggie" (GFD). Started West End run disappointingly slow \$4,000 or less.

Plaza (Par) (1,092; 70-\$1.70) — "Hobson's Choice" (BL). Solid \$10,000 or near looms for initial week.
Ritz (M-G) (432; 30-\$2.15) — "Julius Caesar" (M-G) (4th wk). Fine \$3,000.

Warner (WB) (1,735; 50-\$1.70) — "Hondo" (WB). Shaping to smash \$13,000 or over. For this 3-D'er, polaroids were sold at 7c each. Holds at least another month before "The Command" (WB) opens.

U. S. Film Grosses in Japan to Postwar High Of \$2,000,000 in Jan.

Tokyo, March 2. Total distribution receipts of the 10 big U. S. film companies distributing in Japan set a postwar record in January with a figure of just over \$2,000,000. The 16 features plus newsreels and shorts accounted for the take. The total was about \$220,000 higher than last January's figure.

Figures per company were as follows: 20th-Fox, \$330,000; Universal, \$305,000; Paramount, \$300,000; Metro, \$300,000; WB, \$266,000; Columbia, \$190,000; RKO, \$91,000; Republic, \$88,000; United Artists, \$87,000, and Allied Artists, \$44,000.

Despite the record breaking big of 20th-Fox with "Robe" and Universal with "Glenn Miller Story" playing roadshows, WB's "Blowing Wild," in general release throughout the country, was the top earner with \$108,000 for the month. "Robe" was second with \$102,000 and "Miller Story" followed with \$100,000. "Road to Bali" (Par) was next with \$80,000 and "Hell Below Zero" (Col) did \$75,000. Last two were also in general release.

Price Ceiling Halts 1st Mex 3-D Pic Showing

Mexico City, March 2. Insistence by the city amusements supervision department that no film play here for more than the 46c ceiling admission price prevented the first Mexican-made 3-D pic, "The Courage to Live," from opening here. It stars Arturo de Cordoba and Rosita Quintana.

The department nixed the bid of the film's producer, Santiago Reachi, for permission to play at a 70c top. Reachi said the production cost of \$185,000 prevented him from obtaining little if any profit at the 46c top. So "Courage" is playing as a flatlie. However, it's doing well at the swanky Cine Metropolitan.

Terp Tempo Brisk In Paris Season

Paris, March 9. Dance situation here has been good this season, with the terp policy of the large Empire Theatre helping in making the longhair entries pay off. House hosted the Roland Petit Ballets De Paris in the fall for a boff season opener, and then had a sock three-month sojourn with the Ballets De Marquis Du Cuevas. The Antonio Spanish Ballet came in on fine notices for a nice stay to be followed by the Ballets De Los Angeles, the new David Lichine American troupe. Last-named's biz hasn't been good, and when its lead dancer, Oleg Tupine, injured his leg Wednesday (3), the Paris run and rest of European tour was called off.

Opera incorporated its corps de ballets into the new large scale opera-spec, "Oberon," and other houses here showed the more off-beat terp entries. Theatre Des Champs Elysees, which was the primary dance spot of yore, this season brought in various offbeat-ers with a dance stint by The American Crow Indians (Ballets De Peaux Rouges), a solid carioca dance team in Susana & Jose and the present African Ballet of Keita Fobeda. Fire eating and native dance are combined in this colorful offering. Janine Charat also made her yearly stay at this theatre with her more interpretive type dancing and her offering of "Orpheus." Toppers like Yvette Chauvire and Jean Babilée have joined the Serge Lifar Opera group for special appearances and are now preparing a new ballet with surrealistic decor by Salvador Dali.

Expected are Sadler's Wells of London, Ballet De Monte Carlo, and London Festival Ballet. Also in soon for another engagement, after three years, is the Martha Graham troupe from New York. Last appearance of this group led to mixed reactions in this more classically-minded dance orbit.

London Film Notes

Wolf Mankowitz's play, "Make Me An Offer," tried out on tele in 1952, has been acquired by Group Three for filming. It will be produced by Bill Lipscombe at Beaconsfield starting this month. Current Jack Buchanan starring "As Long As They're Happy" by Vernon Sylvaine, at the Garrick, has been acquired by Raymond Stross who is seeking Frank Sinatra to play the David Hutcheson role, with Buchanan to appear in his original part. Pic goes into production sometime in April. Group-Three is to remake "Orders Is Orders," which was done by Gaumont British at Shepherd's Bush studios prewar, and in which Charlotte Greenwood and James Gleason starred. Donald Taylor will produce at Beaconsfield studios starting this month.

Modern Music Confab Due in Rome Next Month

Rome, March 2. International Conference of Contemporary Music will be held in Rome, April 4-15, organized by the European Center of Culture in collaboration with the Congress for Cultural Freedom and Italian Radio.

Coordinator of the project is Nicolas Nabokov, American-Russian composer, who is also secretary-general of the Congress for Cultural Freedom. Nabokov directed the exposition of the arts, known as "Masterpieces of the 20th Century," in Paris in 1952.

Yank Film Biz In Italy Off in Jan.

Rome, March 2. Grosses of American films shown in Italy during the month of January dropped 2.69% from comparable month in 1953. Italian pic, on the other hand, rose from 26.88% last year to 29.98% in January this year, or a boost of 2.10%.

The total gross for all films in Italy during January hit about \$2,388,299 as against \$2,300,901 in January, 1953. While American films suffered some losses, in addition to Italian gains, slight advances were recorded by the French and English.

The big Italian boxoffice draws in January this year were "Bread, Love and Fantasy," the Titonus smash, which led the field and broke all existing records. Top American pic were "The Robe" (20th), a steady leader for the last three months; RKO's "Peter Pan" and Paramount's "Roman Holiday."

Dip Into Eady Reserves To Hold Subsidy at 34% Of Gross for Brit. Pix

London, March 9. By dipping into the reserves, the directors of the Eady Fund have been able to maintain the subsidy for British films at 34% of the distributor's gross, although income during the last few months has not entirely justified this figure. They hope, however, that improved boxoffice returns will equalize the distribution over the next months.

In the first six months of the current Eady year, running from August, 1953, to last January, gross rentals of almost \$8,400,000 formed the basis for the Eady distribution. Distributors received an additional 34% of this total for the British pix handled.

Although the bulk of the Eady income is shared among the major current releases, there are altogether 566 British pix entitled to some part of the revenue. This total has risen steadily since last August when there were 478 qualifying films.

In the same period, British-made shorts were entitled to their share from gross rentals slightly in excess of \$1,000,000. There are 621 shorts claiming a part of this subsidy.

London Legit Bits

London, March 2. Emile Littler claims his American show, "Affairs of State," which just completed 610 performances at the Cambridge Theatre, has created a new record since the war as the only American play to have beaten its New York run in London. Recently tried out at Wyndham's Theatre, Beverly Nichols' new play, "Shadow of the Vine," is already being bid for West End by Lord Vivian and Tom Arnold, and for films by Raymond Stross and Boulting Bros.

Noel Langley scripting adaptation of Arthur Schnitzler's musical "Anatol" ... Cecil Landeau returning to show biz, having written new revue in which he will have French star Pierre Dudan as male lead.

Cyril Hogg, exec of Samuel French, Inc., has taken option on Roger Linden's new play, "Leave It To Me" ... Actor-producer Henry Kendall has option on Ronald Jeans' new play, "The Goldfish Bowl," and is looking for angels to produce it in the West End ... Jack de Leon has taken option on Anthony Armstrong's new thriller, "In The Course Of The Evening," which he intends to produce in the West End this season.

Music Halls in France Stage Big Comeback; Biz Exceeds Film Take

British Techni Profit Up, Divvy Boosted 5%

London, March 2. With an increase in net profits, British Technicolor hiked its dividend from 20% to 25%. Results for the year ended last Nov. 30 show an all-round improvement in results.

Profits for the year, before taxation, amounted to \$2,535,960, an increase of \$350,000 over the previous year. Net profit jumped to \$937,100 as against \$728,000 in 1952 or a high of more than \$200,000. Divvy helps earnings of Technicolor, Inc., parent corporation, in its first quarter of 1954.

Metro Ignores TV-Film Ruling

London, March 9. A recommendation from the four major trade associations in the British pix industry that film excerpts on tele should be on a restricted basis, is being ignored by Metro which has arranged a repeat screening of its 60-minute film, "Hollywood Hit Parade," for next Friday (12). The original all-industry confabs followed the first presentation of this feature on the BBC-TV network at near the beginning of the year.

Following that screening, the four trade associations came to an understanding that future tv-film programs should contain not more than three excerpts, each lasting no longer than five minutes, and that each should be from a film produced by a different company. Such programs, it was suggested, should not last more than half-an-hour.

The recommendation has since been confirmed by producers and exhibitors but has not yet been ratified by the Kinematograph Renters Society.

Under these circumstances, of course, Metro is free to proceed with the arrangements although this decision is likely to create some disharmony among other sections of the trade. It is expected that the original recommendation will be considered at the next KRS council meeting.

Jap Co-op Film Plans Perking For This Year Despite Recent Flops

Tokyo, March 2. Despite adverse b.o. and critical reaction to past joint U.S.-Japan film productions, six cooperative ventures are being discussed in film circles here. Latest to announce tentative plans is Republic, whose newly appointed veepee in charge of Far Eastern territories, Morey Marcus, announced that his company will take on a joint effort with an unnamed Japanese studio.

Other plans underway include "Behind The Glory," a Japanese Indonesian film starring Shirley Yamaguchi. A director/photographer team is already in Indonesia for this one. Miss Yamaguchi is expected to plane there to join them after she finishes "Witchcraft of Madam Pai," currently underway in a joint Hong Kong-Japanese effort. Toho Studio plans a co-production of "Madam Butterfly" with Italia Films. The director of "Rashomon" is expected to lens a multi-nation joint effort, "Jealousy," which will utilize actors and technicians from Japan, Britain, France and Spain. Arthur Rank and Shochiku Studios are planning to do "Hidden Flower," based on the Pearl Buck novel. Plans for this will be set in April, according to a Shochiku spokesman.

The two flop coproductions were "Tokyo File 212" and "Fate," both made by an indie producer with Japanese stars and technicians. Other aborted plans included "Middle Heaven," based on Mona Gardner's popular novel, a costumer.

Paris, March 9. The show biz comeback of the music hall here is now an actuality, with the Olympia raking in \$21,000 for the first show and \$22,500 for the second. This is better than three times the usual weekly take which this 2,000-seat house did while a filmhouse. The Alhambra, a 2,400-seater, now goes back to the music hall standard with Edith Piaf, backed by selected acts, going in for the first show this week. Other film houses also may return to vaude which now looks in for a renaissance here.

Pierre Andrieu, director of the Alhambra, envisions building it into a top vaude spot, ace international acts and boosting the top price to \$4 as against only \$1.25 at present. He is negotiating with such U. S. acts as Harry James, Xavier Cugat and Marlene Dietrich, but so far top salaries asked by Americans has stymied any definite pacts.

Henri Varna will convert the Palace, 1,000-seat film theatre into a music hall this spring. Mitty Goldin says that the ABC Music Hall, now housing the hit operetta, "The Flowered Way," goes back to vaude after concluding its run. Legit house, Theatre Varieties, also might be going back to music hall with a special show starring Patachou as one half of the program and acts filling in the remainder of the show.

Other houses have gone in for a modified type of vaudeville with intimate revues designed to run as long as the public will take it while the music hall has a two-week program turnover. Theatre Michel has "That Smiles The Eyes" which is too ordinary to last long. Studio Des Champs Elysees is playing "All Is Good In The Chicken" which is a fine revue sparked by Francis Claude and utilizing a flock of fine cabaret acts. Comedie De Champs Elysees is using threeman show with the Theatre De Gobbi doing its "Notebook." In this, three Italo actors do a series of impressions and takeoffs that make for a pleasant if rather thin evening of theatre. Such chansonniers as La Tomate and Aux Trois Baudets have enough specialty acts in them to qualify them as part music hall. And, of course, the big cabarets and spec shows come into this category such as the Lido, Nouvelle Eve, Amiral, Quatres Saisons, Rose Rouge, Folies-Bergere, Mayol, Casino De Paris and Chez Gilles.

Also along this line are the phenomenal grosses racked up by Yves Montand as he enters the sixth month of his one-man show. Grosses have never fallen below \$3,200 nightly, and people are turned away almost every show. Director of the Theatre De L'Etoile is having a hard time trying to get someone lined up to follow in Montand's footsteps with most top performers not too keen to follow a record like this. Pierre Louis Guerin, now talent hunting in the U. S. for his forthcoming Lido and Tabarin shows, has been asked to approach some top U. S. acts.

'Robe' Hits New Record For 86-Day Rome Run; 'Island' Starts Strong

Rome, March 2. "The Robe" (20th), which has been leading the boxoffice here for the last three months, has dropped down to second place to make way for an Italian comedy, "A Day at the Prefect," starring Lea Padovani and Silvana Pampanini among others. This Minerva pic in five days at the Corso (1,050-seat house) has already chalked up \$9,500.

On one day "Prefect" grossed \$2,708 the same date that "Robe" at the Capitol (1,058-seat house), did \$1,738. The CinemaScoper is finishing its first run there in the past 86 days, it has grossed a record \$132,514.

In addition to "Prefect," Minerva has another pic which is doing strong business at the Adriano and Supercinema Theatres.

"Island in the Sky" (WB), in its third day at the Capranica and Europa Theatres, has grossed \$6,251.

GLEESOME THREESOME!



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HOLD IT!

Hold Easter Holiday time for "RHAPSODY," M-G-M's love story of the year with the world's greatest love music. A de luxe holiday attraction! (Elizabeth Taylor, Vittorio Gassman, John Ericson — Technicolor, too!)

Rigid Distribs Ignore 'Ability To Pay' Principle, Says Berger; Extols Metro for Flexibility

Minneapolis, March 9. Bennie Berger, North Central Allied president, thinks he has hit on what could prove the small exhibitor's salvation and prevent his "extinction" which he claims is now threatened.

Berger would have all of the distributors "fall into line" and adopt the same sales policy that Metro is now using and which is based on the theory that governs the income tax's application—the ability to pay. And he is directing an appeal to all film companies' sales heads "to heed" his "words."

It isn't tv, product shortage and economic conditions that "already have put many small exhibitors out of business, wiping out lifetime savings, and now threaten a death warrant for most of the others who are hanging on only by the skin of their teeth," according to Berger.

It's the rigid sales policies of all the companies, excepting Metro, that are spelling disaster, he asserts. These have supplanted the former flexible sales policies under which exhibition "prospered" "all down the line" and "to which we must return if the industry is to get its health back and attain soundness again."

"Ability to pay," as described by Berger, means that percentage and rentals must be governed by the grossing potentialities in relation to the particular situation's operating costs.

"I have no objection whatsoever to a 50% rental if a theatre can afford to pay it and still show a fair profit on a picture," explains Berger. "In fact, I believe it's no more than right for that or even in some cases a higher percentage to obtain."

"But the rigid 'must' percentage and the same percentage down the line are the killers. It's all wrong and ruinous for the exhibitor in the bargain when small-town exhibitors and later availability in the larger cities are forced to pay the same percentage as the big city first-run houses and the earlier run theatres."

"Because their grossing potentialities are so limited many of the small own theatres can't afford to pay percentage at all and come out in the black on a picture or earn a decent profit. As a result, they are having to pass up many of the top releases which, if they could be played on live-and-let-live terms, might keep them in business. Their communities are denied the chance to see these best pictures."

"Distributors also should realize that most exhibitors must make enough of a profit on the top pictures to offset the losses or the lack of profit on the bulk of their offerings. In the old days before the rigid sales policies exhibitors looked to 'sleepers' and an occasional outstanding film for their real bread and butter. We've got to get back to the good old days."

Berger asserts that there's no product shortage problem, but just the problem of the average small exhibitor being able to buy top pictures at a price he can afford to pay.

"Most of the territory's small towns have never had more than one theatre—many now, of course, have none and their number is increasing," says Berger. "The single small town theatre needs only 125 to 150 pictures a year and there's no likelihood that they won't be available."

'Pickwick' Due In

Hermione Gingold, the British comedienne scoring on Broadway in John Murray Anderson's "Almanac," will shortly be seen in New York in "Pickwick Papers," first full-length production of Dickens' famous novel.

Picture, a British entry, being distributed by Arthur Mayer-Edward Kinsley, has been standing by for some time waiting to move into the Trans-Lux 52d St. Theatre. However, continuing success of Metro's "Lili," now entering its second year, forced a transfer to the chain's 60th St. house. Film is scheduled to open in April.

'ANSWER THE QUESTIONS!'

Federal Judge Gives Curran and Braucht a Lift

Oklahoma City, March 9. Ten distributors and exhibitors have been ordered by a Federal judge to answer all questions asked by two former theatre owners here who have filed an antitrust suit against them.

Queries will be made by Robert D. Curran and H. T. Braucht, former owners of the Home State theatre here. They allege the companies conspired to shut them out from showing first run pix.

U. S. District Judge Stephan Chandler ordered the questions answered, saying it would not be an undue expense to the firms to reply to the questions concerning records and correspondence.

The 10 firms being sued are State Theaters, Inc., Columbia Pictures Corp., Loew's, Inc., Paramount Film Distributing Co., RKO Pictures, Inc., 20th Century Fox Film Distributing Co., Universal Film Exchanges, Warner Brothers Pictures Distributing Co., Warner Brothers Theaters, and Cooper Foundation.

Col Guns 7 Pix to Hit 18-Month Prod'n Peak

Hollywood, March 9. Seven Columbia pictures get the green light this month, with two holdovers making a new production high for the last 18 months. First of the March starters is "Pirates of Tripoli," followed by "Joseph and His Brethren," "Mister West Point," "The Black Dakotas," "The Bandits," "Bad Master," "Bad Man" and a serial, "Fighting With the Texas Rangers." Holdovers are "Three for the Show" and "Those Reported Missing."

Currently the studio has 12 directors either working on or readying pictures. They include William Dieterle, Mark Robson, William Castle, H. C. Potter, John Ford, Norman Krasna, Lew Seiler, Felix Feist, Ray Nazarro, Rudy Mate, Spencer Bennet and Richard Quine.

Housewives' Early Show Pays Off for Cinerama

Chicago, March 9. Palace Theatre's experiment with a housewives' Friday matinee panned out so successfully that an early performance of "Cinerama" one day a week has been installed as policy. Turnout for the trial 1:00 p.m. showing was thinned by a snowstorm but still occupied 60% of the house, slightly better than the attendance for ordinary midweek matinees.

Advanced afternoon show is an attempt to avail two-day performances to hausfraus who must return home early to attend their chores.

Slow Playoffs of 2-D's Irks 20th

In 31 Weeks 'Gentlemen Prefer Blondes' Only 62% Booked Into Possibilities

Twentieth-Fox is experiencing some difficulty in cleaning up 2-D availabilities on its conventional pictures, which haven't been completely played off. The company candidly admits that the results on a group of pix which it terms "35 bonus pictures" are running "dangerously below expectations."

Even some of 20th's particularly strong 2-D box contenders are not playing off as fast as the sales department would like. What particularly has irked sales execs is the status of "Gentlemen Prefer Blondes," which at the end of its 31st week in domestic release has been sold in 62% of its possibilities and has played off in only 55%.

Company's only 3-D picture, which is being released in 2-D also, has faced tough sledding. In 2-D it has played in only 9.39% of its

Import Firm Named For Helene (Arthur) Davis

Four French films and a Swedish import will be released this year through Helene Davis Pictures Corp., a newly organized foreign film distributing company. Mrs. Davis, who heads the firm, is the wife of Arthur Davis, veteran independent distributor.

Company's French acquisitions include "Caroline Cherie," a Cinephonic-Gaumont production starring Martine Carol; "Secret Document-Vienna," from a bestseller by Maurice Dekobra; "Virgin of the Rhine," with Jean Gabin and Nadia Gray, and a Silvana Pampanini-Jean Pierre Aumont starer, "None More Wicked."

Mrs. Davis' Swedish entry is "Illicit Interlude," directed by Ingmar Bergman and starring May Britt and Alf Kjellin. All five films will have English titles. National distribution will be through the Arthur Davis Releasing Organization. Initial release in the lineup will be "Secret Document-Vienna." It's to be unveiled in May.

Ed Hyman

Continued from page 7

at least we can see much clearer. There is good, solid product coming. True, it's again the ingredients that count; and unless they are there, the 3-D story could be repeated all over again. The important thing, though, is that the 3-D pattern isn't being followed. Everyone realizes that the gimmicks can't carry the ball, but they are favorable factors."

The UPT executive felt that, even if the quality of 20th-Fox Cinema-Scope films was falling off, as some exhibs feel it has in the past several releases, this slack would be effectively taken up by the other companies producing in the widescreen process.

Hyman's pronounced optimism for the future is based in part on a survey of the product situation which he undertook in late January and which reaps a roundup of 11 distribbs, including Italian Films Export. Hyman sent this info to the field and intends to keep up polling the companies on a twice-yearly basis so as to be in a position to take corrective steps if and when it should become necessary.

In drawing conclusions from his survey, Hyman pointed out that, while there was no denying the cut in the number of available pix, "every company plans to include a far greater number of costly productions than ever released before." This, he saw resulting in longer runs. Increasing importance of foreign imports and the surprise showing of reissues also was cited as an alleviating factor. Hyman's clincher:

"If the producer and distributor increases the quality of his pictures and decreases the number he produces, he still will be investing as much and possibly more as he did when quantity was the order of the day, and if we find that fewer but better quality pictures fill as much playing time as has many, but lesser quality pictures—I am sure, the results will be even better financially for both."

Amusement Stock Quotations (N.Y. Stock Exchange)

For Week Ending Tuesday (9)

1953-54	High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change
1953-54	177 1/2	128 1/2	Am Br-Par Th 296	177 1/2	166 1/2	166 1/2	— 1/4
501 1/2	38 1/4	CBS, "A"	26	43	47 1/4	47 1/4	— 1/4
501 1/2	38 1/4	CBS, "B"	17	48	46 1/4	47 1/4	— 1/4
23 1/2	11 1/2	Col. Pic.	67	23 1/2	22	22	— 1/4
12 1/4	7 1/2	Decca	240	10 1/4	9 1/2	10	— 1/4
53	41 1/2	Eastman Kik. 153	52 1/2	52	52 1/2	52 1/2	+ 1/4
14 1/4	10 1/2	Loew's 217	14 1/2	13 1/2	14	14	+ 1/4
7 1/4	4 1/2	Nat. Thea.	220	6 1/2	6 1/4	6 1/4	— 1/4
30 1/2	24 1/2	Paramount 257	30 1/2	29	30	30	+ 1/4
36 1/2	26 1/2	Philco 228	32 1/2	30 1/4	32 1/2	32 1/2	+ 1/4
29 1/2	21	RCA 692	27 1/2	26 1/2	27 1/2	27 1/2	+ 1/4
5 1/2	2 1/2	RKO Picts. 363	5 1/2	5 1/2	5 1/2	5 1/2	—
4 1/4	2 1/4	RKO Thea. 486	5	4 1/2	5	5	+ 3/8
11 1/2	9 1/4	Republic 42	3 1/2	3 1/4	3 1/2	3 1/2	— 1/4
14 1/2	8 1/2	Rep., pfd. 6	11 1/2	10 1/4	10 1/4	10 1/4	— 1/4
22 1/2	13 1/2	Stanley War. 64	13 1/2	13 1/4	13 1/2	13 1/2	— 1/4
20 1/4	14	20th-Fox 454	22 1/4	21	21 1/2	21 1/2	— 1/4
70 1/2	61	Univ. Pix. 55	20 1/2	19 1/4	20	20	+ 1/2
17 1/2	11 1/4	Univ. pfd. 23	70 1/2	69 1/4	69 1/4	69 1/4	+ 1/2
84	62 1/2	Warner Bros. 78	14 1/2	13 1/2	14	14	— 1/4
		Wentworth 53	71 1/4	69 1/4	70	70	— 1/4
American Stock Exchange							
6	2 1/2	Allied Artists 86	4 1/4	4 1/2	4 1/2	4 1/2	—
17 1/4	8 1/2	Du Mont 73	10 1/2	9 1/2	9 1/2	9 1/2	— 1/2
17 1/4	12 1/4	Technicolor 190	13 1/4	12 1/4	13 1/4	13 1/4	+ 1/2
3 1/2	2 1/4	Trans-Lux 7	3 1/2	3	3	3	—

Over-the-Counter Securities

Capital Records	Bid	Ask	
Chesapeake Industries	9 1/2	10 1/2	+ 5/8
Cinemas	2 1/2	3	— 1/4
Color Corp. of Amer.	2	2 1/2	—
Polaroid	5 1/2	6	—
U. A. Theatres	38 1/4	40 1/4	— 1 1/4
Walt Disney	11 1/2	13	+ 1/4
* Actual Volume.	8 1/4	9 1/2	— 1/8
† Ex-Dividend.			

(Quotations furnished by Dreyfus & Co.)

VistaVision News Hikes Par Shares

Faith in Economic Upturn Marks Street—Technicolor Rise of 50c

By MIKE WEAR

While representative stock averages soared to the highest point since 1930 (Dow Jones industrial averages were up 4.91 points), not many picture company shares got onto higher ground and some retreated fractionally. Selective demand and an urge to buy dividend-paying, high-priced stocks marked the five-day trading week in Wall Street. Some lay observers considered this odd since business indices continued to show a declining tendency. However, the Street itself was inclined to view the current upbeat in stocks as reflecting an expected business upturn in the next three to six months. It will be recalled that the general market, via prices for stocks, forecast an offish bit one last year for six to eight months before the actual biz slump arrived.

Although the demand continued for such electronics and radio shares as General Electric, Westinghouse, Radio Corp., Zenith and a long list of other stocks in this category, motion picture issues came to the fore early in the week. Paramount Pix, 20th-Fox, General Precision and Universal were in the van of this upbeat. The revived interest in 20th-Fox was touched off by reiteration of reports regarding oil on the studio lot. This tilted shares Monday (1) after this story was related on the airwaves Sunday night.

Paramount Pictures forged ahead to its best price of 1953-54 before and after the unveiling of its VistaVision in Hollywood March 2. Full import of what this inexpensive innovation will mean for Par product, and to all exhibitors continued to be realized with the result that bullish sentiment for Paramount shares continued right up to the close.

Declaration of an extra 10c along with the usual 25c quarterly by 20th-Fox on Monday (8) apparently had already been discounted because the stock closed off fractionally. However, the shares continued to hold near the high mark for 1953-54.

The Dow Jones ticker carried a bullish story on Technicolor Monday (8), in which it was pointed out how Techni stood to benefit from the Par VistaVision process since giving it color jobs for work via this method which would cover all exhibitor accounts of any company using the process. The shares rose 50c even in Monday's (8) soggy market.

Continued strength of Universal shares near the 1953-54 high apparently was a reflection of the extremely high grosses being taken in by U's "Glenn Miller Story," not only in first weeks but second and third sessions over the country. The surprisingly disappointing RKO Theatres financial statement was taken in stride by the market.

The house-committee approval of a 50% slash in admission tax for theatres seemingly had been discounted upwards by most film issues since they were quieter, and inclined to dip near the end of the week. However, numerous shares such as Loew's, American Broadcasting-Par., Columbia Pix, 20th-Fox and Stanley Warner held near the peaks for the last 14 months. Announcement of the proposed preferred issue of Allied Artists had little or no effect since it held above \$4, a point near which it has been hovering for some time.

20th's 10c Divvy

Continued from page 4

a directors' committee comprising L. Sherman Adams, B. Earl Fickett, Robert Lehman and Robert L. Clarkson. Reduction in the amount of common outstanding will reflect in the per share earnings.

Execs at 20th this week pointed out, with some pride, that not only was the company in an unusually strong cash position, but the extra divvy took on added significance in the light of the fact that, only a year ago, the management was under stockholder fire. Advent of 'Scope has considerably changed that picture.

'Guys and Dolls'

Continued from page 4

"scope" format, preferring to wait on this plus casting until the scenario is finished.

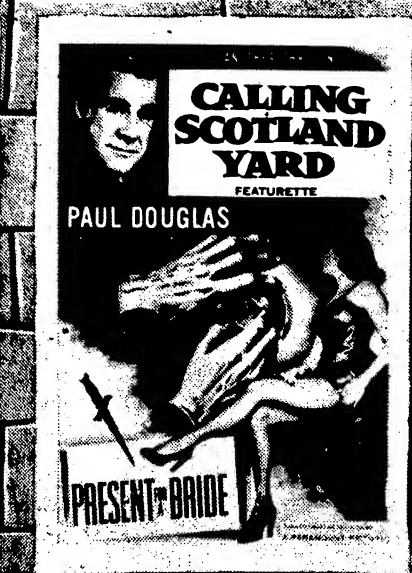
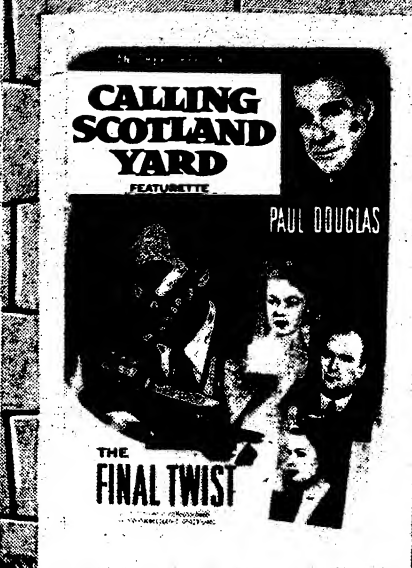
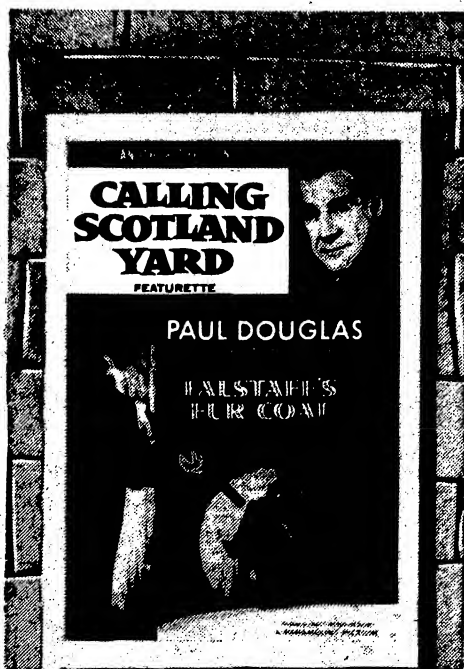
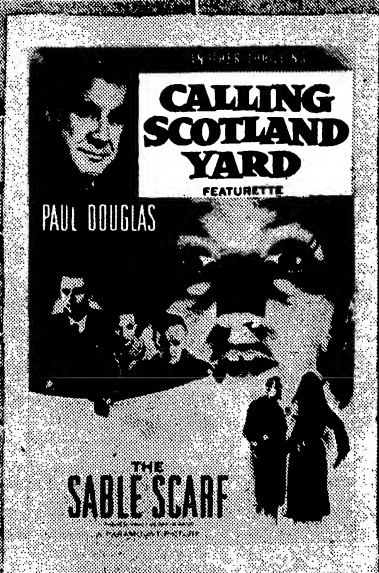
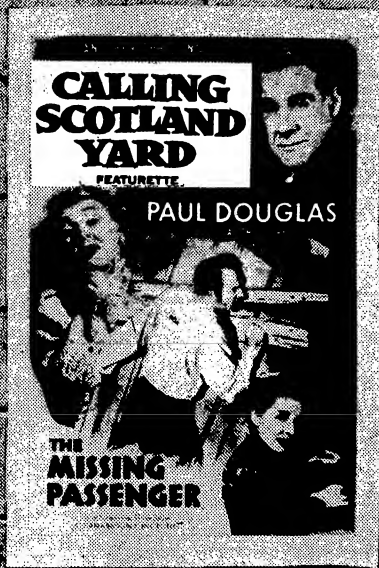
James Mulvey, president of the Goldwyn company; Mrs. Francis Goldwyn and Samuel Jr. (who's now in tv production) trekked to Buffalo two weeks ago to see tests of the Todd-AO process but nothing final was decided.

Success of the legit in N.Y., on the road and in London influenced Goldwyn's agreement to the stiff terms.

Paramount's
Policy,
"Plenty of Product
for ALL Theatres,"
Now Introduces
Another
Important
Innovation:

**3-REEL
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SCOTLAND
YARD"
STARRING
PAUL DOUGLAS**

For years exhibitors have asked for 3-reel featurettes. Paramount now makes them a boxoffice reality with star-and-story power to sell them. They're ready to book now, with trailers and accessories... a quality suspense series, perfect as second features or as important added attractions on single bills!



Arbitration, Without Allied, Faces Uncertain Usefulness to Industry

Anticipating a turnaround from Allied States Assn. on Eric Johnston's invitation for renewal of arbitration talks, the Motion Picture Assn. of America, distributors, and four other exhibitor organizations are prepared to convene without Allied representation. A date for the palaver will be set as soon as Allied's anticipated mix is official. The MPAA, apparently hoping against hope, is giving Allied a reasonable time to draft the wording of its reply.

The exhib organizations which have indicated their willingness to attend new arbitration meetings are: Theatre Owners of America, Metropolitan Motion Picture Theatres Assn., Independent Theatre Owners Assn., and Southern California Theatre Owners Assn.

How well an arbitration system without Allied will work is still a problem confronting the industry. William F. Rodgers, former Metro sales topper and chairman of the first arbitration conference, is of the opinion that an arbitration system to be successful in the long run must have Allied.

Allied rebels against arbitration exempting film rentals.

WB STUDIO COLLARS ASK STATE BREAK DEADLOCK

Hollywood, March 9. Gov. Goodwin Knight has been asked to appoint a committee to break a deadlock between the Studio Office Employees Guild and Warners over the workers' demand for a 5% hike. Guild took action under the California Labor Code Section 65, which provides that at the request of either party in a labor dispute the State Department of Industrial Relations may investigate and mediate.

Studio has offered a 5% raise for all office employees up to five years but only 3.4% for those with the company longer than that period. Approximately 87% of the employees have been on the lot more than five years.

Ezell

Goldstein, a representative of the manufacturing company, Bishop-Green, it was reported, would immediately launch production of 3,000 speakers.

Ezell said he would install the units in five of his ozoners at once and eventually in his entire chain of 22 ozoners. The first unit will be installed in one of Ezell's Texas ozoners by March 15, meaning it will probably be the second auto theatre to play a CinemaScope feature, but the first to play it with the new tri-speaker unit. The first C'Scope film to play a drive-in was Warner Bros. "The Command," which had a first-run engagement last month at the Valley Drive-In near Pomona, Calif. That run used a mixer to send the stereo sound as though on a single track.

The Ezell speaker can be attached to the dash board where the car radio usually is or to the center post of the windshield. It has a one-volume control knob. Ezell described the stereophonic sound illusion as better than that obtained in a conventional theatre.

Skouras, who has been under attack for not giving 20th C'Scopes to drive-ins sans stereo sound, hailed the new unit as "a miracle sound device which would revolutionize the drive-in business." Ezell said a demonstration of the new speakers in a drive-in theatre would take place as near as March 15 as possible, or as soon as one of his ozoners is fully equipped.

Padraic Colum's Scenario

Padraic Colum, the poet, has completed the picture story and lyrics for Michael Meyerberg's special full-length puppet version of "Hansel and Gretel."

Picture, to be made in Technicolor, will feature the unique figures, called Kinemins, which Meyerberg has been developing for many years. It is being filmed at Meyerberg's studio in New York.

Gable Farewells Metro

Hollywood, March 9. Clark Gable made his break with Metro official by notifying the company that he was exercising his right to terminate his long-term contract.

"I am discontinuing my long-term association with Loew's, Inc.," he said, "after being with the company for more than 20 years in order to avail myself of the opportunity of entering the freelance field. I express my great appreciation of the many friends and associates at Loew's, Inc., whose help I have had and with whom I have had the pleasure of working."

Albert Lewin

Continued from page 3

ity would be the production of more grownup and yet commercially successful films. "Even before tv came onto the scene we knew that the intelligence level of our audience had gone up. We knew it, but we did too little about it, and as a consequence our business suffered," he observed.

"Then came television, and the younger people were drawn away from the theatres, leaving the older, more adult crowd to go to the theatres. The proof is in the pudding—it's the neighborhoods that suffered primarily, not the downtown houses. When the youngsters stopped going, they also stopped dragging the older people to the films."

Select the Audience!

Lewin believes that the natural result of this will be increasing differentiation of picture by subject. "The exploiters will have to determine what sort of film they have on their hands and then go out and find an audience for it. In a way this is already beginning to happen. Pictures are beginning to keep pace with their public."

He commented that the indies had always had the advantage budget-wise and that the creative talent now available to them had greater potential value. "They've no longer got the security of long-term contracts. Now they have to gamble along with the producer. It's all for the best," he said.

"Saadia," which was lensed in its entirety in French Morocco, is described by Lewin as "an offbeat theme." It opens March 18 at the Normandie Theatre, N. Y. Occasion will be a benefit preem for the French hospital. Lewin maintains this is the first time that an entire feature was shot in Technicolor and sound-recorded on location. "It was tough," he observes in retrospect.

Soaked Up Atmosphere

Prior to writing the "Saadia" script, he toured French Morocco, soaking up atmosphere and picking locations. When he returned to do the shooting, he found that the French airforce had established a pilots' training field near Marrakech. The buzz of plane motors kept spoiling his shots.

Finally, he solicited the cooperation of the French authorities. A special line was installed and each time there was a "take," Lewin's soundman would contact the airport tower. The operator there would notify all planes in the air to scram out of the area.

Lewin, who has coproduced such pix as "The Moon and Sixpence," "The Picture of Dorian Gray," and "Pandora and the Flying Dutchman," said he was all in favor of the Breen office, which he considers a help rather than a hindrance. Although he's gone abroad frequently for his pix, he sees certain advantages in staying home "unless there is artistic value in shooting abroad." Creative technicians in foreign countries are excellent, he observed, but "the efficiency people, like unit managers and the like, are amateurs compared with Hollywood personnel."

His next film, "The Naked King," will be in color and probably will be lensed in Paris. Lewin said he wasn't sure whether it'd be in CinemaScope. "Considering the intimate story that it is, I am not at all certain that CinemaScope would be worth the added cost," he declared.

'LILI,' A 2-D DOLL, KEEPS ROLLING EYES

In the midst of Hollywood's technical revolution, Metro's Technicolor 2-D musical, "Lili," continues to rate as one of the film industry's surprises of the year. When first released a year ago, the Leslie, Carol-Mel Ferrer starrer wasn't regarded of sufficient stature to warrant bookings in the big-key situations and was geared for showings in art houses.

In New York, the picture was placed in the 600-seat Trans-Lux 52nd St. Theatre, where yesterday (Tues.) it celebrated its first anni of a continuous run. During the 52-week stanza, it chalked up a gross of close to \$425,000 and was seen by some 400,000. The Trans-Lux management expects the pic to run for another six months.

In its Gotham run it opened big, playing to capacity business of \$16,000 to \$17,000 in the opening weeks. It then tapered off to \$7,000 to \$8,000 weekly, figures that have held up to the 52d week. It scored \$8,700 in its 50th week and \$7,200 at the year-end mark. Record daily mark has been \$3,500, with the Saturday night take averaging \$2,200 all during the run. There was a half-hour wait for seats last Saturday (6) night.

Hinterland engagements have also been successful, with 17 other long bookings, running from four to 28 weeks. Overall take for the picture so far has been \$1,084,000. About 1,000,000 people throughout the country have seen the picture.

"Lili's" first anni at the Trans-Lux house was appropriately marked last night. Usual preem notables were on hand to witness the cutting of a birthday cake by Miss Carol. Receipts for the performance, as were the opening night's a year ago, were donated to the North Shore Hospital on Long Island.

Key Sites' Loyalty To C'Scope Seen Crimping 2-D Pix

Key situations' switch to CinemaScope is beginning to worry competitors of 20th-Fox who continue to push 2-D product. Problem is that it's harder to get CinemaScope firstruns to change policy and break in with standard films.

Latest official count from 20th puts the number of equipped houses at 1759 in the U.S. and Canada as of Feb. 15. In most cases they've been experiencing much longer runs with the CinemaScope pix available to them so far and this, too, has created a shift in the exhibition pattern.

According to 20th, once a house institutes a CinemaScope policy, it tries to stick to it whatever product and prints are available. Part of the reason, too, is the fact that many theatres raised their prices for CinemaScope and now want to keep them there without fluctuations. It's felt that a reduction in admissions for a 2-D, followed by a subsequent hiking of the price back to the CinemaScope level, would create audience resentment.

Observers feel that the difficulties for the standard films are just starting since many of the firstruns, even when equipped for CinemaScope, haven't been able to get films due to the unavailability of prints and the still prevailing scarcity of CinemaScope product. However, 20th maintains that CinemaScope equipment orders are rolling in at the rate of 100 a week, and the print bottleneck is being gradually broken.

Breakdown of the 1759 theatres equipped for CinemaScope shows the N.Y. branch territory in the lead with 165 situations. It's followed by Philadelphia (100), Chicago (87), Boston (84), Los Angeles (80), Cleveland (76) and Pittsburgh (75). In Canada, the Toronto area shows the highest number of installations with 20 houses equipped.

Underscoring the b.o. pull of CinemaScope, 20th sales execs report that, during the first seven weeks of '54, 37 equipped theatres in Canada garnered 37% of the country's total revenue for 20th. Canada has a total of 1,262 "possibilities," i.e. theatres where any one film can play.

Sight & Sound

Continued from page 5

lenses that has been demonstrated by Robert Gottschalk and which, he said, was very similar to the Tushinsky prism. In a comparative test of "Ivanhoe" with the Gottschalk and a regular CinemaScope projection lens, Reade found the image from the Gottschalk lens "with a brighter whiter light and with a better depth of focus." When these lenses are ready, they'll cost about \$1,100 a pair.

In Printing Process

In all these lenses, the ratio is worked out in the printing process. The variable projection lens is merely set to correspond to the ratio of the print fed to it. According to Reade's report, pix printed with the Tushinsky process will come, in three standard ratios—regular, 1.75 to 1 and 2 to 1, with the accent on the latter. However, there is no reason why the Tushinsky lens couldn't step up the ratio to as high as 3 to 1, Reade said.

Question arises how 20th fits into the Tushinsky picture. Basically, the Tushinsky prism arrangement, which slips over the regular lens, is compatible with CinemaScope, i.e. it can be set to provide a 2.55 to 1 image from a corresponding CinemaScope print.

Since it's at present opposed to any changes, 20th will not permit its CinemaScopes to be "stepped down" via the Tushinsky print system. Nor has it been decided whether 20th will permit exhibs to show its 'Scope releases via a Tushinsky lens. Comment at 20th is that, while no definitive policy has been established, it still stands on its basic policy which implies an insistence on "superior" presentation of its films. Simultaneously, 20th execs say their understanding is that the Tushinsky lens is still in an "inferior" stage.

As far as the 20th contract for 'Scope pix is concerned, it states specifically that its films must be shown in conjunction with a CinemaScope anamorphic lens.

Further factor is sound. While those houses that are equipped for CinemaScope now certainly will have little trouble putting in the added gadgets such as a variable anamorphic lens, those situations that haven't as yet thrown in their lot with CinemaScope will be less flexible.

Choice?

They will have the wide screen, the lens and the reproduction unit for "dimensional" sound, which is reproduced from a cued, optical track. However, although they will have a lens capable of giving them the CinemaScope ratio, they will lack the four-track magnetic sound reproduction equipment. Nor will they need it since companies like RKO and Paramount won't even give them a choice of prints with directional sound. WB may and may not have both dimensional and stereophonic sound. Loew's and 20th for the moment are insisting on directional sound with all their 'Scope pix.

There are persistent reports that it won't be too long before 20th itself will come out with a variable version of its anamorphic lens, but there is no confirmation of this at 20th which is stuck with quite a supply of both camera and projection CinemaScope lenses. Metro at the Coast is said to be knee-deep in optical gadgetry but isn't ready to announce the results.

Leonard Bernstein Scores

First Film, 'Waterfront'

Leonard Bernstein will compose and conduct the music for "Waterfront," Sam Spiegel indie entry which has finished shooting in N.Y. with Marlon Brando in the lead.

This will be the first job in the picture business for the composer-conductor-pianist. His compositions have ranged from jazz to ballet and opera.

Location Scouts En Route

Location survey unit for Alfred Hitchcock's "Catch a Thief," which Paramount will distribute, arrived in N. Y. from the Coast yesterday (Tues.) en route to Paris and Nice.

Group, including unit business manager Doc Erickson, first assistant director Herbert Coleman, cameraman Robert Burke and art director Mac Johnson, wings to Europe today and will return March 22.

ALLIED'S WORD IS 'HUMBUG'

Minneapolis, Marh 9.

Current North Central Allied bulletin calls C'Scope "a humbug" and again advises the territory's small town exhibitors to "keep away" from it, "at least until after the NCA convention in May when the pros and cons will be fully explored."

Bulletin argues that C'Scope "does not enhance a picture's entertainment value to any marked degree" and "its specified screen has no advantage over the ordinary wide screen of the same or lesser dimensions."

NCA contends that the novelty of the new projection largely accounts for the increased grosses that C'Scope pictures have been pulling and that when this novelty wears off it'll be the film's themselves that will have to carry the load again. Such outstanding pictures as "The Robe" and "How to Succeed in Business Without Really Trying" would have grossed nearly as much sans C'Scope, claims NCA, which calls attention to the alleged comparative boxoffice flops of "The Command" and "King of the Khyber Rifles" "in most situations."

Sheraton Hotels

Continued from page 7

of conferences, sales meetings, demonstrations and conventions.

DuMont's part in the operation will consist of origination of the program from two of its studios—WABD, New York and WTTG, Washington—plus distribution over its network lines to the six cities. Facilities to be demonstrated include "talk back" circuits which will enable individuals at each of the hotels to speak to and receive replies from persons appearing before the tv cameras in New York. Two-way conversations will be available to all groups watching the program.

Sheraton show will be on a Grand Hotel theme, with George Jessel as emcee. Part of the "sell" will be centered on Sheraton's new \$3,000,000 bond issue. It is hoped that this method of explaining the debenture plan will appeal to Wall St. as a means of reaching security dealers simultaneously throughout the country.

Sheraton takes an obvious dig at theatre tv. In previous closed-circuit meetings, it notes, "audiences have had to gather in the cold environs of large movie theatres, and after their meetings, transport themselves back to a hotel where cocktails, luncheons, or dinners are generally held."

Hotel company estimates that the average cost per city using hotel closed-circuit television is \$1,200. An average audience of 500 persons per city, it's figured, would cost about \$2.40 per person.

RKO to Trial

Continued from page 4

was conceded that "French Line" could lose \$500,000 due to censorship. "Sinbad" cost \$1,125,000, should have been produced for \$700,000 or \$800,000, or not at all."

No answer was obtained as to whether Hughes had visited RKO studios in five years. Other questions: Had Hughes hired stars at inflated salaries and not put them to work? Had he dominated the board?

Halperin asked questions, his associate, Bernard Buchwald, read answers from witness stand. When Halperin put heat into questions, Chancellor Seitz commented, "You're reliving your examination, perhaps. Maybe RKO could use you and some of that enthusiasm in their pix." Chancellor reluctantly agreed to let Halperin read selections after latter said he would read no more than 150 pages, finishing up Tuesday noon. At close of day judge said, "It's the waste of time I thought it would be." McDonald of RKO objected to reading time after time, refused to allow typographical errors to be changed.

There are 14 lawyers on case, five for each of main parties, two each for intervening litigants, Milton Friedman, Sidney Schwartz,

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EXACTLY AS IT
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PRODUCED BY ALBERT KUSMITH
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MUSIC AND LYRICS
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A HOWLING
SUCCESS
IN NEW YORK
(VICTORIA)
4th SMASH WEEK!
NOW
WATCH THEM
WHOOOP IT UP
IN DETROIT
(MICHIGAN)
CINCINNATI
(KEITH'S)
SAN FRANCISCO
(UNITED ARTISTS)
SALT LAKE
(UTAH)
CHARLOTTE, N. C.
(CENTER)

QUALITY PICTURES
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IN QUANTITY

"Audience laughed its collective head off!"—HOLLYWOOD REPORTER "There's every indication of money in this one, and plenty of it!"—FILM DAILY "Happy outlook! Word-of-mouth ought to be helpful and final tally very pleasant!"—VARIETY

35th ANNIVERSARY
UA
1919-1954

Publisher Angle on Film Biz Beefs

Inclined to Blame Promotion People for Sluffing Work, Then Blaming Dailies

Newspaper reaction to the series of public relations ads in Editor & Publisher sponsored by the Council of Motion Picture Organization is that the nation's newspapers are not "the big bad wolves they're supposed to be" and there is no campaign to belittle or harm the film industry. Opinion expressed by a representative of a publisher's association who preferred to remain anonymous, in essence, that "film promotion people are not doing the job they should do."

First consideration of all editors, he pointed out, was the news worthiness of each item. "Editors," he said, "have sensed that people are getting tired of the kind of puffery studios are putting out." When the industry has a story to tell, the nation's press give it a good play. He cited the coverage obtained for the industry's new technical devices and called attention to many stories involving 3-D, CinemaScope and Cinemascope. "Topnotch pictures always get good publicity," he added, and as an example, he cited the many editorial comments on some recent Hollywood offerings.

Answering the argument that television coverage is, in many instances, overshadowing film news, he said: "TV at the moment is attracting more reader interest. It's a completely new medium that is still in the development stage." Re the preponderance of food news over film news, he noted that there are some qualifying reasons. "Food is a matter of importance to everybody every day. People eat every day. Their movie-going is confined to once or twice a week."

In general, he noted, newspapers have printed more favorable news about the industry than unfavorable. This is confirmed in a survey made by COMPO several years ago. Study, made at the height of the Congressional hearings involving alleged Communist activity in Hollywood, showed even at that time that the favorable overshadowed the unfavorable.

PAR HITS 32 KEYS WITH 3-PIX PACKAGE

Paramount has set plans to rent one theatre in each of the 32 exchange cities for one day in the period from March 29 to April 2 for the purpose of inviting all exhibitors in every area to see screenings of three new Par pix. Also to be shown is an introductory trailer which has Don Hartman, exec producer, and A. W. Schwalberg, head of distribution, discussing production and releasing plans.

Par is labeling the stunt "The Paramount Pictures Pageant." Local division and branch managers will be hosts at the all-day screenings.

Three pix to be shown are "Elephant Walk," "About Mrs. Leslie" and "Knock on Wood."

'Robe' Falters at Globe; Rush in 'Go, Man, Go'

Inability of "The Robe," 20th-Fox's first CinemaScope entry, to hold up after being brought back to Broadway so soon after its Main Stem and subsequent run engagements forced the Globe Theatre to rush in United Artists' "Go, Man, Go."

Picture, which opened yesterday (Tues.), was originally slated for the Rialto and was to mark a change in the house's policy. With the Brandis, who operate the Globe, also taking over supervision of the Rialto, latter house was set to drop its sexual-porn policy to become an outlet for exploitation-type modest-budgeters. However, disappointing returns on "The Robe" (about \$10,000 for 10 days)—as well as low ho'dover on Rialto's current tenant, "Striporama," delayed the conversion of the house.

In addition, UA and producers of "Go, Man, Go," film biog of the Harlem Globetrotters founder Abe Saperstein, wanted the film opening to coincide with the National Invitation Basketball Tournament at Madison Square Garden.

'FORCING' SINGLE FEATURES

Rockne Case Delayed For 20th and Metro Attorneys

Chicago, March 9. Action on Rockne Theatre case, wherein the doubling of CinemaScope pix with other attractions is on the scales, has been delayed by Judge Sam Perry in Chicago Federal District Court for the filing of briefs by defendant film distributors. These are Metro and 20th-Fox, both charged with forcing single feature status on all their CinemaScope issue and thereby crimping the competition style of indie theatres against the large chains.

Attorney Sam Block, repping the film companies, has been given 20 days to file a brief answering the complaint and Richard Orlikoff, Rockne Theatre counsel, has 20 days to respond. After that, Block gets 10 days to reply again.

Request for a preliminary injunction against the distibs was not granted by the court.

ARITHMETIC OF STORY VALUE IN C'SCOPE

Documentation of the fact that CinemaScope pictures now draw for the story value and not completely for the technique is provided in an analysis of comparative gross figures. For example, "Kyber Rifles," 20th-Fox's C'Scoper, grossed \$680,243 in 263 engagements as compared to \$1,042,258 for "How to Marry a Millionaire," the company's second entry. In another comparison, covering 39 engagements, "Rifles" grossed \$593,919 to "Hell and High Water's" \$556,944. Both of these pictures are regarded as in the same category.

Twentieth executives readily admit that the calibre of the picture will determine the b.o. draw, but emphasize that the lesser pictures are bringing in more in C'Scope than they would have were they made in the conventional manner. The company frankly expects dips in the grosses for such pictures as "Rifles" and "Hell," but just as surely anticipates sharp rises for such upcoming films as "Prince Valiant" and "The Egyptian."

Another comparison made by the company contrasts "Rifles" to "Snows of Kilimanjaro," one of 20th's big 2-D films released shortly before 20th shifted to C'Scope. The comparison shows that "Kilimanjaro" grossed \$412,734 in a 10-week run at the Rivoli, N. Y., while "Rifles" brought in \$247,442 for a similar period at the same house.

Three C'Scopers, all of which played the Roxy, N. Y., showed these results for the first 11 days: "12-Mile Reef," \$163,911; "Hell and High Water," \$92,343; "New Faces," \$113,120.

For 150 comparison engagements of "Reef" and "How to Marry a Millionaire," the former grossed \$2,734,303 to the latter's \$3,748,895. At the same, "Millionaire" in 536 engagements drew \$7,520,517 as compared to \$5,114,878 for the non-C'Scoper, "Gentlemen Prefer Blondes."

RKO Theatres

Continued from page 4

showed an increase in 1953, due in part to advanced admission prices for certain pix. Admissions dropped 1%, as against the 8% decline in 1952.

Total income for the year climbed to \$34,075,569, up from \$31,521,002 in 1952. Expenses also went up, amounting to \$30,185,381, compared with \$27,685,339 in the previous year. The boost in expenses was due largely to higher rentals being paid the distributors, according to the List-Schwartz statement.

Largest C'Scope Screen But With Stage Show

Chicago, March 9.

Balaban & Katz is installing the Loop's widest CinemaScope screen in the Chicago Theatre for the April 16 opening of "Lucky Me." Measuring 58 feet across, the Chicago's screen outstrips next largest at a first-run theatre here by two feet.

Screen will be flown to permit continuance of vaude accompaniment, as Frankie Laine is slated to headline alongside "Lucky Me." Some months previous, B&K v.p. Dave Wallerstein suggested that stageshows might be dropped upon CinemaScope installation if the variety attractions no longer

French 'Parsifal' Handled In U. S. By New Arias

Arias Quality Pictures, newly-formed distribution outfit, has packed to release "Parsifal," French import, in the U. S. Film, which has English titles, was produced and directed by Daniel Mangran.

Leo Abrams, who is partnered with Henry R. Arias and Myer P. Beck in the company, disclosed this week that a network of states rights operators will be set up around the country for handling "Parsifal" and future product. He added the outfit intends to handle only "specialized" releases, that is, concentrating on a limited number of pix each year which would warrant full sales treatment.

Henry Arias intends a swing around European capitals shortly to contact foreign producers concerning releasing setups.

King Bros.

Continued from page 7

around Los Angeles late next month. Interiors will be done at the Goldwyn studios.

Following "Syndicate" some 45 days later on the Kings' slate will be "Indian Fighter." This is to be leased on the Coast in Technicolor and SuperScope. "Hannibal," the brothers' third 1954 venture, would start in Italy in December. It likewise is to be filmed in Technicolor and SuperScope in association with a King Bros. Italian subsidiary.

Balance of the Kings' program includes "The Boy and the Bull" (Technicolor - SuperScope), "Two-Headed Spy" (to be made in London), "The African" (to be leased near Nairobi in Technicolor-SuperScope), and "The Big Blonde." Latter is based on a Dorothy Parker story and is to be distributed through RKO. Release deals on "Bull," "Spy" and "African" as yet have not been set.

Screenplays on all seven pictures, Herman King revealed, have been completed although casting and directors are still to be arranged. Financing of the Kings' program will be handled privately by the brothers. "Hannibal," biopic on the Carthaginian general, is expected to use up a good slice of the brothers' frozen lire. Script calls for use of some 400 elephants as part of the B.C. pomp and pageantry.

Meantime, the Kings are launching their recently completed "Carnival Story" through RKO during Easter week if booking negotiations can be consummated. Made in Germany with Anne Baxter and Steve Cochran in top roles, it may be marketed via saturation premieres in five big keys. Sales plans for the film were discussed by Herman and Frank King with RKO home-office distribution execs prior to their return to the Coast Monday (8).

German Market Big

"Carnival Story," Herman King emphasized, was done in German as well as English in order to take advantage of the "lucrative" German language market. Size of this sales field, he said, is pointed up by the 30,000,000 mark gross of one German distributor (whom he didn't identify) last year compared with Metro's 14,000,000 mark gross in the same territory and time period.

Directed by Kurt Neumann, "Carnival" was shot late last summer in Agafacolor in and around Munich. Prints will be by Technicolor. Lending was in a widescreen "King"-sized process. Cooperation of German authorities was praised by Herman King who wryly recalled that it rained 32 out of 38 days on location. Yarn, incidentally, spins a romance amid a carnival background.

Arg. Pix Fete

Continued from page 2

the American unions and hampers opposition to technical evolution.

Johnston repeatedly made clear that the American film industry firmly believes in competition, which builds better product for more people. America welcomes better films from all countries because that will make Hollywood make better pictures, while films being produced in all countries in the world improve as competition spreads.

While he was not trying to be critical of restrictions in any country, he added, some people believe that by restricting imports they help their own industry. Thus, he said, is not a long-sighted view.

"The American industry believes in competition," said Johnston. Opposition was expressed to creation of "czars" who could tell the people of the world what they should see. The U. S. has never advocated restrictions on entries of foreign films to the U. S. On the contrary, they are welcomed and the industry has even spent its own money to advertise them.

Johnston described the motion picture medium as "the only one that can leap language barriers, and therefore is an instrument towards building international understanding and knowledge, and one method of obtaining peace."

While abjuring any form of censorship, Johnston stated he did try to bring influence to bear to prevent films being sent to countries where they might cause offense. Nevertheless, no censorship was implied in this, Johnston upholding the contention that the film medium should have the same degree of freedom as the press.

Johnston, underlining the cordial nature of the welcome extended to him since his arrival by both the Argentine government and motion picture industry, hoped for more international festivals in which, he said, the American industry would be glad to participate, as this is a form of competition which the Hollywood industry welcomes.

Hughes Blueprint

Continued from page 3

scoring minimum represents a considerable up for union music in that Bogueus's last indie feature carried a scoring charge of only \$3,500.

Indicative of the trend at RKO under Hughes is fact that Irwin Allen and Sam Wiesenthal, both of whom recently exited RKO productions jobs, are keeping offices on the lot and have plans for indie production, although financing is apparently not yet set.

Part of the foregoing has the "lit" of stockholder approval next week of Hughes' offer to buy in the shares at \$6. Sundry legalities oppose the offer as too little (see separate stories) and there also remain various "mismanagement" actions to be cleared from court calendars.

'Oklahoma'

Continued from page 3

distribution rights to "Oklahoma." Mike Todd, Richard Rodgers and Oscar Hammerstein II, the latter two being in control of the film and Magna stockholders as well, nixed the tieup with the film company, however.

Details of the new deal were fully worked out over the past week. It's believed that the \$2,000,000 fund from Schenck and Skouras is in the form of a straight loan, rather than further stock investment on the part of the two execs. In a previously proposed financial plot, a bank loan in that same amount was mapped. Could be now that the coin still will be "bank money" but with Schenck and Skouras as the borrowers, rather than Magna.

Identity of the private investors, or at least those rounded up so far, is still shrouded. Floyd Odium, head of the Atlas Corp. investment operation, has shown interest in Magna but appears now out of the picture.

In any event, with Magna's till now bolstered it now looks certain that "Oklahoma" will be fully underway, production-wise, within the next couple of months.

Russ Woo Arg. Fete Goodwill

Buenos Aires, March 9.

There has been some nervous twitching of eyebrows here over the size of the 11-man delegation which Soviet Russia has sent to the Mar del Plata Film Festival. Claims made by it for the Soviet film industry have provoked hilarity. Travelling on the same plane as a satellite Czechoslovak delegation and a Spanish delegation, the Russians managed to be first of all visitors to alight at Ezeiza airport last Sunday, and the first for questioning (and plenty kidding) at an Alvear Palace headquarters press confab for all three delegations afterwards.

The Spaniards, naturally, kept well away from contamination with the Russian groups. At the airport, it was noticeable that no Argentine reception committee personalities cared to be photographed in the Soviet company although there were many embraces for the Spaniards. The Soviet Embassy here made overtures to the top concert managements, through advertising agency third parties, inviting bids to book part of their delegation at long-hair concerts. The concert managers regrettably declined.

The Soviet delegation is headed by Piotr N. Zimin, representing his country's Cultural Ministry, with actresses Alla Larionova and Natalia Medvedeva, actors Serge Stoliarov and Serge Bondarchuk, script-writer Tatiana Konstantinovna Paramonova, (director Alexey Pushkov took ill in Prague and was left behind), technician Alexander Vidsimirovich Shelenkov and violinist David Oistrakh, pianist Tatiana Nikolaeva and conductor Vladimir Yampolski. So large a delegation is felt to presage a serious onslaught on the Argentine film market for Soviet pictures.

Contrast Of Russkies, Spaniards

The press confab offered an amusing contrast between the solemn bombast of the Russkies and the spirited insouciance of the Spanish visitors, with their typical Madrilenian repartee. Zimin launched the Russo fanfare with a prepared statement, which was unintelligible to anyone here. Answering a newspaperman, he asserted that Russia has had 3-D for over 10 years, and that Soviet studios annually produce over 500 pictures. As this obviously aroused extreme skepticism, he had to qualify by explaining that only 50 or 60 were feature films, the balance being documentaries.

There was visible hesitancy by the Soviet actors when questioned on their earnings. Staliarov said as an "artist of the State" he earned 5,000 roubles monthly.

Soviet Russia has three entries in the festival: "Admiral Ushkov," "Lights on the River" and "Sadko," apart from several documentaries. Neither the physical appearance of the Russian group nor the garb worn caused a very favorable impression here in clothes-conscious Argentina.

Spanish actresses Aurora Bautista and her almost more youthful colleague Marisa de Leza made a terrific impression in contrast to the Russians. They were able to quip gag for gag with the Spanish-speaking Argentines. Fernando Fernan Gomez crowned the success of the Spanish delegation by admitting to having been born in Buenos Aires.

Sheree North

Continued from page 1

movie" outfit now jammed with the U. S. Post Office. Latter ruled the film "clearly lustfully stimulating, sexually provocative, obscene, lewd and lascivious." Outfit, Movie Club, has secured a temporary restraining order against the P. O. on grounds its stamping of shipments as "unlawful" and refusal to remit C.O.D.'s amounted to "punishment without trial." Apparently the nude narrow-gauge stock was netting something like \$5,000 to the promoters of Miss North's and other gals' charms.

Miss North, decked out in a bikini-styled suit, does a dance in the film which she claims is the same terv bit done by her on Bing Crosby's tv show about two months ago. Terper's performance runs about four minutes.

IN OVER 200 NEW ENGLAND SITUATIONS WALT DISNEY'S 'PINOCCHIO' BEATS THE RECORD SET BY THE FORMER CHAMPION WALT DISNEY'S 'SNOW WHITE'!

Here are just a few of the sensational grosses...

MEMORIAL, Boston, Mass.	\$30,705.
KEITH, Lowell, Mass.	\$7,106.
ALBEE, Providence, R. I.	\$17,193.
OPERA HOUSE, Bellows Falls, Vt.	\$762.
CENTER, Fall River, Mass.	\$5,231.
EMPIRE, New Bedford, Mass.. . . .	\$7,596.
STRAND, South Bridge, Mass.	\$1,421.
OLD COLONY, Plymouth, Mass.	\$1,343.
PARAMOUNT, Brattleboro, Vt.	\$1,045.
PARAMOUNT, Newport, R. I.	\$3,123.
MAGNET, Claremont, N. H.	\$1,078.



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RESERVE YOUR BEST PLAYING TIME FOR Pinocchio NOW!

Picture Grosses

SEATTLE

(Continued from page 9)

—“Easy To Love” (M-G). Nice \$7,500. Last week, “Jubilee Trail” (RKO), \$5,800.
—Musie Hall (Hamrick) (850; \$1.25-1.50)—“Living Desert” (Disney) (2d wk). Great \$7,000 after \$8,300 last week.
—Musie Hall (Hamrick) (2,300; 80-1.25)—“Long, Long Trailer” (M-G) (2d wk). Big \$8,000. Last week, \$13,000.
—Orpheum (Hamrick) (2,700; 65-90)—“Walking Baby Home” (U) and “Black Glove” (Lip) (2d wk). Good \$5,000 in 6 days. Last week, \$7,800.
—Paramount (Evergreen) (3,039; 65-90)—“Three Young Texans” (20th) and “Highway Dragnet” (AA). Drab \$6,500. Last week, “Bigamist” (FR) and “White Fire” (Lip), \$5,200.

Torch Torrid \$17,000, Mont'l; 'Knights' 20G

Montreal, March 9.

“Torch Song” looks fine at Capitol to pace new deluxers this week. “Give Girl a Break” is rated great at Loew's. “Knights of Round Table” looms solid in third Palace session.

Estimates for This Week

Palace (C. T.) 2,625; 75-1.25—“Knights Round Table” (M-G) (3d wk). Solid \$20,000 following \$29,000 last week.
Capitol (C. T.) (2,412; 50-80)—“Torch Song” (M-G). Fine \$17,000. Last week, “So Big” (WB), same.
Princess (C. T.) (2,131; 50-80)—“Alaska Seas” (Par). Fair \$9,000. Last week, “Jivaro” (Par), \$11,000.
Loew's (C. T.) (2,855; 50-85)—“Give Girl Break” (M-G). Great \$21,000. Last week, “Here Come Girls” (Par) (2d wk), \$17,000.
Imperial (C. T.) (1,830; 34-60)—“Great Diamond Robbery” (M-G) and “Topeka” (M-G). Oke \$7,500. Last week, “Border River” (U) and “Stolen Identity” (U), \$7,000.
Orpheum (C. T.) (1,018; 50-80)—“Moulin Rouge” (UA) and “Black Fury” (UA) (2d wk). Mildish \$6,000 after \$8,000 opener.

DETROIT

(Continued from page 9)

“Drums Tahiti” (Col) (2d wk). Oke \$10,000. Last week, \$17,000.
Palm (UD) (2,961; 95-1.15)—“Phantom of Rue Morgue” (WB) (3-D) and “Nebraska” (Col) (2d wk). Nice \$11,000. Last week, \$17,000.
Madison (UD) (1,900; 95-1.25)—“Glenn Miller Story” (U) (3d wk). Great \$20,000. Last week, \$21,500.
Broadway-Capitol (UD) (3,500)—\$1.15—“Ride Clear of Diablo” (U) plus stagewhore headed by Dinah Washington. Big \$28,000. Last week, “Riot Cell Block 11” (AA) and “Paris Playboys” (AA) (2d wk), \$10,000.
United Artists (UA) (1,938; \$1.15)—“Long, Long Trailer” (M-G) (3d wk). Oke \$13,500. Last week, \$19,000.
Adams (Balaban) (1,700; 95-1.25)—“Saadia” (M-G) and “Tennessee Champ” (M-G). Slim \$7,500. Last week, “Knights Round Table” (M-G) (10th wk), \$4,300.
Musie Hall (Cinerama Productions) (1,194; \$1.40-2.80)—“Cinerama” (Indie) (51st wk). Great \$20,000. Last week, \$18,000.
Krim (Krim) (1,000; \$1.15-1.50)—“Julius Caesar” (M-G) (4th wk). Oke \$7,000. Last week, \$8,000.

ST. LOUIS

(Continued from page 8)

Break (M-G). Lusty \$16,000. Last week, “Long, Long Trailer” (M-G) and “Great Diamond Robbery” (M-G) (2d wk), \$12,000.
Missouri (F&M) (3,500; 60-75)—“Money From Home” (Par) and “Those Redheads From Seattle” (Par) (m.o.). Good \$9,000. Last week, “She Couldn't Say No” (RKO) and “Dragonfly Squadron” (AA), \$6,000.
Orpheum (Loew's) (1,500; 50-75)—“Long, Long Trailer” (M-G) and “Great Diamond Robbery” (M-G) (m.o.). Fine \$9,000. Last week, “Gun Furr” (Col) and “Mr. Walkie Talkie” (UA), \$6,500.
Pageant (St. L. Amus.) (1,000; 90)—“Forever Female” (Par). Oke \$4,000. Last week, “Conquest of Everest” (AA) (2d wk), \$3,500.
St. Louis (St. L. Amus.) (4,000; 60-75)—“Millionaire” (20th) (2d wk). Big \$17,000 after \$21,000 first session.
Shady Oak (St. L. Amus.) (800; 90)—“Forever Female” (Par). Fast \$4,500. Last week, “Little Fugitive” (Burstyn), \$3,500.

'Devil' Stout \$11,000 in Port; 'Miller' 11½G, 2d

Portland, Ore., March 9.

First-runs are being helped by strong holdovers with only two newcomers this session. “Eddie Cantor Story” is mild but “Beat The Devil” looks stout. “Glenn Miller Story” is rated giant for a second frame.

Estimates for This Week

Broadway (Parker) (1,890; 90-1.25)—“Glenn Miller Story” (U) (2d wk). Giant \$11,500. Last week, \$15,800.
Guild (Indie) (400; \$1.25-2.40)—“Julius Caesar” (M-G) (5th wk). So-so \$2,000. Last week, \$2,500.
Liberty (Hamrick) (1,875; 65-90)—“Beat Devil” (UA) and “Go Man Go” (UA). Stout \$11,000 in 8 days. Last week, “Boy From Oklahoma” (WB) and “Diamond Queen” (WB), \$8,000.
Oriental (Evergreen) (2,000; 80-1.25)—“Conquest of Everest” (UA) (2d wk). Oke \$2,500. Last week, \$3,800.
Orpheum (Evergreen) (1,600; \$1.25)—“Hell, High Water” (20th) (3d wk). Tall \$8,000. Last week, \$8,400.
Paramount (Port-Par) (3,400; 65-90)—“Eddie Cantor Story” (WB) and “Shadow Man” (Indie). Fair \$6,500. Last week, “Bigamist” (FR) and “White Fire” (Indie), \$6,000.
United Artists (Parker) (890; 65-90)—“Long, Long Trailer” (M-G) (3d wk). Fancy \$6,000. Last week, \$7,200.

SAN FRANCISCO

(Continued from page 8)

000. Last week, “Money From Home” (Par) and “Safari Drums” (Indie) (2d wk), \$9,500.
St. Francis (Par) (1,400; 65-95)—“Should Happen To You” (Col). Sock \$14,000. Last week, “Forever Female” (Par), \$10,000.
Orpheum (Cinerama Theatres, Calif.) (1,458; \$1.80-2.80)—“Cinerama” (Indie) (10th wk). Smash \$29,000. Last week, \$33,000.
United Artists (No. Coast) (1,207; 65-95)—“Beat Devil” (UA). Fine \$11,500. Last week, “Wicked Woman” (UA) and “Black Glove” (Indie), \$6,500.
Stage-door (A-R) (370; \$1.80-2.40)—“Julius Caesar” (M-G) (11th wk). Good \$7,000. Last week, \$7,500.
Clay (Rosenberg) (400; 65-85)—“Captain's Paradise” (UA). Big \$4,000. Last week, “Titled Thunderbolt” (U) (6th wk), \$4,900.
Bridge (Schwarz-Read) (\$1.12-1.20)—“Conquest of Everest” (UA). Opened yesterday (Mon.). In ahead, “Living Desert” (Disney) (7th wk-10 days). Oke \$6,400 to wind up highly successful run.
Larkin (Rosenberg) (400; 65-85)—“Moulin Rouge” (UA). Oke \$2,200. Last week, “The Village” (Indie), \$2,100.
Vogue (S. F. Theatres) (377; 85-1.15)—“Rome 11 O'Clock” (IFE) (3d wk). Nice \$3,000. Last week, \$3,100.

KANSAS CITY

(Continued from page 9)

75)—“Beat The Devil” (UA) and “Mission over Korea” (Col). Oke \$10,000. Last week, “Long, Long Trailer” (M-G) and “Conquest of Cochise” (Col) (2d wk), \$8,000.
Missouri (RKO) (2,650; 60-85)—“She Couldn't Say No” (RKO) and “Killers from Space” (RKO). Perky \$7,000. Last week, “Jesse James vs. Dalton” (Col) (3-D) and “Slaves of Babylon” (Col), \$4,000.
Paramount (Tri-States) (1,900; 65-85)—“Money from Home” (Par). Looks nifty \$12,000; holds at that figure. Last week, “The Command” (WB), first CinemaScope pic at house, \$10,000.
Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—“12 Mile Reef” (20th) (2d wk). Large \$18,000. Last week, \$26,000.
Vogue Golden (550; 75-1.15)—“Captain's Paradise” (UA) (9th wk). Oke \$1,200. Last week, \$1,400.

\$20,000 Blaze in Detroit

Detroit, March 9.

Bagley Theatre, a nabe house owned by David Korman, suffered \$20,000 damages in a fire which swept the projection booth and burned a third of its 396 seats. Fire broke out shortly after house was closed. No one was hurt.
On the night of the blaze at the Bagley, another Korman theatre, the Greenwood, was robbed of \$12. Two suspects were captured after a chase.

ECONOMIC OUTLOOK OKAY—FED. RESERVE

Minneapolis, March 9.

Current Minneapolis Federal Reserve bank holds out promise for the territory's exhibitors. It asserts that the Upper Midwest economy has stood up well under the industrial unemployment which has become evident in the Ninth federal reserve district, as well as the nation.

For the first two months of 1954 retail trade and farmers' income in this area have compared favorably with the 1953 corresponding months, according to the report.

An important consideration for Upper Midwest business activity analysis figures is that the region's economy suffered from a rather sharp drop in farm product prices in the 1952-53 fall winter months, it's pointed out.

Favorable factors in this area, according to the report, are store sales matching those of a year ago, a continued high construction volume and farm product prices holding either slightly above or slightly below year ago quotations.

Chi Bans 'Line'

(Continued from page 13)

place “Line” with “Rhapsody” on March 23.
Superior Court Judge Frank Padden today (Tues.) denied an injunction restraining the city from enforcing its second-guess ban of RKO's “The French Line.”

After viewing the film, the jurist decided there was no emergency, damages aren't irreparable and RKO “has adequate recourse in law.”

Indications are Howard Hughes take the whole “Line” matter to U.S. Supreme Court presaging another high court examination of censorship generally.

RKO argued city mix of “Line” has no support in law. Studio argued unconstitutionality of police chief's blue-penciling and called Chicago censorial regulations vague and offering insufficient standards for administration. RKO claims injury and damages for “cheapening” its product by unconstitutional restraint. Woods is involved for refusing to show pic per contract.

Arguing customer is always right, attorney Edward Blackman sought to justify Woods' stand by revealing patrons had been sending letters and making phone calls begging house not to show “Line.” On other hand, Woods' general manager Ralph Smith said he doubted callers had ever seen film which he considers deluxe musical conforming with propriety standards. Commissioner O'Connor told court pic is “obscene and immoral.” Sam Gorelick RKO branch manager called it a “delightful musical” and estimated RKO's share in film rental from show at Woods would have been up to \$600,000.

Frank Upton Upped

Detroit, March 9.

Frank Upton, manager at Music Hall where “This Is Cinerama” is in its 51st week, has been appointed division manager for Stanley-Warner Cinerama Corp. by Lester B. Isaacs.

Upton will maintain his headquarters here and will direct activities of the Palace Theatre, Chicago, as well as the Music Hall, along with other theatres which will be opened shortly in this division.

CLEVELAND

(Continued from page 8)

Last week, “Phantom of Rue Morgue” (WB), \$15,000.
Hanna (Hanna Co.) (1,500; 75-90)—“Rome 11 O'Clock” (IFE). Thin \$4,500. Last week, “Man Between” (UA), \$5,000 in 10 days.
Hipp (Telemanagement) (3,700; 60-90)—“Rob Roy” (RKO). Fair \$12,000. Last week, “Hell, High Water” (20th) (3d wk), \$12,500.
Ohio (Loew's) (1,200; 60-90)—“Money From Home” (Par) (m.o.). Hearty \$10,000. Last week, “Saadia” (M-G) and “Great Diamond Robbery” (M-G), \$4,000.
Palace (RKO) (3,300; 60-90)—“Glenn Miller Story” (U) (3d wk). Sock \$14,000 following \$17,500 last folio.
State (Loew's) (3,450; 60-90)—“Beat Devil” (UA). Oke \$15,000. Last week, “Money From Home” (Par), \$12,000.
Stillman (Loew's) (2,700; 60-90)—“Long, Long Trailer” (M-G) (m.o.) (3d downtown week). Smart \$7,000. Last week, \$6,000.

Mobilizing For War of 'Scopes

Continued from page 8

20th-Fox for the “King of the Scopes” title, some execs unaligned with either company insist that Par's introduction of Vistavision has served to hastened the show-down which the industry eventually must face.

It's a cinch that only one system will endure for the major portion of the trade—not counting Cinerama, Todd-AO and whichever new rich man's roadshow crops up in future — and the only important contenders now are 20th's CinemaScope, which obviously is now far in the lead, and Par's Vistavision.

In effect, theatremen to large extent are being called upon to choose sides. Buying C'Scope will not preclude the exhib's continued business with Par as well. The two systems are not in conflict in that respect. But kingsize differences exist in the policies of the two companies.

Par recommends the largest screen which a theatre will accommodate and the installation of variable projection prisms, the latter items at \$700 per pair. Dimensional sound (three horns placed at the left, centre and right of the screen) is optional. Par claims this type audio is substantially less costly than stereophonic sound and yet is equal in quality.

20th insists on certain standards in screen installations, and, of course, the C'Scope lenses and stereosound.

Ducking Costs

Exhibs swinging to the Par system likely will duck the additional monetary burden of C'Scope with the conditions set forth by 20th. The estimated 1,800 houses already equipped with C'Scope can play either the 20th product or Par's Vistavision lineup or both. There's no problem.

On the basis of public and private statements by exhibs, it's apparent that the unveiling of Vistavision has further intensified resistance against C'Scope in some theatre quarters. Theatre ops haven't made up their minds as a single group on favoring 20th or Par, but many of those so far unequipped with C'Scope are asking: Why C'Scope if Vistavision is proved to be equally effective and involves considerably less money.

Stereo Real Block

The competitive situation between 20th and Par would be eased, obviously, if 20th would relax its stereosound demands but the company is adamant in refusing to yield on this.

Strong point on 20th's side is that C'Scope already has proved itself. There's little doubt that even the lesser C'Scopes are stronger at the b.o. than pix at the same production and/or entertainment level in conventional format. The public's verdict on Vistavision is off until “White Christmas,” first in the process, comes through. This is months away.

Another plus for 20th is that the outfit has invested millions in C'Scope in its generally-admitted courageous switch to that system. Further, the company is still heavily committed in the way of sales guarantees to equipment manufacturers. This has resulted in a certain allegiance to 20th which some theatremen feel, for the company took on these risks as a means of bettering the entire business. Not out of altruism, of course, but still it was regarded as a daring investment and all trade elements, not alone 20th, stood to share in the b.o. payoff.

(Unprejudiced execs, in noting that some theatremen might have this feeling of allegiance, add the cynical note though that allegiance often gets lost when it costs money.)

C'Scope Commitments

On the production front, all companies excepting Par are committed to or have announced plans for varying numbers of pix in C'Scope. To what extent Vistavision will alter these remains to be seen.

Par system provides for use of a double-frame negative which is fed into the camera horizontally. This is processed on to standard size (35m.) releasing prints, either anamorphic (squeezed) or regular. With the variable prisms, exhibitors have flexibility in showing the Vistavision pix so far as screen sizes are concerned. (20th's C'Scope pix must be uniformly shown on a screen 2.55 in width to each single measuring unit in height.) Par's system is being made

available to all producers without charge or strings. Re this gratis situation, the Southern Cal. Theatre Owners Assn. last week passed a special resolution commending the company for its “gift to the motion picture industry.” Copy of the resolution was presented to Par studio head Y. Frank Freeman by Art Arthur, SCTOA chairman, at a ceremony on the lot last Friday (5).

Stated Arthur: “We sincerely hope Vistavision will prove to be everything you hope it is, but regardless of records yet to be made by it, its gift by you to the motion picture industry and to the industry's members, groups and companies, regardless of factions or operations, constitutes one of the most gratifying events in our business in recent years.”

Other reaction came from Walter Reade, president of Theatre Owners of America, who attended Vistavision demonstrations last week. In a report to the TOA membership, Reade said: “Unquestionably the process gives a fine quality picture, unusually good depth of focus and eliminates a great deal of the grain commonly seen in existing pictures when one gets close to the screen. With the big light source in the studio, and with the large screen, and by the use of different size apertures, we were able to see the picture in normal size, 1.75:1, 1.85:1, 2:1 and 2.66:1. With this means of projection, cropping by changing aperture plates obviously allows for a loss of light. At the test, however, it was not apparent to our practiced eyes. One must bear in mind that some additional lenses may be required in some theatres to project the 1.85:1.” That last “aspect ratio” is the one recommended by Par.

As concerning the merchandising of Vistavision, Par has a long-range campaign in mind designed to keep the system a sustained trade topic. No direct approach to the public will be made, however.

Studios Aloof

Continued from page 7

tors' lack of product, there is no understanding of exhibs' willingness to supply playdates, and there is a great deal of confusion as to the technical media to employ for production. He further charges that, in many instances, producers of major studios have been told by company toppers to refrain from additional production until otherwise advised. Reade attributes this order to high budgets and the uncertainty of playdates available for the various technologies.

“I feel that this groundless hesitation, misinformation, and anxiety concerning sufficient playdates,” Reade noted, “are attributable to distribution in general and to certain company presidents in particular. Distribution and these company presidents seem to be more concerned with immediate cash balances and immediate profit and loss statements than with the position of the industry in the future, with their companies' position in the future, and with the immediate need of product.” Reade advises all exhibs “who know producers, or who have any contact with them” to write, call or visit them for the express purpose “of giving them the facts concerning exhibitor problems and needs.”

Would By-Pass Distribs

Snaper, although not speaking as an official of Allied, sees the immediate need for closer liaison between exhibs and producers “without distribution getting in the way.” He suggests meetings at frequent intervals between production and exhibition, confabs where a direct exchange can take place and “not forums or round table discussions.”

Reade, in concluding his report, says that while a degree of confusion and indecision must come from almost daily announcements of new techniques, “only a steady flow of quality pictures will keep us in business.”

During their short, hectic visit to the Coast, Reade and Snaper were constantly bombarded with inquiries relating to the devices they had seen. Producers were particularly anxious to get their views.

Briefs From the Lots

Hollywood, March 9.

Metro assigned Arthur Freed to produce "The Green Mansions" with Vincente Minnelli as director. Warners lensed the Santa Anita Handicap for scenes in "A Star Is Born." Bill Phipps drew a featured role in Filmakers' "Story of a Cop." Randolph Scott signed to star in an untitled western to be produced for Warners by David Weisbart and Jack Warner Jr. Edgar Ulmer will direct "The Bandit," to be produced independently by Josef Shaffel at Keywest studios. Beverly Garland will be teamed with Wayne Morris again in "The Desperado." Vincent M. Fennelly production at Allied Artists. Paramount talking an exclusive player deal with John Derek. Ray Koppie plays a police commissioner in UI's "The Tight Squeeze."

Robert Webb will direct "Hawk of the Desert," last of Panoramic's 10 productions for 20th-Fox release. Sam Katzman signed John Miljan for "Pirates of Tripoli" at Columbia. Frank Lovejoy will co-star with James Stewart and June Allyson in Paramount's "Strategic Air Command." Allison Hayes and Mara Corday drew featured roles in UI's "Francis Joins the WACS." Jack Lambert left for Mexico City to appear in Hecht-Lancaster's "Vera Cruz." Metro's "Panther Squadron 8" retitled "Men of the Fighting Lady." Nestor Paiva, Lyle Talbot and John Dierkes joined the "Desperado" cast at Allied Artists.

Vic Damone checked in at Metro for "Athena," his first picture since he left the Army. Julius Ruben joined William F. Brody Productions as administrative adviser. Mark Hanna drew a featured role in Sam Katzman's "Pirates of Tripoli" at Columbia. Joan Shawlee returns to UI for a role in "Francis Joins the WACS." Jan Sterling will co-star with Neville Brand in Scott R. Dunlap's "Home From the Sea" at Allied Artists. Stanley Rubin draws production reins on "The Rawhide Years" at UI. Ruth Hampton renewed for another year by UI. Rita Moreno signed a long-term contract at 20th-Fox. UI's "The Black Shield of Falworth" reduced to "The Black Sword."

First assignment for Sam Marx under his new producer deal at UI is "The Rose and the Flame," based on a novel by Lenora Lauritzen. Allied Artists borrowed Don Weiss from Metro to direct Walter Wanger's "The Adventures of Hajji Baba." Lee Scott doubles as choreographer and dance coordinator for "Three Gobs in Paris" at UI. Glenn Ford signed his third long-term contract at UI and will star next in "The Bandits." Metro assigned Edmund Purdom to the title role in "The Swashbuckler," slated for late summer production. Bruce Bennett will portray an Air Force officer in Paramount's "Strategic Air Command." Warners borrowed Harry Stradling from Samuel Goldwyn to lens "Helen of Troy."

Fredric March has withdrawn as star in the life story of Richard Wagner, to be filmed in Rome. Marcia Henderson drew one of the top roles in "The Tight Squeeze" at UI. Fred Sweeney signed for a part in Paramount's "The Country Girl." Ken Carpenter narrating the story line of "Susan Slept Here" at RKO. Metro signed Roland Petit and his Ballet de Paris company to dance with Leslie Caron in "The Glass Slipper." Walt Disney's "20,000 Leagues Under the Sea" troupe started interiors with Richard Fleischer directing. Lee Van Cleef signed for a dual role in

"The Desperado" at Allied Artists. Irving Rapper will direct "Wine of Mount Etna," to be produced by Romulus Films in England. John Bromfield signed to co-star with Gary Merrill and Wanda Hendrix in Columbia's "The Black Dakotas."

Stephen Longstreet signed to script and direct "Trouble on Royale Street" for G-L Productions on a salary and participation basis. Moppet Jon Provost plays Bing Crosby's son in "The Country Girl" at Paramount. Milton Sperling announced a June start for his "Daniel Boone," starring Gary Cooper. UI bought "Apache Agent," a book by Woodworth Clum, for production by Aaron Berg. Scott Dunlap will produce "Dreamland" at Allied Artists. Producer William Perlberg makes his camera debut as a drama critic in his own production, "The Country Girl." Frederick Brisson named Al Vaughan as pub-ad director for Independent Artists Pictures.

Robert Aldrich formed an indie production unit, "The Associates and Aldrich Company," with Jack Berne, Herbert Baerwitz and William Blowitz as associates. Alex Gottlieb reading "The Case of Julia Walton" for indie production. UI purchased "Away All Boats," a novel by Kenneth Dodson, for production by Howard Christie. Romulus Films signed John Ireland to co-star with Gina Lollobrigida in "The Wine of Etna," to be filmed in Italy. Donald Crisp will play Tyrone Power's father in Columbia's "Mister West Point."

Noah Beery, Jr., drew a featured role in Columbia's "The Black Dakotas." Allied Artists reactivating the Richard Harding Davis novel, "In the Fog," purchased five years ago. J. E. Tucker named superintendent of Metro's film laboratory, succeeding John M. Nicholas who retired after 30 years of service.

Budd Boetticher and Carrol Case formed a partnership to produce "The Number One," bullfight story, in Mexico. Matt Freed joined Hallmark Productions as assistant to presy Kroger Babb. Karen Kadler signed a term contract at UI, starting with "Francis Joins the WACS." Chuck Walters will direct "The Glass Slipper," starring Leslie Caron, at Metro. Howard Hawks signed Jack Hawkins, British actor, to star in "The Land of the Pharaoh," to be made in Egypt. John Derek signed a Columbia contract with "Angel's Cooking" as his first assignment. Chuck Connors plays a heavy in "The Tight Squeeze" at UI. Geraldine Bonandovich drew a featured part in "The Egyptian" at 20th-Fox. Employment at UI is up to 1,990 persons, compared with 930 last May. Rand Saxon signed a term player deal with UI.

Variety Club Barkings

Sponsor Preen

Omaha.

Variety Club Tent No. 16 will sponsor a Midwest preem of "Night People" at the Orpheum here March 11 in a drive to aid handicapped children.

Variety has tied in with State's Society for Crippled Children and Omaha Centennial execs and will stage a parade and luncheon featuring 20th-Fox celebs.

James to Emcee Pitt Telethon

Pittsburgh.

Dennis James agreed to m.c. the Variety Club telethon here April 24. This will continue the drive of showmen's organization to raise funds for a new wing on the Rosalia Foundling Home and Hospital. All-night show is to be telecast over WDTV and may originate from 3,800-seat Syria Mosque.

This will be the third Variety Club telethon for same cause. Tent No. 1 now has more than \$100,000 for project, which has been budgeted at \$750,000. James was emcee at another Variety Club telethon, the most successful one they ever had.

Darnell's 'Like Us'

Hollywood, March 9. Allan Dowling Pictures signed Linda Darnell to star in "People Like Us," to be produced for release by RKO. Filming starts March 29 at Republic, with Hugh Brooks producing his own story and Stuart Heisler directing.

A Penny A Word For FREEDOM!

Excerpts from a speech given in New York City March 2 by Miss Judy Holliday on behalf of Crusade for Freedom.

I HATE COMMUNISM and all it stands for. I want to do my part in fighting it. That's why I'm here to help Crusade for Freedom and Radio Free Europe—to help fight Communism, to protect our freedom, our homes, families and children. Communist Russia's Iron Curtain divides the free world from the enslaved nations. We must be on guard to fight and avoid the danger of Communism, to prevent its creeping in for its deadly work. Some of us know about all that from bitter personal experience. I have reached the conclusion that every American must fight Communism.

We all know that Radio Free Europe is bringing hope and strength to the millions of people behind the Iron Curtain—people who live in terror, people who know that even their friends may be Communist spies. Communism is being constantly blared into their ears.

But there's still one thing they can do. They can turn on their radios—it has to be softly, because they're forbidden to listen to anything but Communist propaganda—and they can hear voices from the 21 broadcasting stations of Radio Free Europe. They can hear news of the outside world, the stories of people who have escaped and are living in freedom; they can hear their national music—which is banned; they can hear sermons, prayers, services, religious music.

The voices of Radio Free Europe remind them, over and over again, that the world outside is strong and active and has not forgotten them. These enslaved people are strengthened by knowing that there are millions of people in this country who care deeply what happens to them, and are working to bring them freedom and peace.

It's a wonderful work—but its costs are enormous. It's a matter of millions and millions. We're buying a lot, however, for that money; one dollar buys 100 words of truth. That's a penny a precious word—money dedicated to the principles of a free society—money that will help destroy the Communist Iron Curtain and liberate the enslaved people behind it. I've contributed to Radio Free Europe. Won't you?

Judy Holliday

THIS SPACE PAID FOR BY A FRIEND OF

CRUSADE FOR FREEDOM

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"RHAPSODY"

starring ELIZABETH TAYLOR

WITTORIO GASSMAN • JOHN ERICSON • LONAS CALHORN

Color by Technicolor • An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

DEAN JERRY
MARTIN-LEWIS
FIRST TIME IN TECHNICOLOR
MONEY FROM HOME
PARAMOUNT

Clips From Film Row

NEW YORK

Arthur DeBra, director of community and exhibitor relations departments of Motion Picture Assn. of America, addresses the Catholic Institute of the Press tomorrow (Thurs.) on film censorship.

Dick Weaver, indie publicist, left Monday (8) on tour of 11 key cities to drumbeat for novel, "Not As A Stranger," upon which Stanley Kramer's next pic will be based.

CHICAGO

Bill Hollander, B&K top publicist, visiting on the Coast and being honored at dinner by B&K alumni.

Perry Lieber establishing headquarters at RKO here to rep Howard Hughes in the "French Line" tiff with Chi censors.

Charles Hogan, Oriental Theatre general manager, vacationing in Florida.

Teitel Films secured distribution of "Pickwick Papers" for this territory.

"Top Banana" set for March 17 opening at RKO Grand.

Dave Wallerstein, B&K veepee, and wife holidaying in Sun Valley.

Bill Studdert, vet B&K manager, last week thwarted escape of thieves who were nicking off with \$790 at Southwark Theatre.

Roosevelt and Oriental Theatres both installing new marquees.

PHILADELPHIA

Ray Connors, who used to be with the Shuberts here, pinch-hitting for John Roach, general manager of Boyd Theatre, now vacationing. Connors will become managing director for "Cinerama" in St. Louis after his four weeks stint here.

Irving Blumberg, former assistant to Everett Callow, recently named national publicity director for Cinerama Corp., has moved up into Callow's post as ad-publicity director for Stanley Warner circuit.

Jay King, Marty Ainsman and Barney Cohen, all theatre managers, unveiled a monument to the late Iz Wernick, former manager of the Strand here, at Her Jehuda Cemetery, Sunday (7).

Variety Club, Tent 13, is tossing a testimonial luncheon to Danny Kaye, Tuesday, March 16, at the Bellevue Stratford.

Harry Roen, of Stanley Warner's booking department, left the company; replaced by John Ehrlich, former Republic booker.

Bob Anderson, formerly of Crest Theatre, is new manager of Erlen Theatre.

Robert Loving, who left local film scene to go to Texas as manager of a drive-in, has returned as manager of Ambler Theatre, Ambler, Pa.

ST. LOUIS

Claire G. Landau appointed manager of the public relations for "Cinerama" at Ambassador Theatre.

Robert E. Johnson, ad-publicity director for Fanchon & Marco and St. Louis Amus. Co., resigned to open an advertising agency with Marion L. Plessner, Johnson's predecessor at F&M.

Lester R. Kropp, head of MPTOA of eastern Missouri and southern Illinois, appointed a liaison officer in the St. Louis area for TOA's New Crusade for Freedom campaign.

St. Louis Amus. Co., controlled by Fanchon & Marco, installing stereophonic sound in its Washington, Granite City, Ill., and the Lindell, Granada, Union, Victory, Maplewood, Shenandoah and Tivoli here.

Victor Klarsfeld, co-owner and manager of the Rialto, convalescing from serious illness at his Cape Girardeau, Mo., home.

MINNEAPOLIS

St. Paul indie nabe house, the Hamline, has Tuesday as "Date Night," with man and girl admitted for single admission. The downtown late run, low admission St. Paul Lyceum, is inaugurating Wednesday and Thursday as "Family Nights," with father and mother and all their children admitted for \$1.20. A woman, Lorraine Dale, operates both houses.

Projectionists AFL union and independent neighborhood exhibitors agreed on 30 minutes extra preparatory time for CinemaScope, the same as for downtown first-runs where two men, instead of one, is employed in the booths. Original nabe demand had been for 45 minutes.

United Paramount Theatres sold

its shuttered St. Paul nabe Park theatre for conversion into commercial property.

Forrest Myers succeeding ailing William Mussman as Paramount branch sales manager, being transferred here from Sioux Falls, S.D. Mussman will take over zone salesman duties.

In territory's smallest towns, "The Robe" playing a minimum of one week and averaging four times usual seven-day grosses.

"Quiet Man" booked into Isis, Fargo, N.D., for fourth time and a total of 44 playing days; also is getting numerous other repeat bookings throughout territory.

W. H. Workman, vet Metro branch manager, confined to home with broken shoulder blade suffered in auto accident.

"Glenn Miller Story" getting extended playing time and breaking numerous records this area.

Mother of Saul Malisov, 20th-Fox branch manager, confined to Mt. Sinai hospital as result of heart attack.

Poll of patrons of Legion Theatre, Bison, S.D., showed majority's first preference is for film musicals with westerns running them a close second. John Wayne and June Allyson were chosen as favorite actor and actress.

When North Central Allied holds its annual convention here May 11-12 national Allied States board of directors also will gather for their next meeting.

Harry B. French, United Paramount circuit prexy here, back from three-week Florida vacation.

On competitive bids-700-seat St. Paul World, now playing "The Robe," grabbed off another CinemaScope first-run, "Khyber Rifles," although it is the opposition to 2,300-seat Paramount and 2,200-seat RKO-Orpheum.

SAN FRANCISCO

Roy Cooper, a leading California theatre executive, and for years film buyer for United California Theatres, resigning at end of March to devote full time to his personal theatre holdings. Fred Dixon, his assistant, succeeds him. Long a director of California Theatre Owners Assn., Cooper also is veepee of Theatre Owners of America.

The State, Market Street 2,300-seater, which Paramount reopened as a first-run last Christmas, shuttered last week. First months' biz held strong, but it has been on downgrade since.

Another first-run casualty on Market Street is North Coast's Esquire. House became first-run over year-end holidays, but is now back to subsequent-run.

LOS ANGELES

Allied Artists' national release schedule for April consists of "Pride of Blue Grass," "Two Guns and a Badge" and "Arrow in the Dust."

Hallmark closed a deal to distribute Matt Freed's jungle documentary, "Karamoja," filmed entirely in Africa in Eastmancolor.

Lippert acquired U. S. distribution rights to "Race for Life," Richard Conte starrer to be produced by Exclusive Films in England.

Jacob H. Karp off on extensive tour of Europe where he will inspect Paramount branches and production units in London, Paris, Rome and other capitals.

DENVER

Paul Lyday, Tabor manager, named publicity director of new 1,275-seat \$1,000,000 Centre, being opened April 22 on upper 6th street. Harry Wilhelm, Rialto boss, moves across to Tabor job while Tom Schneider, assistant at Denver, gets the Rialto job.

Edgar A. Wolfberg, Chicago business man, named prexy of Wolfberg Theatres, succeeding Harris Wolfberg, his brother, who died recently. Roth S. Wolfberg, widow of Harris, and Tom Smiley, booker and buyer, now general manager, are the veepees. New booker and buyer is John Roberts, who moved from a booking job at Metro.

Black Hills Amus. Co. named W. R. Buckley manager of the Belle, Belle Fourche, S. D., succeeding Al Vincent, who is in hospital. Gele Poland becomes manager of Hot Springs, Hot Springs, S. D., succeeding Gordon Gibson, recently.

Managers of the Wolfberg Theatres ozoners for the season are Jack Peacock, the North; Bud Dixon, the South; Allen Vernon, the East; Ava Traxler, the West; and Eddie Anderson, the Valley.

Leroy Ramsey resigned as manager of the Tower to manage the

new Wadsworth Walk-in ozoner, slated to open in the spring. The new manager at the Tower is Duane Welch, out of the industry for a few years.

Claude Newell, formerly head-booker at Metro, out of the business for several years, returned to his old job, succeeding John Roberts, who had succeeded him. Roberts quit to enter booking-buying department of Wolfberg Theatres.

Ed Nesbit, one of owners of the Alpine, here from his Arizona home closing the theatre and preparing the building for other occupancy. Clarence Martin, who had been operating the house, gave up the lease.

Paul Allmeyer severed his connections with Preferred Pictures and is now selling for Realart here and Salt Lake City areas.

Frank H. Ricketson Jr., Fox-Inter-Mountain Theatres president, re-elected a director of Community Chests and Councils of America.

DALLAS

Phil Isley, prez of Isley Theatres, named chairman of Red Cross Drive for film industry of Texas by executive board of Texas COMPO.

New all-purpose canvas screen designed and perfected by Parks Sales & Distribution Co., here, being used at Kaufman Pike Drive-In. It reportedly can be used for showing all types of pix including 3-D. Screen has only three horizontal seams in its 40 foot height, these not being visible from viewing ramps.

William W. Lewis, manager of the Capitan here for last five years, resigned.

Jim Clemens, former booker for Rowley United Theatres, joined staff of United Artists exchange as city salesman.

Harold Hendrick is new WB booker here, succeeding Fowler Dickens, who joined staff of RKO film exchange here.

Bob Ottwell took over as manager of Plaza and Queen theatres operated here by Long Theatre Circuit; replaces Jack Chavey who goes to Velasco as manager of Long Theatres there.

Harold Goodman named manager of Hampton Road Drive-In; replaces Charles Gower, resigned.

C. F. Rudd made manager of Denton Road ozoner, replacing Goodman.

Elmer Gordon named skipper of Twin Drive-In, North Worth, while George Glover takes over at Starlite Drive-In, Tyler, all operated by Leo Theatre Circuit.

Harold G. Tisdale, confessed robber of the Twin Vue Drive ozoner at Odessa last December, sentenced to 10 years in a fast trial there.

PITTSBURGH

John H. Harris, head of Harris Amus. Co. here, and producer of "Ice Capades" and "Ice Cycles," appointed a Knight of Malta, one of highest honors that can come to a Catholic layman.

Regal Theatre in Wilkinsburg being remodeled into a store.

Leroy Hoon, formerly with Exhibitors Service here, now with Pennsylvania Manufacturers Casualty Insurance Co. in Harrisburg.

Lawrence R. Carrette resigned from the RKO sales staff to join Bert Stearn's Co-Operative Theatres as a booker.

Variety Club Telethon over WDTV April 24, with Dennis James m.c., will raise additional funds for \$750,000 wing that Variety plans to build on to the Rose-Hulman Foundling and Maternity Hospital. More than \$100,000 has been raised so far. George Eby is fund prexy and Reggie Wilson, campaign chairman.

Ernest Stern's Leona Theatre in Homestead promoted series of Saturday afternoon Morris Grinberg children's amateur shows.

OMAHA

Bertrand, Neb., Bertrand Theatre reported having trouble with tv competition.

Dixie Theatre at Emerson, Neb., forced to blame. Competition forced to blame.

Bill Miskell, district manager of Tri-State, who also is chairman of Omaha's Police Civil Service Commission, was kept busy last week after a former police dept. employee was charged with handling stolen property, a cop was relieved of duty and at least eight officers were under suspicion in a theft case.

CALGARY, ALTA.

City council at Red Deer, Alta., gave greenlight to Funnell & Sons, to build a \$200,000 theatre seating 900.

Theatre employees are the cheapest baby-sitters in Western Canada. Hugh Vassos, exhibitor at Melville, Sask., told that town's Home and School Assn.

Inside Stuff—Pictures

Growing Hollywood locationing in Egypt is responsible for an easing of that country's attitude toward some people of Jewish faith. Overall, Egypt doesn't want Jews in the country and some filmmakers who have gone there to scout location have been advised to put "Protestant" or "Catholic" on their visa application. However, director Robert Pirosh, who declined to falsify his own application, reports that he has known of cases of others who did so falsify—and then had difficulty in Egypt. He added that Egyptian official circles told him their quarrel and "antagonism" is directed against Israel although there is admittedly a lot of anti-Semitism. Interest in the situation was aroused by the fact that Darryl F. Zanuck's production of "The Egyptian" did some second unit shooting there and Cecil B. DeMille plans to shoot a portion of "Ten Commandments" there. Recently, a troupe headed by William Dieterle assembled footage on Egypt for Columbia's "Joseph and his Brethren."

United Artists now has a "human relations expert" on the payroll. Marie Barry, formerly associated with the American Red Cross, has been hired to make the rounds of newspaper offices with conversation about the psychiatric meaning of the romance that unfolds in "Act of Love." Miss Barry's first stop was last week in Washington and it paid off. Jay Carmody in the Evening Star did a full column on his interview with her.

Strictly western is the term "lazy eight," applied by studio workers to Paramount's horizontal VistaVision camera. In ranch lingo, a cow brand lying on its side is called a "lazy," like Lazy-H. The "eight" comes from the number of sprocket holes in the frame running horizontally through the camera.

Will Hayes' Past Recalled

Continued from page 3

under President Warren G. Harding.

Hayes accepted the MPPDA presidency at \$100,000 a year, and some time later upped to \$150,000.

Hayes, it was figured, was well qualified for the spot. His political background meant an open door to the "right people" in Washington. He had the respect of church groups, mainly of the Protestant denominations. These, in turn, figured importantly in putting the quietus on plans of the censors. The movement for Federal censorship was defeated and state blue-pencil panels were limited to the same six which exist today.

No 'Czar' Literally

The Production Code was developed later, in 1930, giving the industry a permanent and uniform set of standards.

While Hayes had "czar" billing, actually this was a misnomer. Three years before he joined the industry, Federal Judge Kenesaw Mountain Landis joined organized baseball when that sport was involved in player bribery scandals. As an accepted term in the business world, Landis was a "czar" because he had unusual free rein. A clause in his contract empowered him to act at his own discretion on any matter if his action "were for the good of the game."

Hayes, it was thought, would be Landis' counterpart in films but he never was given such sweeping authority. However, Hayes had the respect of the trade throughout most of his association with it, and was given wide latitude in industry administration.

In 1942, an element of discord entered the situation when Pettijohn left the MPPDA. Pettijohn, before joining the org, was a Democratic leader in Indiana, and Hayes, the Republican topper in the same state, were close friends. Hayes was noticeably upset when his longtime associate left the scene. Pettijohn died a couple of years later.

Hayes himself bowed out in 1945 as the weight of his years began to slow him down, and Eric A. Johnston, who had won wide recognition as head of the U. S. Chamber of Commerce, was tapped for the job.

Reluctant At First

Will Hayes often told the story of his reluctance to become associated with the film business, believing it a trade of little stature. He changed his mind when Will Jr. one day had attended his first film, a western, and told his father of the tremendous impact which the "flicker" had had upon him. This impressed the elder Hayes to the extent that he reconsidered and finally accepted the MPPDA offer.

Protestants' Pressure Then

When Will Hayes first undertook the censorship battle the main agitation for restrictions on pix was via Protestant Church groups. Hayes was an elder in the Presbyterian Church and this obviously carried weight in the task of calming the censor movement. Today, in contrast, most of the censorship

movements are spearheaded by Roman Catholics.

Foreign Dept. Then and Now

The foreign department of MPPDA when Hayes took over was staffed only by one exec, Ted Herron, and his secretary. It's now a worldwide subsidiary. Herron's sister, Jessie, later became Hayes' second wife—his first marriage ended in divorce—and is listed with Will Jr. as among the survivors.

Condolences

Former President Herbert Hoover joined with many leaders of the film business in paying tribute. "Will Hayes was a good American who had served his country well. He was a loyal friend and thousands will grieve his passing."

Eric A. Johnston issued this statement from Buenos Aires, where he is attending the Argentine Film Festival: "The death of Will Hayes is a great loss to our country and to our industry, both of which he served so faithfully and so well. During the long years that he headed our Association, Mr. Hayes made invaluable and lasting contributions to the success, the progress and the welfare of the motion picture. He always set his sights high and his accomplishments will always be a living monument to his memory. We shall all miss him."

Most industry leaders had the same to say.

Rank's Russe Deal

Continued from page 3

American industry is being guided by an advisory letter from the U. S. State Dept. which indicated it didn't believe the time was ripe for any such deal.

This is in contrast to what a good many execs in the film biz believe would be in the best interests of the U. S., the reasoning being that any American picture shown behind the Iron Curtain aids this country in establishing a contact with the Russian masses. However, there is also a good deal of apprehension lest, by trading with the Soviets, the industry may be harming its public relations and invite Congressional criticism.

British Labs

Continued from page 3

indicated they'd close down a week from Friday as a protest against the union's position. This would automatically force the studios to fall in line and stop production.

Should the deadlock continue, the strife would eventually reach the three major circuits which would then be forced to rely on oldies if they want to keep their theatres open. However, there are persistent reports that, should it come to that, both J. Arthur Rank and the ABC circuit would shut down their theatres.

TV WEBS' 'PAPA' IS BOSS' STATUS

McCarthy and the Networks

Sen. Joseph McCarthy's demand that the networks give him equal time to answer Adlai Stevenson's speech last Saturday may invite a showdown with the networks. It would be interesting to see if the networks, who rightfully turned over the time to the Republican National Committee Chairman, Leonard Hall, as the official spokesman for the Administration, show a demonstration of courage in resisting the Wisconsin Senator's demand. Once before, a few months back, the networks had it within their grasp to withstand a similar McCarthy demand (in answer to a speech by ex-President Harry S. Truman), but on that occasion the webs buckled under with a "come-on" invitation to McCarthy.

McCarthy has already stated in no uncertain language that he means business and intends to make the networks see things his way. He has also suggested to newsmen that, with the recent flock of new appointments to the Federal Communications Commission, he already has a majority of the FCC in the palm of his hand.

It's understood that this time the networks won't buckle under and are planning a united stand in upholding their rights as set forth within the FCC regulations.

Mich.'s Hot TV Alcohol Row

Dramatized Drinking on Video Sets Off a Major Censorship Battle

Lansing, March 9.

The stately halls of the Michigan Legislature are in an uproar over a bill which would ban the dramatizing of drinking any alcoholic beverage on a tv program.

Telegrams and letters by the thousands are pouring in and the tv censorship fight has become the hottest issue before the lawmakers. On one side are the "drys" who are putting up their biggest battle since the repeal of the 18th Amendment. Lining up in opposition are boxing, baseball, football and hockey fans plus thousands of other tv owners who see the proposal as an opening wedge to possible other censorship moves.

It all started when Rep. John J. McCune (R-East Lansing) saw a local program plugging a local brand of beer. The setting for the commercial was a tavern scene and the actors tripped and fell down. McCune jumped to the conclusion that the actors were drunk and became infuriated at such "bad taste."

The bill has been favorably reported out of the Republican-controlled House Liquor Committee. It requires the Michigan Liquor Control Commission to review all television programs broadcast by Michigan stations and to forbid the sale of any alcoholic beverages advertised in such a manner as to "dramatize" its consumption.

"George J. Burke, Jr., LCC chairman, is opposed to the censorship role. He said: "We are not dramatic critics. When I joined the commission four years ago, it was censoring newspaper advertising of beverages. I tossed that out on the theory that we could depend on

(Continued on page 42)

Souperly Derails 'Grand Central'

Campbell Soups has thrown a monkey-wrench into ABC-Radio's plans for a solid block of morning dramas by axing the web's "Grand Central Station." Cancellation becomes effective April 2, and the web, while currently trying to sell the show, isn't likely to sustain it if a sale can't be made.

Campbell cancellation was particularly disappointing to the web because only two months ago the ABC brass sold the souperly on the idea of dropping its longtime "Double Or Nothing" in favor of the dramatics. It was the web's contention that drama segments get a bigger chunk of the "young housewife" audience than do audience-participation shows, and the net had blocked out its mornings accordingly. No less trying is the fact that the Campbell account represented one of the web's biggest bankrollers, with a half-hour cross-the-board.

STATIONS YIELD TO NETS' LEAD

By GEORGE ROSEN

Slowly but surely, a somewhat strange and radical change has been coming about in the relationship between the television networks and their affiliates. Certainly it's a far cry from the days in radio (and still existing to a lesser degree) where the webs couldn't say boo, with or without a discount, unless first enlisting an okay from the affiliate stations.

Who, for example, would have anticipated the day when the networks, without so much as a by-your-leave to the station operators, would evolve a plan whereby an alternate-week sponsor gets a free commercial ride on the weeks for which he's not paying? In radio this would have occasioned open rebellion among the affiliates forced to lend their facilities to cuff plugs.

But the tv station operator today accepts it without a quibble along with other concessions and policies formulated by the networks—and for the simple reason that unlike two years ago or even a year ago, when the networks realized they were only as good as their affiliations, today the situation would appear to be in reverse, where the station realizes that it's only as good as the network and the shows to which it's tied. Not that the webs aren't still cognizant of the station's value in the overall scheme of things, but the whole economics of the medium today conditions the webs into a recognition of their sense of importance.

With more and more tv outlets opening up, the networks can afford to act more independent in their dealings with the stations. If one station isn't happy with NBC or CBS, the network can talk to another station. But conversely, an NBC or CBS station today isn't taking any chances on losing his valuable network franchise.

Perhaps indicative of the whole turn in events is the present network attitude and sympathetic collaboration of such ex-stormy petrels as Milwaukee's Walter J. Damm. In years past NBC wouldn't dare venture into any such innovations on sales patterns as currently exist without first getting the blessing of a Damm or key affiliate membership. Nor would the stations have been so receptive in the past about pledging allegiance to the network on fringe station time areas which are gradually reverting back to the webs for national sponsorship. And so long as the advertisers and the agencies are embracing these new network patterns, with the webs grabbing off more and more of the small-budget clients, the station has no alternative but to fall in line.

MILES LAB CANCELS VET 'FAMILY' ON AM

"One Man's Family," radio long-runner, has gone to the chopping block with Miles Labs calling it quits as sponsor. The 7:45 to 8 p.m. strip is on NBC and its aural birth dates from 1932. It's created and scripted by Carlton E. Morse and has been one of his most remunerative properties.

Only last week (1), NBC launched the tv version of "Family" as part of its newly styled morning bloc. Visualizer resumed after a couple years' hibernation. Miles Lab's Alka-Seltzer is understood to be shopping around for a tv show with the coin funneled off from the AMER.

Paul Douglas to Host Oscar Awards TV Show

Paul Douglas was dotted early this week to serve as blurbster-host for Oldsmobile on the March 25 NBC simulcast (10:30 to midnight) of the Oscar awards.

Working with him on the show and commercial integration will be Betty White.

Practically All Sponsors Got That Summer Habit on CBS-TV, But Lots of Filler Shows Coming

Crafty Kraft

Radio sponsors are becoming more selective these days in designating their network slots in an effort to bypass the more potent time periods in tv.

Kraft, which is buying a full Sunday evening weekly segment on CBS Radio in the fall for the new Edgar Bergen show, expressed a preference for 9 to 10 p.m. (rather than the 8 to 9 period which was Bergen's longtime hour in radio), for the simple reason that it'll get off the too-happy "Colgate Comedy Hour." "Toast of the Town" 8 to 9 hook.

Majority of the CBS-TV clients are staying put for the summer period, as also pertained last year, but the network is confronted with the job of providing replacement shows for the sponsors keeping the time (but with their regular shows laying off), as well as for the hiatus segments.

Jackie Gleason goes off in the summer, as he did last year, but the clients, capitalizing on discount advantages through 52-week sponsorship, will remain berthed in the Saturday 8 to 9 stretch with CBS' replacement show. What it will be has not been determined as yet.

"Toast of the Town" stays on all summer, with Ed Sullivan generally in and out of the stanza and with standby emcees. "Life With Father" goes off for the summer, but Johnson's Wax is keeping the period with a replacement show. Electric Co.'s and Prudential are taking an eight-week hiatus on "You Are There" as well as the time period, necessitating a summer filler. "I Love Lucy" goes off, but Philip Morris will probably insert a substitute film series again. (Last season it was "Racket Squad." Red Skelton goes off for the summer, with the sponsor, Pharmaceuticals, Inc., substituting "Juvenile Jury" in the Tuesday night slot for the hot months. General Electric is taking an eight-week hiatus on "Mr. McNulty" and the Thursday time segment. As last year, "Masquerade Ball" will again go in as General Foods' summer sub for Red Buttons. When "Studio One" goes off, the "Westinghouse Summer Theatre" will again be the replacement.

General Foods holds the Friday period when "Mama" goes off for the hot spell. (Summer show not set yet.) International Silver and Simmons Mattress, alternate sponsors of "My Favorite Husband," will stay put for the summer with a replacement show. Kools has also notified the web it'll stick with the time when "My Friend Irma" vacations. American Tobacco holds on to its Sunday night period (Ann Southern and Jack Benny) but with replacement shows.

NBC Sets a Few

NBC's summer replacement schedule for tv is in vague status at the moment, although a few ideas are being tossed into the hopper. The new Arthur Treacher-Arnold Stang vidpix series is earmarked for the hot months but no slot set yet. "Ford Theatre" and "Foreign Intrigue" will do repeats. Hallmark's "Hall of Fame" will be vacationing for eight weeks and the web will fill the time with a house package.

Consideration is being given to a Music Corp. of America telefilm skein to take up the "Hit Parade" slack.

NBC-TV's 5-Year Lease on Century

NBC says its acquisition (via a five-year lease) of the Century Theatre on Seventh Ave., off Central Park, N. Y., will practically resolve its immediate studio problem when the Center and International Theatres are lost to the network.

Deal for the Century was negotiated with the Shuberts. NBC takes possession April 1, after the current tenant, the Japanese Kabuki dance troupe, departs. Major programs involved in the Center-International switchover are "Mr. Peepers," Milton Berle, "Voice of Ernestine," "Show of Shows" and "Original Amateur Hour."

NBC says only minor renovations will be required to convert the Century into a tv studio.

NBC, CBS, Mutual Targets of New Station Rep Blast

The increased number of participating sponsorship setups among the radio webs is currently being fired upon for "cutting down the amount of money available for national spot radio." The station reps, individually and through their official spokesman, the Station Representatives Assn., have scored CBS' "Power Plan," Mutual's multi-message, and all the NBC arrangements, especially the one announced after the latter web's affiliate meeting held Feb. 23.

SRA has indicated the probability that its members are already figuring how much the latest NBC "rate cut proposal" will cost outlets in spot biz. Joseph Weed, a rep outfit chieftain, called the web inroads into spot biz a "salute to the proved effectiveness of honest-to-goodness spot programming offered on a local basis." He also said that these web plans were drawing off the small advertisers with national sales distribution, who once used spot radio, but who now, through the lure of a low-cost share in a network program, might switch policy.

Tom Flanagan, managing director of SRA, cites a paragraph from a condensation of participating program plan sent by NBC radio to its affiliates on Feb. 24 as an inference of the web's own recognition of the plan's drawbacks. It reads, "We frankly believe that your representatives have considered with the network officials all of the pertinent issues, including the possible deleterious effect of the proposal upon national spot business." Concept at web is to establish network participation programs "as a class of NBC radio network programs."

Flanagan called the plans "rate cuts" and said furthermore, "The allegedly prohibitive cost of network show talent is insignificant compared with the cost of network management when all those top executives can think of to cure network radio is to give it away. Experience has demonstrated that radio rate cuts merely begot more rate cuts."

DuM Axes Cassini

DuMont programmers have dropped Igor Cassini's 15-minute Sunday stanza in favor of "Night Editor." Claim was that the departing shot had "too specialized an audience."

"Night Editor" was moved in to capitalize on slot following the Drew Pearson vidpix series carried on Gotham o&o, WABD. New show, a one-man narration produced by B&B Productions, prems Sunday (14). Hal Burdick narrates.

Looks Like WINS Means Business

As New 'Leadership' Formula Rolls;

Bob & Ray's 75G Pact as Starter

Under its new "Leadership management" which puts Robert Leder, ex-sales chief for WNBC, N.Y., at the helm, following acquisition of WINS, N.Y., by the J. McElroy McCaw broadcasting interests, an ambitious news-music-sports format is currently being blueprinted for the future in a bid to give the 50,000-watt indie operation maximum audience pull in the Gotham metropolitan area.

As the initial step in bringing in new talent and management personalities, Leder has negotiated a pact with Bob and Ray guaranteeing the team a minimum \$75,000 a year (plus a percentage of their billings). They start at the station on March 22, taking over the 6:30 to 10 a.m. segment on a Monday-thru-Saturday basis.

In addition they'll be spotted afternoons cross-the-board as a warmup for the Yankee ball game pickups in a pregame session carrying on where they left off on WHBD, Boston, a few years back. WINS deal will not interfere with their current ABC-TV show.

Currently being projected by the station is an all night longhair semester, now that the other Gotham outlets have abandoned such programming. Similarly, Leder plans an ambitious sports-news roster designed to vest the station with a new character. Les Krith has been brought in from Frisco as sports director and is currently with the Yankees at their spring training base in St. Petersburg, Fla. Keith is planning recreation of all out-of-town Yankee games as well as recreating other American League games on days when the Yanks aren't playing.

Phil Dean, ex-WNBC-WNBT publicity director goes in on a retainer basis for publicity-promotion-exploitation, with Joe Besch as a consultant on program-management, with the latter also opening his own public relations office. Leder says McCaw has given him free rein both on management and coin outlays to bring in new personalities.

Station, incidentally, is dropping its film news coverage show, with Martin Starr exiting his spot on March 19. Starr's future plans are not set yet.

Juve Religioso As WNBT's 'Fourth R'

WNBT is going Sunday school, with N.Y. flagship of the NBC teletext settling into motion a three-faith stanza titled "The Fourth R"—meaning religion. Addressed to kids of 11 and under, program will give each of the faiths a month of Sundays, starting March 28 (and continuing into April) with Catholic. May for the Protestant religion, and June for Catholic again, with Jewish participation commencing in July because of the Pentecost holidays in June.

Under the blueprint of Bill Berns, who's supervising the show as a public service feature with the co-op of the Protestant Council, the N.Y. Board of Rabbis, and the Archdiocese of N.Y., "Fourth R" will be done on a "face to face" basis, i.e., the person representative of a given faith will address the juve viewers. Films, drawings, records and songs will be part of the format and each faith will pitch its own particular method of instruction.

It's a quarter-hour stanza, 8:30-8:45 a.m., but noon show will be a half hour starting at 8:15 with children of NBC stars and personalities helping to launch the religioser.

Monroe to WDSU

New Orleans, March 9. William B. Monroe Jr., the past two years associate editor of The Item, leading afternoon sheet here, has joined the staff of WDSU and WDSU-TV as news director. Edgar B. Stern Jr., president of the WDSU Broadcasting Corp., said Monroe will take full charge of the news operation for radio and tv.

A Brat's a Brat

E. Lansing, March 9. Ralph W. Hardy, veepee of the National Assn. of Radio and TV Broadcasters, who is the father of five children, finds that tv doesn't solve the problem of being a parent. In an address here last week before the Michigan State College Radio-TV Conference, Hardy observed: "Some have mistakenly assumed that radio and tv sets could somehow displace the need for parents to spend time communicating with children.

"The reputation of radio and tv as electronic baby-sitters has blinded many of us to the realities of the situation. I hope I am not over-simplifying the formula by saying that in our home we find that the greater the stimulation upon our children from non-family sources, the greater is the need for parental guidance, evaluation, discrimination, and... let's face it... discipline."

'Good Music' Net's 100G '53 Gross

In its first complete year in existence the "Good Music Broadcasting" network, headed by WQXR, New York, and WFLN (FM), Philly, grossed \$100,000 among its 13 members from national advertising in '53. The lure is strictly highbrow for the several not underwriters who participate.

At present there are seven national advertisers listed who buy "good music" time: McMillan Publishing, French Government Tourist Office, Air France, Atlantic Monthly, RCA Victor, Walnut Tobacco and Scandinavian Airlines. Most of these have used practically all of the 13 in lineup. In the main spots are used, but Air France is using WQXR's Jacques Fray in taped stanza for distribution among outlets.

The stations mostly all under five years of age, run from the East coast to Los Angeles and San Diego and pattern their programming after WQXR, with the possible exception of WXHR in Boston, which is the most specialized. Billing and bookkeeping are handled through WFLN in Philly.

Anyone for TV?

Chicago, March 9. This is the case history of a short and not-so-merry career of a live local tv show. Its significance lies not so much in the individuals and stations involved as in the fact it focuses in a neat bundle so many of video's current problems and debates—i.e., the agency vs. station (and network) wrestle over program control; the film vs. live sponsorship dilemma; competitive "bonus" deals; intra-union hurdles, and the dwindling market for live shows using variety-type talent.

The story starts in a mid-sized Chicago agency repping clients using both network and spot tv. The perennial question arose about network program costs, centering on the possibility that an agency-produced show can be brought in more cheaply than a web-manufactured package. (Since this particular agency has had little program production experience it set out to find the answers by taking on a local account—a well-established Chi auto dealership making its first crack at tv.

The agency whipped up a half-hour live musical show for the advertiser and started shopping around for a time slot. Because of the hotly competitive nature of Windy City car biz and its widespread use of video, this dealer wanted an offset twist to his show by remoting it from a local eatery.



WM. KEENE

Was habe Ich für
Ihnen neulich getan?

LE-2-1100

Big 10 Bares Own TV Grid Formula; Miffed at NCAA

Champaign, Ill., March 9. Big 10 athletic directors meeting here in their annual spring conclave revealed for the first time their detailed formula for regional control of football telecasts. Obviously burned because their regional proposals got the quick brushoff at the first meeting of the National Collegiate Athletic Assn. tv committee last month, the Big 10 toppers made it plain that they're sticking to their guns and that they have full support of their respective university prexies.

They plan to continue to plug their autonomy ambitions at the next meeting of the NCAA tele committee in Kansas City next week. However, first reports that the important midwest conference might pull out of the NCAA if their video plans were rejected were soon denied by Big 10 Commissioner Kenneth (Tug) Wilson.

But the fact that the Big 10 tossed the details of its regional scheme out to newsmen here Friday (5) which only two weeks before the NCAA tv group refused to release to the press at the New York meeting, is seen as one concrete indication that all is not exactly cozy between the midwest schools and the national organization. Also significance was attached to the fact that Ed (Moose) Krause, athletic director of Notre Dame which has long and loudly opposed

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WNBC-to-WINS Swing

The follow-the-leader switchover of WNBC, N.Y., personnel to the rejuvenated WINS operation, with ex-WNBC sales chief Robert Leder as the Pied Piper in his new managerial role at the Gotham indie, almost looked as though it would reach epidemic proportions this week.

Here's the WNBC (and NBC)-to-WINS score card thus far, in addition to Leder:

Bob Smith resigns as director of musical programs at WNBC to become WINS program director. As result, Bob Croir, present program director, becomes executive producer in charge of creative programming.

Jacques Biraben, out of the National Spot Sales operation at NBC, moves over to WINS as national sales manager.

Nancy Wheeler, traffic manager at WNBC, resigns to become Director of WINS Operations.

Phil Dean, ex-WNBC publicity director, is being retained by WINS for publicity-promotion-exploitation.

Bob & Ray, signed by WINS, are ex-WNBC-WNBT personalities.

'DEAD STOP' MUCH ALIVE

CBS Radio Project Gets Repeated Public Service Whirl

CBS Radio's "Dead Stop" is bidding to become one of the most repeated public service programs in aural annals. Latest to latch on is the National Safety Council, which is sending 500 recordings of the web's Feature Project on traffic fatalities to indie stations, civic groups, safety and traffic units and school training programs.

"Dead Stop" with Red Barber narrating was introduced Dec. 23 by CBS and rebroadcast numerous times. Hour stanza was planned by Stuart Novins, net's director of public affairs, and produced by Ralph Buckland. With Memorial Day a three-day weekend this year, CBS is kicking around a possible repeat of the hard-hitting program.

Philco Sales Up 17%; Record Biz

Philadelphia, March 9. Sales of Philco Corp. rose 17% in 1953 to set a new record of \$430,420,000, an increase of \$63,456,000, with all divisions of the company sharing in the gain. The report was announced yesterday (Mon.) by William Balderston, president, and James T. Buckley, chairman of the board. Philco sales in 1952 were \$366,964,000.

Net income rose in 1953 to \$18,350,577, or \$4.86 a share of common stock, from \$11,491,027 in 1952, or \$3.15 on a lesser number of shares. The officials pointed out, however, that net income of 1953 included non-recurring net income from the sale of television station WPTZ, which amounted after taxes to \$5,283,000 or \$1.43 a share.

"In the face of very keen competitive conditions, Philco television receivers sales exceeded all previous records," Balderston and Buckley reported. Extension of telecasting to areas not now being served will bring tv to an additional 2,400,000 families.

"The trend to replacement of sets with seven, 10- and 12-inch tubes, obsolete by present standards, and purchases of a second set for the home, will also give major impetus to sets sales in 1954," the report stated.

Capital expenditures to meet expansion of production facilities amounted to \$7,446,000. "A new television plant in Philadelphia went into production early in 1953 and the improved facilities contributed materially to the successful operation of the television division. This new plant is of particular significance in view of the increased production area required for the manufacture of color receivers in coming years," the report stated.

Lincoln-Mercury Dealers Sweet on Guy Lombardo

N. Y. Lincoln-Mercury Dealers renewed Guy Lombardo on his WNBC, N. Y., Friday night Roosevelt Grill-origination until June and also packed the bandleader for an initial fall cycle when he returns to the Roosevelt in the fall. Deal keeps Lombardo at the Roosevelt during the spring for the first time in six years, with the bandleader foregoing his usual one-nighter tour.

He'll hit the road early in June and return in mid-September.

Canada Jackpot Show Threatens Political Hassle

Ottawa, March 9. A radio "Pot o' Gold" \$3,000 question threatens to raise ructions within the Liberal Party (roughly equivalent to the Democratic Party) which has governed Canada for more than two decades without a break. It is also said to have sparked the coming conference on "something for nothing" shows and marathon commercials, between the Canadian Broadcasting Corp. and private stations.

CKOY, which is partly owned by Duncan MacFavish, president of the National Liberal Federation, spellbinds housewives for an hour every morning with doggerel clues to its mystery question and with commercials for eight food-soap-and-such manufacturers whose labels must be enclosed with answers. Eight entries are chosen each morning and rated by points out of 1,000.

For a month now, with the pot growing by \$50 daily, listeners have been sending in answers mostly connected with Hon. Clarence Decatur Howe, U.S.-born acting prime minister of Canada, while Hon. Louis St. Laurent is on his world tour. Such clues as "his middle initial stands for a city in Illinois" could point to no other well-known Canadian, and answers with Howe in them have scored 950 points.

Result: Howe, who besides his present temporary post is Minister of Trade and Commerce, was frequently called out of parliamentary sessions to answer questions from hopeful contestants, until he quit answering his phone personally. Then, since his home number is listed, the housewives began swamping Mrs. Howe with what she called "outrageously impertinent questions" in an interview with

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WSB Preps Lotsa 32d Anni Hoopla

Atlanta, March 9. WSB, which claims to be the oldest radio station in the South, this month is celebrating its 32d anniversary of broadcasting and is earmarking 48 days for the observance.

Owned and operated by Atlanta Newspapers, Inc., WSB, local outlet for NBC, is using as its birthday theme "A Tribute to Our Listeners." Featured during the 48 days will be a daily greeting from governors of all the states in the union to former residents of his state now residing in Georgia. These messages take the form of a brief "hello" to all ex-other-staters, plus a salute of WSB radio and its 32nd anniversary.

In addition, Elmo Ellis, WSB's program director and originator of the birthday scheme, is asking radio stations in the capital cities of the 4 states to forward a greeting to former residents of their state now living in Georgia. (Atlanta is Georgia's capital.) Such greetings are taking the form of a musical or documentary program up to 15 minutes in length.

John M. Outler, Jr., is managing director of WSB radio, as well as WSB-TV, Dixie's pioneer video mill.

NBC RAINBOW'S POT O' GOLD

'Tudie' & the End of an Era

Relinquishing of the managerial reins by Bernice Judis in the sale of WNEW, N.Y., could well go down as the end of an era in radio. It was an era, spanning a score of years, which saw the indie station occupy a unique place in the American broadcasting scene, with Miss Judis, as a dynamo in the business, responsible for the creations of patterns and a modus operandi that were to serve as a beacon light for indie stations around the country. While WNEW will undoubtedly continue its strong position, the pattern has long been set.

Under the tutelage of "Tudie," as she is known to intimates both inside and outside of the business, the station incubated a talent and managerial roster (Ted Cott, Dick Pack, Bill McGrath, etc., etc.) that alone renders her invaluable to an industry never too abundant in leadership. The "Tudie"-incepted news & music "format" which enabled WNEW to hit a peak of preeminence and affluence has for years been the envy of the indie station operator, and the nation is dotted with AM stations that have been flourishing on the WNEW-borrowed technique.

"Tudie" wasn't interested in a salesman who wasn't worth his \$35,000-\$50,000 a year. Ira Herbert, doubling as general sales manager and husband, has translated his own contribution into a salary commensurate with the network president. But once they brought in the business, it was "Tudie" who provided that "something extra and different" element in programming that kept them. Picking the right announcer, the right disk jockey, the right program manager, even the right bookkeeper or stenographer, has been one of her unique talents through the years.

Came the upstart tv a decade ago and Miss Judis refused to play Iscariot to a radio industry in retreat or compromise, either on rates or standards. It isn't likely that a woman with such dynamics can fully retire from the picture. She'll probably still be carrying the torch for an honest rate card and AM showmanship, whether it's in Florida, California or Vermont. But of more importance, the Bernice Judis imprint has been indelibly stamped on the radio industry.

Rose.

WATL Goes AWOL, Back as WAOK

Pioneer Atlanta Station to Resume Under New Ownership, But Who Is It?

Atlanta, March 9.

WATL, pioneer Atlanta radio mill which has been on the air since 1931, went dark temporarily last week and is scheduled to become vocal once more at 6 a. m. Monday (15) under a new name and a new and somewhat mysterious ownership.

Shuttering of station was announced by Zenas Sears, an old-timer in broadcasting hereabouts, who revealed that he had resigned his connection with WGST, Georgia Tech station, to become one of the three managers of station. Associated with him in co-manager roles will be Stan Raymond, formerly with WBGE, Atlanta indie, and of late with Dora-Clayton Agency, station reps, and Mrs. Dorothy Lester, Columbus, Ga., real estate and formerly with WOWL, Florence, Ala. Sears will be program director, Raymond commercial manager and Mrs. Lester will be in charge of operation. Ethel (a male) Holley will be the engineer.

Sears stated that J. W. Woodruff, Sr., of Columbus, former owner of WATL, has sold the station to a purchaser he was not at liberty to reveal. Sears stated further that the station would go back on the air—pending FCC approval.

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Tint TV Still Hurts B&W Set Sales

Washington, March 9.

Impact of color continues to hurt production of black and white tv receivers, according to the January report of the Radio-Electronics-TV Manufacturers Assn. Month's output of 420,000 sets was less than half the turnout in the same month of last year, despite the increasing number of markets open to manufacturers as the result of the lifting of the tv freeze.

FCC authorization of the NTSC color system on Dec. 18 and imminence of the agency's action weeks before had apparently begun to affect receiver sales last fall. December, usually one of the best months, was the poorest last year in factory output, except for July when operations are curtailed for vacations.

Approximately 30% of January tv production was accounted for by receivers with UHF tuners.

TV Scoreboard

(As of March 8)

Stations authorized	654
VHF stations	338
UHF	316
Stations on air	381
VHF	251
UHF	130
Applications pending	291
in hearing	185

AFTRA Casting 'Suspicious' Eye On Chi Guestints

Chicago, March 9.

That old question as to how much leeway a guest on an interview or disk-jockey radio-tv show has before he or she falls into the performing classification and thus becomes subject to union pay scales is currently getting a re-examination by the Chi local of the American Federation of Television-Radio Artists.

Although so far AFTRA here has spotlighted only one case which resulted in the dispatch of letter to the station last week asking payment for the "performances," it's understood the union is eyeing other shows for similar examples of "guest work." Policing move by the Chi local may set the pattern elsewhere.

Listing names and dates, the AFTRA claim letter went to NBC's WMAQ demanding payments for guests who, the union claims, worked as performers on the late night interview show hosted by Jack Eigen at the Chez Paree nitery. It's believed that AFTRA either taped or in some way closely monitored the Eigen show over a period of nights because of the specific nature of the payment demands. It's apparently not professional talent that's involved in this instance but non-pro guests whose appearances the union claims have amounted to "performances"—such as reading Eigen's mail or conducting interviews themselves.

WMAQ execs and Eigen discussed the matter late last week and it's expected they'll slate a confab with the union later this week.

TINT ADVANCES AS SPONSOR BAIT

Some of the CBS clients and personalities in television, it's reported, are beginning to ask serious questions as to their ultimate fate in the color programming sweepstakes and are concerned over the out-in-front status of the rival NBC-RCA operation.

It's primarily his concern over "what'll be happening by next Christmas when tv will be a blaze of color" that backgrounds Ed Sullivan's receptive attitude toward NBC's overtures to woo him over from his present CBS Sunday night "Toast of the Town" assignment, it's reported.

It's known that the bid for Sullivan is currently going on a high NBC echelon level, with Sullivan somewhat apprehensive over the potential of a tinted "Colgate Comedy Hour" as his competition.

Similarly, it's understood that advertisers with a stake in the CBS television programming have made some overtures asking for some NBC-RCA color clinic exposure, using their CBS talent.

Generally, it's conceded that NBC, by exposing all its programming to the rainbow spectrum, with a full schedule mapped out months in advance, has taken most of the initiative in getting the color programming ball rolling, while CBS has been content with its weekly showcasing of the half-hour "New Revue" Friday segment, which it is now planning to extend to a twice-a-week basis.

It's NBC's contention that sponsors have been buying into their network programming schedules because it gives them a color compatibility franchise under the NBC promise to clients that "if you're on black and white today you'll be on color tomorrow."

That the formula of giving every show a whack at the tint treatment has generated excitement on an agency-sponsor level is reflected in the fact that the entire agency-client high command has been putting in a studio appearance for "ground floor knowledge" when it's their time up before the color cameras.

WALTER WOOLF KING SET FOR WABD SHOW

Claire Mann's afternoon woman's chatter show on WABD, Du Mont's Gotham key, is being sliced to 15 minutes to make way for a Walter Woolf King show. King, the ex-musical comedy star ("The Last Waltz," "My Dream Girl," "Countess Maritza," etc.) starts quarter-hour strip March 15.

Mann show, for the 15-minute it remains, is SRO, with a sponsor for each of the five days. WABD sales has not set any sponsors yet for new addition.

ABC-TV Sets Deal On 'Postal Inspector'

ABC-TV, which a few weeks back latched on to Bernard Prockter's "Treasury Men in Action," has picked up another Prockter package for a fall start, "Postal Inspector." Unlike "T-Men," the new series, which uses the files of the U. S. Post Office, has never been on the air before. Show will be a Coast origination, initially live and possibly going to film later. It hasn't been cast yet.

Web's definite commitment for the new package gives it another Coast origination for the fall. George Jessel moves his Sunday night show to Hollywood starting April 4, as the beginning of an overall exodus to relieve already strained network studio facilities in N. Y. Other shows originating on the Coast are "You Asked, For It" and "Space Patrol."

Case of Ed Lamb, FCC's Hot Potato, Comes Up for Action Next Week

Washington, March 9.

The FCC will act on the long-pending case of Edward Lamb, broadcaster, publisher, manufacturer and Democratic Party contributor, next week. The agency will send Lamb a prehearing letter containing questions providing the basis for formal hearings to determine whether he is qualified as a broadcast licensee. These questions will have a bearing on Lamb's loyalty to the American government.

If Lamb can answer the questions to the Commission's complete satisfaction, the agency may decide not to go ahead with hearings, but such a prospect is considered unlikely. Whether the inquiry would be held before the full commission or an examiner is also to be determined. The latter is more probable because of the pressure of work on the Commissioners.

Until the Lamb case is disposed of it is likely that hearings on contests for Channel 11 in Toledo, O., and Channel 9 in Orlando, Fla., both of which include applications by Lamb, will be held up.

It is understood that the Commission has compiled a comprehensive dossier on Lamb's onetime "left-wing" interests, particularly as reflected in associations with various alleged Communist-front organizations and in early writings regarded as sympathetic to Communism. The Commission has had three staff investigators digging into Lamb's past for over six months.

The FCC "hot potato" was instigated by Comr. John C. Doerfer of Wisconsin shortly after he assumed office last spring as the first Eisenhower appointment to the Commission. However, VARIETY was informed, the full membership of the agency went along with Doerfer on the preliminary investigation.

But whether the two Democratic members of the Commission (Miss Frieda Henneck and Robert Bartley) will support the Republican majority in designating the case for hearing is uncertain. It's expected that there will be considerable wrangling over the form of the pre-hearing letter to Lamb and that dissenting opinions may be written.

K&E Philly Setup To Service RCA

Kenyon & Eckhardt will open offices in Philadelphia as result of its acquisition of a large chunk of the RCA billings. K&E specifically takes over the radio-tv programming, home instruments, institutional and RCA International biz. Sharing the overall account will be the Grey agency and Al Paul Lefton, which also has its main offices in Philadelphia.

K&E has not designated its RCA account exec as yet. When named he will be berthed in the Philly office. K&E is currently in process of expanding its staff to handle the additional biz.

In addition to its New York and upcoming Philly offices, K&E also has branches in Chicago, Detroit (agency has the lucrative Lincoln-Mercury biz), Los Angeles, San Francisco and Atlanta.

Heatter Back March 16

Mutual commentator Gabriel Heatter, ill after minor surgery for the last few weeks, returns to the air on his regular strip on March 16. While in hospital, the newscaster was replaced by Edwin C. Hill, Cedric Foster and Lyle Van.

Heatter is slated for m.c. chores on "proposed General Tele-radio vidpix of 'We The People'."

Color TV Schedule

NBC-TV

Opera ("Taming of the Shrew")—March 13, 4 p. m.
Name That Tune—March 15, 8 p. m.
On Your Account—March 19, 4:30 p. m.
3 Steps to Heaven—March 22-23, 10:45 a. m.
American Inventory—March 28, 2 p. m.
Eddie Fisher—March 31, 7:30 p. m.
Paul Winchell Show—April 4, 7 p. m.
Youth Wants to Know—April 11, 1 p. m.
Frontiers of Faith—April 18, 1:30 p. m.
American Forum of Air—April 25, 2:30 p. m.
CBS-TV
New Revue—March 12, 5:30 p. m.

Chi NBC Alerted To Major Status 'In Pat's Pattern'

Chicago, March 9.

After lying more or less fallow the past couple of years while the NBC upper strata went through its managerial merry-go-round which resulted in the emergence of Sylvester L. (Pat) Weaver as prexy and top man, the Chi NBC-TV programming crew is taking on new life and enthusiasm. The new excitement around Chi program manager Ben Park's Merchandise Mart headquarters is predicated on the accumulating evidence that there's a definite place for the Windy City in the Weaver blueprint.

While Park never was a party to the belief that there's been a homeoffice conspiracy to downgrade Chi's network contributions, he does concede the obvious that heretofore the central division has not figured too importantly in the network's overall tv programming schemes. Such Chi NBC-TV entries as "Hawkins Falls" and "Ding Dong School" (latter developed as a local property by George Heinemann's WNBQ program department) caught on as much through their own momentum as they did through New York support.

Now, however, there are indications that the rather hot-and-cold New York-Chicago liaison and co-operation of the past few years are ending. Instead of working through the "back door," attempting to build shows more or less on their own in the hopes they'll be of the quality the high brass can't ignore, Park and his associates are being integrated into the broader

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More Power To WQXR

WQXR, Gotham "Good Music" station owned by the N. Y. Times, after an eight-year wait while the FCC wheels turned, has now been okayed to up its power from 10,000 to 50,000 watts. Actual technical changeover is expected to take "several months."

Present transmitter site in Maspeth, L. I., will be used for the new larger one. Elliot Sanger, v.p. and general manager of WQXR, made application for the clear channel power increase in 1946 and it wasn't until noon Thursday (7) that he received confirmation.

BEER, BLADES & BOXING BUMS

Nielsen, Too, Grounds Godfrey

Having previously dropped out of the Nielsen Top 10 for the first time in three years (except for a single instance last November), Arthur Godfrey's "Friends" on CBS video is now giving way to a couple of rivals on NBC which have been creeping up on him. Nielsen's latest scorecard gives Godfrey's first half a 34.4 against Joan Davis' "I Love Joan" rating of 39.4. In the next half, the Charles Farrell-Gale Storm "My Little Margie" is showing its heels to "Friends," squeaking through with 36.3 versus Godfrey's 36.

In both instances they mark a first for the NBC situationers in passing Godfrey, who's down five points from his previous average of 40.2.

That Wednesday night is no longer Columbia's Gibraltar is evidenced in the Godfrey segue, with Nielsen giving "Kraft TV Theatre" a 40.8 against 28.7 for "Strike It Rich" and 32.3 for "I've Got A Secret"; and 41.6 for "This Is Your Life" to 36.8 for the Pabst fights.

Gen. Foods Pulls in Radio Horns In TV Upbeat; Camel Drops Monroe

General Foods continues to wield the axe in radio programming, though upbeat on the tv front. A few months back, GF chopped off a couple of shows on the major webs and latest one to go is Robert Q. Lewis' crossboard capsule on CBS, effective March 30. Another of the web's shows is about ready to get a GF cancellation—the "Beulah" 7:15-7:30 p.m. strip.

Still another CBS casualty, but this time for a cigger, is the Vaughn Monroe show, a Monday nighter with Camels backing. Web will fill the 10-10:30 slot with a sustainer, starting April 5. It's "Night Watch," a taped actuality stanza on police work in Culver City to be produced for the net by Sterling Tracy and William Froug with Ray Gerhardt as tape editor. GF is putting a wad of coin into tv spots during March for a break-through on its Instant Jell-O pudding.

In New York, principal inheritor of GF money through Young & Rubicam is WCBS-TV, in for daily spots until end of month. Thirty of them are 20-second plugs and 18 are minute spots on the CBS local's filmeries, "Late Matinee," "Late Show" and "Early Show," and on Margaret Arlen's morning stanza.

Only last week General Foods picked up the Coast-berthed Pinky Lee show on NBC-TV for four weeks to blurb Jell-O, and is latching on to Bob Crosby show on CBS-TV, also out of Hollywood. GF (for Log Cabin Syrup) has bought 21 spots on NBC-TV's "Today," until July 9, with Noxzema taking 13 shares to April 25.

WOR-TV Seeks 2d Studio at Empire

Finding a one-studio operation confining, WOR-TV, Gotham General Teleradio station, is making plans to build another studio in the Empire State Building. Station, which moved entire operation there in December from expansive building uptown, is awaiting April or May expiration of lease of another tenant on its floor.

It is understood, however, that tenant (besides WATV, which occupies space nearby WOR-TV) whose lease ends this spring is adamant about leaving. If move is accomplished, the Teleradio station will have room for another studio the size of current one, an estimated 50x50 feet. Intent was to tear down wall between but building owners won't allow it, so programming personnel will apparently continue having to use two cameras per show.

Crawford's WATV Post

Bill Crawford, ex-WOR, N. Y., was selected Monday (8) as new sales director at WATV, Newark, N. J., to fill vacancy made when Murray Grabhorn ankled a few weeks ago.

Appointment is effective immediately.

DuM Mulls Jazzfest

DuMont is eyeing a Saturday midnight jazzfest as a regular feature for the near future. Indie producer Jack Grossberg has rounded up the Slim Gallard Trio to headline stanza.

Saturday slot is only tentative, but if it goes through, show will be tagged "Jazz at Midnight." Word came from Grossberg, presently doing scenic coordination for NBC's "Hit Parade" and the Berle show, that format built around trio will also include three guest jazzmen and a vocalist.

'Rich' Donations Get Clean Bill Of Health at Albany

N. Y. State's joint legislative committee on charitable and philanthropic agencies gave "Strike It Rich" a clean bill of health last week as far as handling donations is concerned, thus leaving N. Y. City welfare commissioner Henry L. McCarthy with no basis on which to move in on the Walt Framer show. McCarthy had threatened to license the program as a relief agency soliciting funds, but when the Albany panel made known its finding, McCarthy still insisted he would press for a license. Apparently the commissioner has fought his battle versus "Rich" in the public prints only, since the Framer office said McCarthy had never approached the producers directly on a license, nor had he ever examined the books as he had threatened.

Sen. Bernard Tompkins and Rep. Samuel Rabin, Queens Republicans, announced that the committee found the funds contributed to "Rich" were channeled to intended recipients by program officials "at an administrative cost of less than 2%." The show's administrative expenses "so far as handling of contributions is concerned" (Continued on page 46)

RINTOUL EXITS WPTR FOR STATION REP BIZ

Albany, March 9. Stephen R. Rintoul resigned, effective Friday (5), as general manager of Schine-controlled WPTR, to enter a partnership in a New York City radio and television rep firm. Rintoul, who helmed the 50,000-watt station since last July, served as president and general manager of WKXW from the time of its founding in August, 1948, until the past summer. A veteran of 23 years in radio, he had previously operated a station in Stamford, Conn.

Rintoul's successor at WPTR has not yet been announced. He is moving his family to New York.

PABST, GILLETTE ON THE ROPES?

By ART WOODSTONE

Is boxing a good video buy? It's getting to look less and less like a worthwhile or profitable sponsor's showcase, especially in light of the three fight fiascos of the recent weeks. A lot of Pabst and Gillette coin hangs in the balance.

It's the only kind of programming that comes to mind where the advertiser not only doesn't have any say in what he gets, but what he gets isn't always boxing. As a matter of fact, when International Boxing or Ray Arcel finally gave out with a bout that's even remotely promising, the sponsor, the web and the audience have absolutely no guarantee that the pugs slated will even show up.

Case in point: Pabst's "blue ribbon" bout from Washington with heavies Jimmy Slade and Clarence Henry. When it came off Wednesday, March 17, these boys were merely substitutes, twice over. First CBS-TV was told there would

Alternate Weeks?

Pabst is toying with idea of seeking alternate week sponsor for its Wednesday night coverage of the fights on CBS-TV. If it comes off, brewery figures it will have more coin to attract better fights.

be a bout between two other guys in New Orleans. Then when this fell through, show was moved to the capital with Coley Wallace as one of proposed fighters. Wallace, for one reason or another, couldn't be had, so it ended up Slade-Henry. Matters really grated when only 617 showed up.

Magnify this in terms of national tv audience: If Washington fight fans thought little enough of bout to stay home and drink milk, think of all the frustrated males across the country who gave into wife's exhortations and finally tuned out Pabst. Another example: Last week's Pabst match between Mims and Ward was a substitute.

Then there are the two lopsided matches of weeks past. Fight fans admittedly like blood, but not when it belongs solely to one man. Pabst televised the Wednesday night go (24) between Johnny Bratton and Johnny Saxton. As one reporter said, it "saw the end of Bratton as a fighter." As a matter of fact, the Pennsylvania State Athletic Commission suspended Bratton for his poor showing. It has become effective in all National Boxing Assn. states. Though the pug was accused of "not wanting to fight," the Commission (Continued on page 42)

GODWIN EXITS MUTUAL FOR KEY ABC SPOT

Charles W. Godwin, director of station relations at Mutual since 1945, last week resigned to join ABC as assistant to v.p. Ernest Lee Jahnke. Jahnke, who also holds the title of assistant to prez Robert E. Kintner, has specialized on station problems at the web. Godwin will work with Jahnke on station relations planning and projects. He's being replaced at Mutual by Bob Carpenter, assistant director of the web's department.

Godwin, an industry vet, joined WOR, the Mutual, N. Y., flag, as an announcer in 1937, after splashing at WKY, Oklahoma City, WLW in Cincy and WJSV (now WTOP) in Washington. At WOR, he assumed various management posts, and after a stint as night manager, he moved over to Mutual in 1943 as a field rep for the station relations department. He became director of the department in 1945, functioning since as operating chief under engineering-station relations veep Edward (Pete) Johnson.

Ted Collins' 'Cracker Barrel' Politico Jousts a Daytime TV Phenomenon

TV CREDIT BLACKOUTS

Move Afoot to Give Them Screening at Show's Opening

Because the closing crawls covering production, writing and cast-technical credits are often omitted because shows run over, there's a minor movement on foot to adopt a policy of full credits at opening. One of the latest to be obliterated was Theodore W. Case, whose "The 39th Bomb" was given last month on "Medallion Theatre."

Case's pact with "Medallion" specified he was to receive credit as author of the original story, but this went by the board on the overtime count. Partial credit went to A. J. Russell, who revised the play.

Muntz TV Files

\$10,000,000 Suit

Against Accuser

Chicago, March 9. Muntz TV, Earl (Madman) Muntz's tv manufacturing firm which last week was put into involuntary reorganization under the bankruptcy act, has asked court's permission to file a \$10,000,000 damage suit against an attorney repping a group of Muntz stockholders who charged Muntz officials with corporate irregularities and mismanagement.

Damage suit petition was filed in Chi Federal District Court presided over by Judge Win G. Knoch who earlier appointed two trustees to work out the Muntz TV reorganization after a trio of creditors filed against the firm. The charges of mismanagement were made during the reorganization hearings by attorney Harvey I. Levinson who said one of his clients was U. A. Sanabria, prexy of American Television, who owns 220 shares of Muntz stock. Upon hearing the charges, Judge Knoch ordered an attorney for the Securities and Exchange Commission to make an immediate investigation.

Besides seeking damages for alleged losses to the manufacturing firm resulting from the mismanagement charges, the Muntz petition also seeks a possible contempt of court ruling against Levinson and his clients. The petition states the action was a conspiracy to acquire the Muntz business through bankruptcy or sale.

The initial reorganization action which touched off the legal fireworks was entered by the Michael Shore ad agency, the Tel-Radio Transport Corp. and the Permo-flux Corp. The three creditors said the firm owed them \$476,000. Muntz TV's assets were listed at \$3,000,000 with fixed liabilities of the same amount, plus \$10,000,000 in contingent liabilities mostly based on outstanding consumer credit paper.

Mayor Wagner, Berle

Set for WATV Telethon

Plans for the all-day Sunday (28) telethon on WATV, Newark, for Help of Retarded Children Assn. now include Milton Berle who joins New York Mayor Robert Wagner and several other personalities in the event. WATV and the Association figured that its asked for a nine-hour show during the daytime is best, since it was determined that previous telethons in Gotham area garnered heaviest coin returns, not on Saturday night when they were kicked off, but in the waning hours of Sabbath afternoon.

Wagner is honorary telethon chairman. Stanza will run from 10 a.m.-7 p.m.

One of television's most puzzling programming paradoxes—a political show smack in the middle of the afternoon, and spliced into its fourth year on the air next month. It's Ted Collins' three-a-week political interview sessions, "The Cracker Barrel," on the cross-the-board NBC "Kate Smith Show," and the paradox is the fact that despite the improbable time period and the unexpected surroundings, the segment has had more than a slice of success.

In the three years it's been on the air, the session has provoked as much or more controversy and press coverage as any political session on the air. It's been the source of news breaks like the late Sen. Robert A. Taft's decision to enter the Presidential race in 1952, or Attorney General Herbert Brownell's decision to seek legalization of wiretap evidence. Despite this, it's probably the least-prepared and researched show of its kind on the air.

Series, started as a two-a-week affair, began accidentally, when Miss Smith, besieged by a series of costume changes, signalled for Collins to take over with a guest one afternoon. He did, and the interview session became a regular feature. While there's now a "booking agent" who brings in guests, most of the politicians on the show ask to appear, to answer "some dirty so-and-so comments" on a previous show.

Key to the controversial aspect of the session is two stands by Collins. First, he insists on asking tactless questions and pinning his subject down. (Like the time he asked attorney Sol Gelb, who represented gambler Frank Erickson, how he could in all conscience defend men like that.) Second, he refuses to see or talk to the guest until they're in front of the camera. This stance, says Collins, sometimes can lead to ineffectual debating contests, but more often, it produces some red-hot headlines.

200 Politics on 'Carpet'

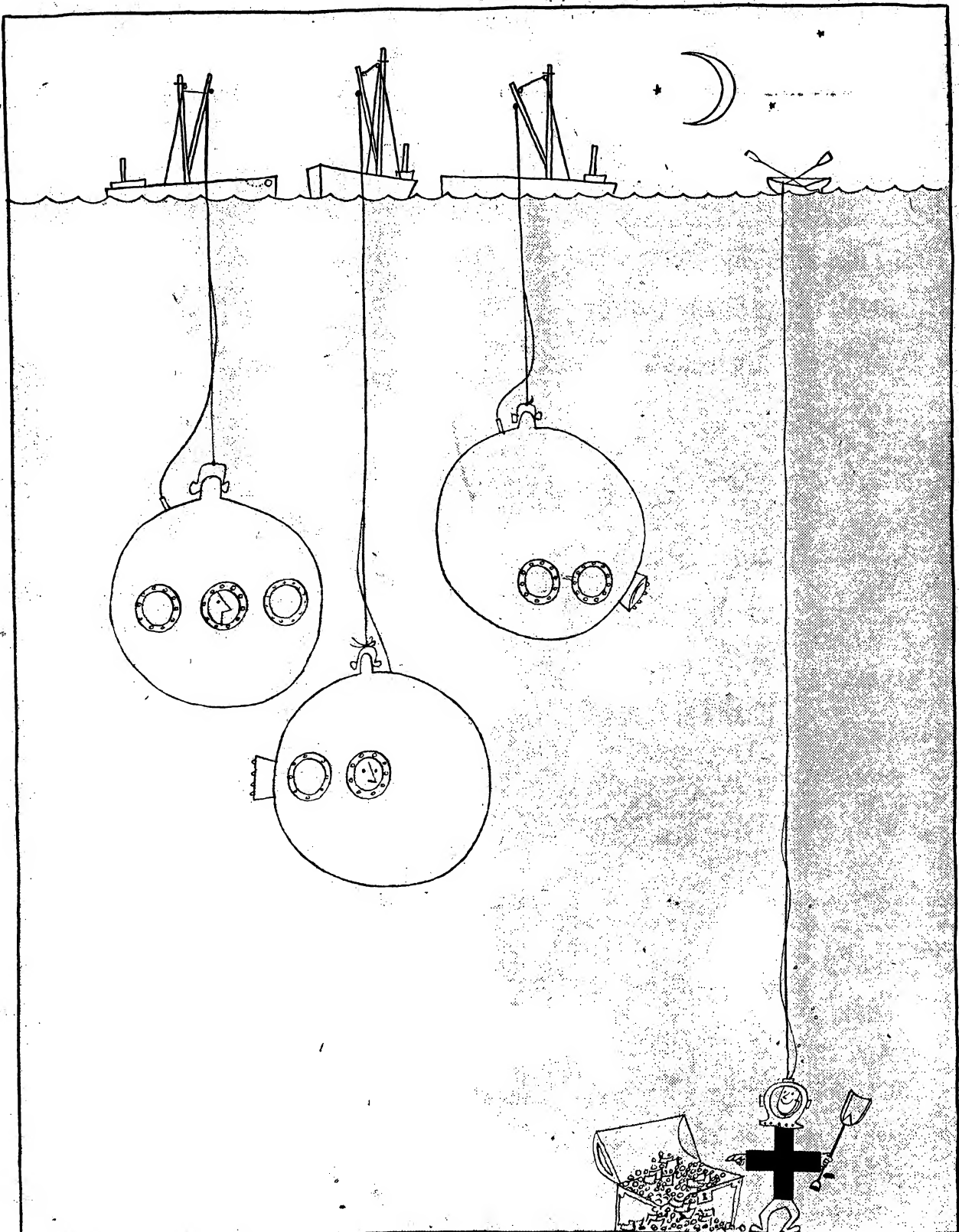
Collins estimates he's interviewed some 200 politicians in all on the segment, some of them more than once. Upcoming guests for the next two months include Postmaster General Arthur E.

(Continued on page 42)

Morgan, WABC-TV Part; WABD Next?

Negotiations for WABD, DuMont's N. Y. flagship, to pick up the Henry Morgan 15-minute tv session are under way, following decision of Morgan and WABC-TV, ABC's flagship, to part company. Gross-Baer, packagers of the segment, said they've pitched it at DuMont for a 7:30 or 11:15 p.m. slot, and the station is due to reply this week. Morgan's WABC-TV deal came to an end when the station got a bid for sponsorship of a filmed segment in the 11:15 p.m. and asked Morgan, who's managed to keep only one sponsor (Adler's, his longtime bankroller), to move up to 11:30. Morgan refused, and on his last show, came up with one of the frankest and most sensible reasons heard on the air.

He declared that the late-night Gotham audience is split in two—those who watch films and those who watch the live segments. Steve Allen on WNBT and himself. Ascertaining that the key reason he can get much of the Allen audience is the fact that he's got a five-minute jump on Allen (who starts at 11:20), he pointed out that his audience watches him till 11:30, then switches on to Allen, who's on until midnight. If people had to watch Allen at 11:20, switch to WABC-TV at 11:30 and back to Allen, at 11:45, Morgan said, he'd be dead.



for the real lowdown . .

Mister PLUS, our foot-loose mascot, has often scaled high places to explore the towering advantages of network radio. Especially Mutual's. He now plunges into the question of *cost-per-thousand performance* and takes some deep-sea soundings which sound just fine. *Very* especially Mutual's.

On the over-all record for '53 (as logged by Nielsen, Jan.-Nov., that is), the average cost-per-thousand of all evening commercials on all radio networks is *low*...deep-down proof of the economy which no other medium can match.

And which network hits *bottom* in this year-round, low-man tourney? Well, the diver on the right is Mister PLUS, with a score for Mutual that is 19% lower than the average for the other three networks, and 12% to 24% lower than any one of them!

You will observe that Mister PLUS works with a different sort of gear—just as the Mutual Network itself differs from the others. We differ in coverage patterns, for instance, with nearly twice as many stations as anybody else. We also differ in program ideas for listeners, and in profit ideas for sponsors.

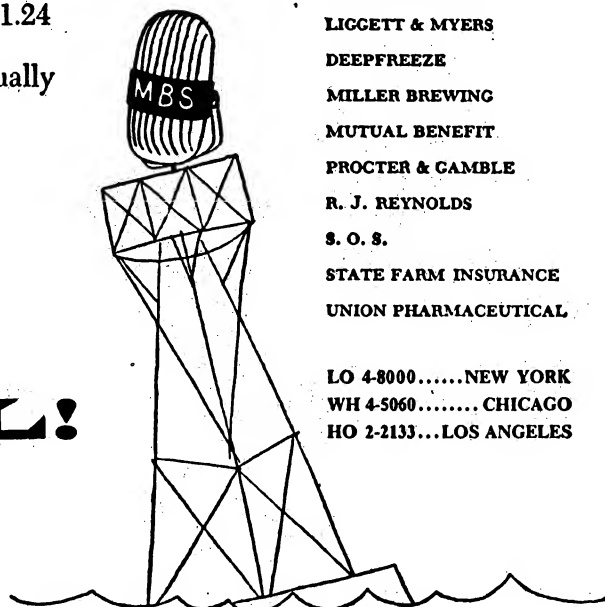
These facts explain why more clients than ever are now enjoying lower costs than ever in Mutual waters—actual audience-delivery costs as low as \$1.24* *per thousand homes!* (And that \$1.24 includes time and talent, of course.) True, we are virtually sold out from 7:30 to 9:15 pm, but there's prime time available for *your* nets, day or night.

Why not set your course *plusward*?

*Typical Sponsors
Using MBS at Night*

AMERICAN HOME PRODUCTS
CHEVROLET
COCA-COLA
DODGE
JOHNS-MANVILLE
JACQUES KREISLER
LIGGETT & MYERS
DEEPPFREEZE
MILLER BREWING
MUTUAL BENEFIT
PROCTER & GAMBLE
R. J. REYNOLDS
S. O. S.
STATE FARM INSURANCE
UNION PHARMACEUTICAL

LO 4-8000.....NEW YORK
WH 4-5060.....CHICAGO
HO 2-2133....LOS ANGELES



• it's MUTUAL!

ANTHOLOGY
With Fleetwood, others
Producer: Steve White
Director-Writer: Draper Lewis
30 Mins., Sun., 3 p.m.
WNBC, New York

WNBC's attempt with "Anthology" seems, from segment heard, to bring snatches of "highbrow" to the general audience level along with popularized poetry. Since it is basically a public service show, however, it is expected there will be more daring experimentation in the future.

Two of the four literary pieces read, either as excerpts or in entirety, were rarely presented on radio before. They were interesting and often exciting choices too, but it was the manner of presentation, not brace's textual material necessarily, that required improvement. Fleetwood, the d.j. (he doesn't use a first name) who so pleasantly rendered the station's late "Music Through the Night" classical music series, is "Anthology's" chief personality. He opens the show with a reading from Thomas Wolfe's "Of Time and the River," which is the type prose that, because it's musical, qualifies for the stanza's upbeat on poetry. He did it softly and pleasantly but without making the least lasting impression.

Actress Miriam Wolfe was called in to discourse on the merits of poetry read by thespians. She mentioned that too few actors have had opportunities to recite poetry, when actually they're ideal ones to do it. In reading Edna St. Vincent Millay's "Ballad of the Harp Weaver," she unintentionally showed reason for death. She caught the meaning in her interpretation, but she, as is case with many who ply her trade, overemphasized the dramatic and forgot that these were lyrics.

Offbeat inclusion was DeWolf Hopper's disk of "Casey at the Bat." Poem is still recited but Hopper's voice has recently echoed only the oohs. It's not heard in this quarter before, and his highly emotional and spirited delivery take on the tenor of a parody on the hammy hams. Emcee brought stanza to finale with "My Love Is Like a Red, Red Rose," then played new RCA waxing of Robert Merrill singing work composed by Vivian Edwards, based on Burns' lines. Music was shoddy pops with no excuse for being. That's no indictment of show though, since it is a little of the experimentation program needs more of.

"Anthology" shadows a program prepared for BBC's "Third Programme" series called "New Soundings." But there John Lehmann intended "through spoken broadcast word—a substitute for a literary magazine." He had people read theses and poetry too, yet these had more profundity if less variety than "Anthology."

OUTDOORS UNLIMITED
With Dorian St. George
15 Mins., Thurs., 10:15 p.m.
WABC, N.Y.

Although the outdoor sports field may be unlimited, a program devoted to the coverage of fresh air activities is restricted in appeal. Opening edition of the new WABC series, Thursday (4), was targeted at those dialers with an interest in hunting or fishing. Outdoor sports enthusiasts will probably give show an attentive ear. Program dishes out some informative items and travels at a comfortably fast pace.

Narration is ably handled by Dorian St. George, who also prepares his own material. Gab on initialer included suggestions on how to make certain gadgets of use to anglers. Tips on spots where fishing is permitted without a license were also offered. In addition there was some discussion about firearms and a rundown of the number of deer killed in New York State during the past season. Jess.

PENTHOUSE
With Frank Sentry, Gretchen Witbeck
60 mins.; Mon.-thru-Fri., 9 a.m.
WOKO, Albany

Music and words are used to paint a picture of program origination from a penthouse, on new show handled by Frank Sentry, with an assist from Gretchen Witbeck, "the girl downstairs." It is a place and mood format, reasonably well projected. Night time might be considered better suited to the idea. Sentry introduces easy, listenable music, while Miss Witbeck discusses news of the women's world—styles and the like—after the midway point. Several spot commercials are included.

A recent addition to the WOKO staff, Sentry is friendly, pleasant and philosophical. Miss Witbeck possesses a rather nice voice and manner. She carried off surely a bit of kidding with Sentry on one program heard. Jaco.

Simulcast Review

NEW DIMENSIONS
With Natalie Hinderas, Joseph Gallicchio Orch, Don Herbert, Ken Nordine
Executive Producer: George Heinemann

Producer: Don Marcotte
Director: Don Meier
30 Mins., Sun., 9:30 p.m.
ILLINOIS BELL

WMAQ-WNBQ, Chicago
Billed as a radio-tv "3-D" first, this WNBQ-WMAQ experiment in dual AM-FM stereophonic beaming came off as a strictly big-league project in any dimension. While the economics of such a specially engineered bi-media venture with its lush showcasing of the 37-piece Chi NBC orch batoned by Joseph Gallicchio pose a big bankroller hurdle, such was the class and quality of this onetime (7) that it would be a shame if it were tossed back on the shelf. "History making" stereophonic effects aside, it was a sleek handling of one of tv's toughest tasks—making a full-sized orchestra "look" as good as it sounds.

And there was a definite plus in the "new sounds" treatment, with the radio and tv sets counterpointing to give full-bodied impact to the music. It's a variation on a theme first used by WNBQ-WMAQ program chief George Heinemann on WMAQ-AM and WMAQ-FM with different mikes each feeding pickups to their respective transmitters. This time the FM portion was supplied by tv station WNBQ. (WMAQ-FM also participated for the non-tv homes).

The 30-minutes was as exciting visually on WMBQ and it was aurally on WMAQ and WNBQ, thanks to some smoothly fluid lensing and superior lighting maneuvers that brought particular sections of the band into focus as the score dictated. The tele showmanship, only now and then skirting the too-trickery, was especially effective in displaying the fine pianists of guest soloist Natalie Hinderas who knocked off a couple of Rachmaninoff and Shostakovich tidbits in excellent style. Gallicchio and his staffers also were in great fettle with such easy-to-take pop stuff as Morton Gould's "American Salute," a full-dressed "Ebb Tide" and "Es-pañi Cani."

Don Herbert handled the institutional tie-ins for Illinois Bell—skillful blurbs skillfully done. Ken Nordine introed the music in his usual pro fashion.

Heinemann and his programming cohorts set themselves a high standard with this enterprise. It'll be interesting to see if the sales boys can follow through. Even without the "3-D" engineering highjinks the tele portion was too potent a package to be filed and forgotten. Dave.

DuM Stations

Continued from page 30

programs is Bishop Sheen's "Life Is Worth Living" telecast, carried presently in 169 cities. The program, with the broadcast city coverage in tv, was refused only by two outlets which some time back maintained that it was of a singularly sectarian nature. However, crux attribute a more universal nature to the Sheen telecast. Incidentally, the Gertrude Berg stanza which was publicly reported as Sheen's long-vacation replacement, has already cleared 119 stations which now carry the latter broadcast. DuMont toppers look optimistically toward getting "all but five or six" of the remainder.

At the other end of the scales is the stanza, "What's the Story?" which is sold only to two DuMont & Co's—WTTG, Washington, and WABD, New York. Four other outlets carry the show, but only the original brace have show sponsored (DuMont appliances). There are a few other shows on this genre. Another stanza with fairly few stations is "Pantomime Quiz" with 16 stations. The situation it holds on the sked just follows the Bishop's show.

Around the middle of the station clearance list are: "Rocky King," Sundays with 64; "Colonel Flack," Saturdays with 51; "Chance of a Lifetime," Fridays with 22. The last two began in the fall, just as did "Dollar Second," which started with 50 and leaped to 92 under demand from sponsor. Serutan-Geritol have willingly held their "Life Begins at 80" to 37 outlets for some time.

TENNESSEE ERNIE SHOW
With Helen O'Connell, Cliffie Stone Orch; Jack Narz, announcer

Director: Milt Hoffman
15 Mins.; Mon.-thru-Fri., 7 p.m.
MANHATTAN SOAP: TONI
CBS, from Hollywood (transcribed)
(Scheideler, Beck & Werner; Leo Burnett)

Pairing of Tennessee Ernie and Helen O'Connell, offbeat as it may appear, turns out to be a good one. Ernie is one of the more sophisticated of the country singers; Miss O'Connell has travelled the pop circuit for most of her career. Yet together, they make for a relaxed dinner-time song session.

Preem segment (8) had them doing one single each and finishing in a zingy duet on "Heart of My Heart." Miss O'Connell did a relaxed and tuneful job on "Young at Heart," while Ernie's rendition of "Birth of the Blues" had sold rhythmic values. Cliffie Stone unit's background was soft and precise.

Ernie handled the chatter in easygoing style, lending a folksy touch but not going overboard with the hokum. His handling of the Toni commercial was low-key and relaxed. A pleasing stanza all the way. Chan.

THIS IS PATTI
With Patti Rhodes
Director: Bob Pringle
Writer: Ira Marlon
50 Mins.; Fri., Sat., 12 p.m.
WABC, from New York

Patti Rhodes is on the make for the weekend male dialer. Her bait is sentimental patter and mood music or as she puts it, "music and me in the proper proportion." The blending of s.a. and platter spinning got a big splash a couple of years back via "Lonesome Gal" and "This Is Patti" sticks to the pattern. The midnight slotting (Friday and Saturday) is an added effort to build the s.a. pitch.

Although the time, the pace and the gal are all geared for romance, it's an obvious line that the guys won't fall for. It's sugar-coated and corny, creating nothing more than an ersatz romantic mood.

Miss Rhodes lays it on pretty thick. Her husky-voiced sentiments aimed at the lonesome lover are too banal to stir up any listener emotion. The music is soft and appealing but Miss Rhodes keeps getting in the way. Gros.

Radio Followup

Columbia's Mitch Miller is talent-scouting abroad so stand-in a&rs toppers are doing his Sunday midday "Money Record" stint over WNEW, N.Y., the first of these being Victor's Joe Carlton. Sounding a little more "prepared" than Miller, although obviously both must work from script, Carlton again projects that producing a click disk is no accident—that lots of skull practice goes into it. However, in this instance, he did it in reverse by accenting that sometimes his platters and hit wax material happen despite everything. Utilizing an all-RCA Victor catalog—unlike Miller who is not averse to kudoing any of his colleagues—Carlton wisely kept it within the family when pointing up that hits are unpredictable such as "O My Papa" (Eddie Fisher); Perry Como's "Wanted"; Lou Monte's pizzeria version of "Strutter's Ball"; Eartha Kitt's "Santa Baby" and June Valli's "Crying in the Chapel." Only in Miss Kitt's case was there deliberate intent not to pot-shot at the Xmas trade but focus on one or two platters, coming up with the "naughty but nice" lyric that Henri Rene had Joan Javits and Phil Springer contrive. Carlton was generous in his mentions of Rene and Hugo Winterhalter, and also in admitting that sometimes hit material has to be forced on the diskeries.

This remains one of the more hep inside stuff aMers, and a novelty also in that it comes Sunday midday, as against the usually decay stuff presented. Incidentally, both Art Ford (WNEW) and Bill Silbert (WJMG), among the Gotham nocturnal platter-chatterers, both have been on a musical comedy kick excerpting yesteryear musico-medy great songs. Their word pictures of the Broadway scene sound like excerpts from Julius Matfield's excellent "Variety Musical Cavalcade," which remains the best programming source for the trade for this sort of background material. Abel.

Manchester, N.H.—Norton Virgin, former account exec with Weed & Co., has joined WFEA, the 5,000-watt CBS outlet here, as station manager. Albert Auclair, account exec at the station, has been upped to sales manager.

From the Production Centres

IN NEW YORK CITY . . .

Lynn Thatcher starring in CBS' "Let's Pretend" version of E. B. White's "Charlotte's Web" March 13 and 20 . . . Robert L. Edens, formerly with Hicks & Greist, joined Warwick & Legler as a copy director . . . Monarch Buick signed for sponsorship of the 8 a.m. news and spots in the N.Y. Yankee games over WINS, via William Warren, Jackson & Delaney . . . Girl Scouts of the U.S.A. set intensive radio and tv spot and program schedule celebrating the organization's 42d birthday this week . . . Violinist Kenneth Gordon back with Longines "Symphonette" on CBS after two years of Army service in Korea . . . Goddard Lieberson, exec v.p. of Columbia Records, takes over Saturday (13) as commentator on CBS' Philly Symphony . . . John Karol, CBS veep over sales, returned after two weeks in Arizona . . . Luther Conant Jr., formerly product publicity chief of Lever Bros., now heading Conant & Co., public relations. He's been with Ed Bernays' office, Time mag, Boston and N.Y. newspapers and Robert Montgomery radio-casts . . . Susan Ball, film star amputee, guesting on the CBS "Second Mrs. Burton" today (Wed.) . . . Julie Stevens and Katherine Emmett have been added to the cast of "Lorenzo Jones" . . . In new "Front Page Farrell" sequence are Ethel Wilson, Treva Frazee, Peggy Allenby, Andy Donnelly and John Stanley.

The Mike Jablons (he's the radio-tv publicist; she's a reporter with the Herald Tribune) parents of a daughter, born last Friday (5) . . . Tili Dielerle guesting on ABC's "Dinner at the Green Room" Saturday (13) . . . Dick Jayson, WHLI announcer, a father; it's a son.

IN CHICAGO . . .

John Hussey and Charles Winston, Jr. presented veep stripes at Foote, Cone & Belding . . . WGN sportscaster Jack Brickhouse off on a month's vacation to prep for the baseball season . . . Ollan & Bronner handling Princess Pat Cosmetics' radio-tv billings . . . Matt Bonebrake, prexy of KOCY, Oklahoma City, and Paul Fry, prexy of KBON, Omaha, checked in at Mutual's Chi office last week . . . CBS veep H. Leslie Atlas and WBBM assistant g.m. Ernie Shomo back at their desks after a week's cruise in Florida waters . . . Bob Elston, ex-KIOA, Des Moines, sportscaster, joins WIND to assist Bert Wilson on the Cubs games . . . NBC farm commentator Everett Mitchell addressed a soil conservation meeting in O'Neill, Neb., yesterday (Tues.) . . . Keystone Broadcasting added six new affiliates, bringing the total to 700 . . . Plastic Co. of America has taken over a Tuesday and Thursday quarter-hour slice of WGN's "Cliff Johnson Family" . . . NBC's "National Farm and Home Hour" hosted by Everett Mitchell handed the agricultural award from the National Assn. for Better Radio and TV . . . Belton Hearing Aid Co. renewed Paul Harvey's Sunday ABC news show for another 26 weeks . . . WLS prepping a big hoopla to celebrate the 30th anni of the "National Barn Dance" next month . . . Frannie Clark of the Chi NBC press department vacationing in Florida . . . Bob Elson covering Chi White Sox exhibition schedule via WCFL . . . Bob Brewster, McCann-Erickson's Chi radio-tv director, upped to veepee status.

IN SAN FRANCISCO . . .

Lucille Norman, Gordon MacRae and Art Linkletter promise to be on tap for the Golden Gate Exchange Club's children's charity show, "Fun For A Day," April 3, at local Opera House . . . Marie Wilson and Mary Shipp were guests (10) at local Ad Club luncheon . . . Vocalist-violinist Ardena De Camp replaced chirper Ellen Connor on Bill Weaver's KCBS show. Gene Merlino, formerly with Weaver's gang, will tour with Frankie Carle's band through Texas . . . Director Willard Davis taking a breather from KGO-TV's "Success Story." Russ Baker replaces . . . TV-nightclub entertainer Kenny Burt leaving local scenes to join Spike Jones' City Slickers . . . Larry M. Reed appointed chief engineer of new educational station KQED . . . Jerry Bundsen, anchor man for S.F. Examiner columnist Herb Caen, extending his talents to deejaying on San Mateo's KVSM.

IN MINNEAPOLIS . . .

Having relinquished its MBS affiliation, WLOL here has adopted a new program policy patterned after that which has been so highly successful for WNEW, New York, and WIND, Chicago. The Ralph Atlas local station has announced its programs "are to be chosen in accordance with the Twin Cities listeners' expressed desires" and will comprise approximately 24 daily five-minute newscasts on the hour and half-hour and that, except for these news programs and broadcasts of live events of particular interest in Minneapolis and St. Paul, "music will be the order of the day." WLOL has new general manager in the person of Wayne "Red" Williams, a staffer for seven years, who succeeds Harold W. Cassill, resigned, and it's moving to new and larger quarters. For the ensuing season it'll retain MBS' big league "Game of the Day" and also again will broadcast the Minneapolis A. A. home and away baseball games play by play . . . Starting March 29, another local radio station, WDGY, with which Wes Fesler, former U. of Minnesota football coach recently became associated, will be the MBS' Twin Cities affiliate. It, too, is moving to new and larger quarters. Fesler's first show, originally scheduled to start Feb. 15, gets under way March 15 and a sponsor now is in the process of being signed up. In the meanwhile, the ex-coach has been a commentator on WDGY's play by play broadcasts of the U. of Minnesota basketball games . . . C. T. Hagman, WDGY general manager, on flying trip to New York to contact MBS heads.

IN CLEVELAND . . .

When WJW's Jane Stevens was called home because of illness in the family, WXEL's Maggie Wulff and Alice Weston and WEWS' Ethel Jackson took over the gabfest period . . . WGAR's Jim Martin covered naval training center inspection trip at Pensacola . . . WDOK's juvenile disk Candy Lee is slated for NBC tv appearance . . . Tom Arends leaves WNBK to become production director at WMTV . . . Joe Portaro has moved his haircutting tv stint to WXEL Monday-through-Friday at 3:15 p.m. . . . Dorothy Laurance, ex-WNYC, doing woman's pitch on half-hour cross the WTAM 9 a.m. board . . . WGAR's Bill McColgin and WTAM's Jimmy Dudley doing remotes from Cleveland Indians Tucson training camp . . . Jack Kelly, WJW veep, into New York for sales meeting.

IN PITTSBURGH . . .

Dave Tyson, WCAE's early morning waker-upper, and his wife celebrated their 28th wedding anni . . . Barry Kaye, WJAS deejay, and model Eleanor Schano will be married end of next month and have already rented an apartment at the Carlton House . . . Pat Connelly, brother of Bob Connelly, WENS salesman, has joined the sales staff of WOHI in East Liverpool, O. . . Louis Prima has been set as guest star for Duquesne Brewing Co.'s next Show Time teevver, "A Salute to Italy," on WDTV April 7 . . . Andy Levitzke and his Polka Kings now doing a "Polka Party" on WKJF-TV Saturday evenings at 6 for an hour. Same program used to be on Channel 2 . . . Local actress Polly Rowles all over WENS Monday nights, on "Jamie" every other week at 8 and on "Who's the Boss?" every week at 10:30 . . . Chester

(Continued on page 42)

THE ART FORD SHOW
With Hiltoppers, Bob Merrill.
Guests: Bob Bergmann
Producer: Ralph Giffen
Director: Ralph Giffen
30 Mins., Mon.-Thurs., 11 p.m.
WOR-TV, New York

WOR-TV has shifted the name of its 11 p.m. stanza and also its head personality. Now it's Art Ford who is the "Man from Times Square" (stanza's last monicker). Voice of the "Milkman's Matinee" on radio indie WNEW, N. Y., the new m.c. limited himself to the thing he knows best—record biz—on segment caught Friday (5), and in doing failed to cover the many kinds of show people who meander around midtown Manhattan. (For example on initial show previous Monday his spotlighting of Joe Laurie Jr., provided just the right fill on savvy show biz treatment.)

Then, even within the realm of waxed music, Ford only managed a collection of superficial interviews which made questionable entertainment. After dispensing with a show-selected panel's weekly choice of "Broadway's loveliest girl," he went on to Bob Merrill, clefter of "Doggie in Window" and other hits. They passed over the disk world's "inside" with a casual question or two. (Ford asked about how "Doggie" got its chance and got a brief answer.) Later, he asked generally about beautiful women, and there was a much longer dissertation. For Ford's succeeding guest contribution he had the Hiltoppers quartet all decked out in beanie and block "W's." He got around to pointing out their extreme youth for such extreme success, and then asked them how they did it. Between boyish giggles he got boyish answers. Ford apparently was obsessed by the disks in the "golden" class, because with both the songwriter and the singers, he made a great whatabout about their numbers which surpassed a million.

Ford is a very personable man, yet he should do something with more diversity and depth if he wants to click. Somehow, Times Square failed to come alive in his video hands.

GROOMED FOR SUCCESS

With Irwin Johnson, moderator: William G. Mennen Jr., Russell Saxby, Eleanor Beach, Keith Brooks, others
Producer: Grace Hare Frye
Director: John Haldi
30 Mins., Fri. 7 p.m.
WBNS-TV, Columbus

"Groomed for Success" contains the seeds of a good merchandising program. The panel show, presented in connection with a visit here by William G. Mennen Jr., exec veepee of the men's and babies' toiletries firm, made a direct pitch for good appearance and grooming without leaning hard on the fact that you'd have to buy deodorants, powders, creams, lotions and such to accomplish the fact. The same type of show could be used for other products of a personal nature. Besides Mennen, the one-not panel was composed of w.k. Columbus people: an actor, attorney and wife of the director of the art gallery. The panel art viewing audience were treated to dramatic episodes in tongue-in-cheek style on the effectiveness of good grooming in each of three situations: in the office, teenage dress and parental grooming. Panel then discussed aspects of these situations.

Mennen was at all times reasonable in his statements and even pointed out that teenage sloppiness, after all, a calculated sloppiness (jean cuffs must be a certain number of inches, rolled just so, etc.) and there is no need to worry about the later neatness of the younger generation. Other panel members repeatedly stressed the personal hygiene and neatness, the latter to push McGraw-Hill's newly published "The Mennen Story," history of the company. Dean

Tele Follow-Up Comment

Eddie Cantor's takeover of NBC-Colgate's "Comedy Hour" on Sunday (7) was a generally uninspired mixture of Look Mag film awards, sketches, production items and spotted acts. Look's citations were woven in and out of the stanza and thus lacked the socko that uninterrupted continuity might have achieved. The actor kudos went to William Holden ("Stalag 17"), Jack Palance ("Shane"), Audrey Hepburn ("Roman Holiday") and kid-star Brandon de Wilde ("Shane"), latter two being cut in from New York. (Awards to Frank Sinatra ("Eternity") and Grace Kelly ("Mogambo") went by the board due to turnover.)

"Killer" Palance and Cantor did a dull standup western "In one" as an afterpiece to former's award. Miss Hepburn, who's in "Ondine" on Broadway, responded stiffly in a split screen gimmick. Look editor Gardner Cowles presented a special panel to Paramount Pictures v.p. Y. Frank Freeman and "Exhibitor of the Year" brought on Kermit C. Stengel, head of Crescent Amus. Co. in the South. Fathers Day Foundation thumbed its way in on the deal via a panegyric to Eddie Fisher on his "Oh My Papa" bestselling disk which he vocalized with characteristic gusto.

Billy Daniel (in double role of performer-choreographer) gave pace and invention in a song and "dancer" carrying out a climb to ladder of fame theme, backed by a peppy group and aided by Al Scarlett's crackerjack mood lighting. Up front, Cantor and juve Vicky Vera exchanged some stale dialog and then chanted "School Days." Cantor was best in a filmed insert panto (with narrative soundtrack) of a marriage for money, amid lush decor and gladrags. Closing number had the Colgate headman in pre-recorded "baby" tunes in which the songsmith credits were flashed on the screen. These were "Walkin' My Baby Back Home," "Pretty Baby," "Baby Face," "Yes Sir, That's My Baby" and "Hello Ma Baby," with each fronting a femme rigging her tempo to the song and Daniel and group supporting for a snappy finish.

Strangely enough, the biggest impact was made by a juggling act, the Three Houcks, their blinding speed and displacement work giving them upper status among novelty stints. Al Goodman orchestra a credit for its alertness in backing a draggy show. Trau.

Art Carney, long the No. 2 boy on the Jackie Gleason show, moved up to the top spot on Saturday (6) and it's safe to assume that virtually every regular viewer of Gleason was pulling for the complete success of the card. Unfortunately, Carney came insufficiently armed and with weapons not particularly suited to him.

Carney, who has been Gleason's chief comic support during the tenure of this show, followed the pattern set by Gleason which wasn't particularly built for his type talents. There was a standup session and a couple of sketches, one of course the June Taylor line routines, plus the guesting of Martha Stewart. Layout didn't constitute a blueprint architected for Carney's individuality. For instance, there wasn't a single situation which permitted Carney to gleefully "vo-vo voo" which generally tears down the house.

The major sketches that Carney performed were only partially extensions of the personality he's developed on the Gleason show. As the proprietor of a pet shop, and as the milquetoast teacher, roughs, there was the base of good character building, but in this respect, he was left out on a limb by the writers. Stewart did well with a couple of songs and helped in the Gay 90 finale which constituted a good number. The line distinguished itself with a South American item and through its work in the finale.

Thanks to a bangup performance by Martin Ritt, some painstaking direction and an offbeat production that belies the narrow studio confines of what, basically, is a one-man tour de force, the last entry in WOR-TV's "High Tension" series came off last week as perhaps the best since the program was inaugurated. Ritt's performance as a crazed sculptor and his in constant conflict with his conscience while in flight, only to bring on his inevitable self-destruction, was a throwback to the Emil Jannings school of dram-

atics, and equally as effective. His final scene as he brings on his own death before an onrushing train as the headlights revive memories of his victim's eyes, was a triumph of sorts in histrionics.

It's a constant source of amazement the kind of action and mobility producer Larry Menkin manages to achieve, with the aid of one or two props, in translating these half-hour "High Tension" scripts into compelling drama. As low-budgeted programming goes, restricted as it is by physical limitations, it manages to generate an excitement all its own. Rose.

There is now a lot of good, solid comedy in the "Life With Father" Clarence Day stories and the show of the same title over CBS-TV is taking reasonable advantage of what by now has become a well-established popular American literary character. Show is a vast improvement since its preem.

Latest installment Sunday (7) had its fair share of laughs and properly perpetrated Dad's robust Father image via the gusty performance of Leon Ames who got into the spirit of things and who somehow managed to be both properly explosive and unexpectedly likeable.

Rest of the cast, headed by Lurene Tuttle as long-suffering Mother and, in Sunday's stanza, by little Harvey Grant as Harlan, Father's youngest offspring, offered good support. Miss Tuttle was flustered and diplomatic in getting her way and the boys were as respectful as one could wish.

Sunday's show had Father refusing to visit his dentist and resisting Miss Tuttle's designs to get him baptized. Ames gave in on the dentist, but compromised his way out of baptism, at least temporarily.

William H. Brown's direction provided no surprises, but kept things moving nicely and capitalized on the proven appeal of the various situations. There were some distinct slow spots, but they were in the script and didn't impede proceedings too much. "Father" in half-hour does lack some of the charm of the stage character, but makes good entertainment. Hift.

"American Forum Of The Air" departed from its usual formula last Sunday (7) to showcase a new Ted Granik brainchild. Subtitled "Women Want to Know," the half-hour was virtually a tryout of a new forum type show, being mailed by NBC as a third addition to the Granik stable of Q&A shows on current issues. If reaction is favorable, this will be added to the roster already consisting of "American Forum," now in its 26th year, and "Youth Wants to Know."

There's the germ of a good idea here, and, if given its head sans prompting or stage setting, this might well develop into a grownup counterpart of the lively and uninhibited youth show after which it is patterned. It shaped in its initial break-in, however, it was on far too lofty lines and too technical a plane to appeal to the ordinary housewife, for whom it would ostensibly be angled. Actually, the forum of femmes who confronted Neil Jacoby, of the President's Economic Council, with as profound and technical a set of questions as he might well have gotten from a group of fellow experts, were more typical of the egg-head segment of women clubbers than of Mrs. John Q. Beresford. This show lacked the surprises, the possible laughs, and the spontaneity of a typical "Mrs. America" panel.

Despite this, the new format proceeded smoothly and at a fast pace, thanks to some highly literate and well-phrased questions, and to deft responses on the part of the personable Jacoby. Stephen McCormick performed his usual moderator chores with skill.

Pursued along the lines of "the housewife wants to know," with a group of typical homemakers posing the questions and airing their views and worries, this might well be a welcome addition to the web's discussion shows. Flor.

Ed Murrow's "See It Now" held to its high level of interest last Tuesday night (2) with an unusual, offbeat feature—a half-hour spent with America's oldest orchestra, the 111-year-old N. Y. Philharmonic. Usual imaginative quality and professional touch of the Murrow series was manifest again—in Murrow's fascinating opening chat with Maestro Dimitri Mitropoulos, in informal shots of the musicians at ease, in the conductor's deportment at a rehearsal and at a con-

cert, and reactions of some of the players. It was authentic stuff for the cognoscenti and completely absorbing business to the layman.

Camera work was wonderful, in closeups of the maestro's head or hands, in shots of musicians caught off guard, in glimpses of various orch sections at work. Mitropoulos, with the hands of an artist and the head and beak of a bald eagle, and speaking with his Greek accent but in clear, lucid and very expressive English, was the star of the show—a better tv bet than a lot of more familiar video figures. Murrow threw some sensible questions on music and on conducting, and the maestro had some illuminating, pointed answers. No discussion on temperament, communication, and the music played. He discarded the baton, using only his hands in conducting, he said, because he got better communication—that way, "reaching the souls" of the players.

Orch was next shown relaxing before a rehearsal, playing chess, kibitzing, chatting. Then a rehearsal, with a perspiring Mitropoulos stopping the tooters occasionally to explain how he wanted the music performed (singing or rather croaking) along with the music, huddling with first-desk men over a wrong note, or apologizing for an error "that was my mistake, gentlemen." The camera panned to men counselling in corridors onto their scores. A player rubbed his nose absently; another stroked his chin with the mouthpiece of his horn.

Then to a performance in Carnegie Hall, before a live audience, with the maestro leading the players through a portion of a de Falla tonepoem. Again there were wonderful camera shots—cryptic expressions on some of the players not performing at the moment; a couple of them watching the gesticulating maestro with detached, disgusted or unhappy expressions. One camera threw shadow shots of the maestro in silhouette against solid shots of the orch in action.

And through it all, Murrow's level, clear, interested talk, building atmosphere and interest. Everything was handled with the action of the sponsor (Alcoa) consenting to move its mid-commercial to the end, so as not to interrupt a fascinating crowded half-hour in the life of one of the world's great music ensembles. This guy Murrow rates a fanfare. Bron.

Ed Sullivan's "Toast of the Town" CBS-TV stanza Sunday night (7) was a solid and varied entertainment package. Among the top sequences on the show was an 11-minute capsule presentation of the off-Broadway production, "Bullfight," which closed recently at the Theatre de Lys in Greenwich Village. The impact of the video reprise should earn it another showcase.

Janet Blair, from "South Pacific," supplied a bright production opener for the hour with some snappy piping and hoofing on a material number, "Our Fathers Played At The Palace." Novello registered nicely with equilibrist turn on a high ladder with an assist from an educated pooch. In the comedy department, Frank Fontaine reprised a couple of impressions bits, including one of Sullivan that he did on this show some six years ago when "Toast" was first launched. Channing Pollack also scored with his magic stunts of pulling cards and pigeons out of midair.

Topliner Nat (King) Cole supplied the next-to-closing punch with a rundown of his disclicks from "Nature Boy" to "Pretend." Cole delivered a half-dozen tunes in superlative form, winding up with a plug rendition of his current "Answer Me, My Love" side. Laine Bros. comedy act team were held down to about a one-minute turn by time pressure. Herin.

Those warm, wholesome human qualities—to say nothing of her superb acting ability—that have made Gertrude Berg a household name over the years were never so sympathetically and skillfully displayed as they were last Tuesday (2) on the "U. S. Steel Hour's" version of "Morning Star" on ABC-TV. Surrounded by a brilliant cast, enhanced by the fine production facilities of the Theatre Guild and spurred by the energetic direction of Alex Segal, Miss Berg nonetheless simply walked away with the play.

Since it wasn't a film, the Theatre Guild and ABC pundits couldn't very well say "there wasn't a dry eye in the house," but

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IT'S ABOUT TIME

With Dr. Bergen Evans, Robert Pollak, Ruthie Duskin, Vin Gottschalk, Mrs. Sheri Stern
Producer: Rachel Stevenson, Jay Sheridan

Director: Dan Schuffman
30 Mins., Thurs., 8 p.m.
Sustaining

ABC-TV, from Chicago

This latest Louis G. Cowan package out of Chicago capitalizes on Dr. Bergen Evans of Northwestern U., who's made quite a click out of "Down You Go" on DuMont. The alert and articulate educator is moderating a quizzer that resembles sundry others except in reasonably offbeat subject matter. Like identifying vintage recordings (Bing Crosby), scenes from legions and clips from old films, along with a few other categories. Panel is rather mixed in complexion, what with Chl Sun-Times drama critic Robert Pollak; Ruthie Duskin, a former Quiz Kid; Cowan's Vin Gottschalk, an announcer, and Mrs. Sheri Stern, a housewife.

Apparently the idea is to develop one or more of these panelities based largely on their handling of the postmortems that is, kicking around the subject after identification has been made or missed within a minute's time. Dr. Evans will still remain the principal figure, however, and it will be up to him to tighten the proceedings and give it better pace than it had at opening. The potentials of a good show are present, especially since some of the questions are not too easy and would tax viewers beyond the ABC's of knowledge.

Initiator had two interesting treatments. Foremost of these was an interview with H. E. Aitken after clips of "Birth of a Nation" were flashed. Aitken, who was associated with D. W. Griffith and owns the film outright, said it had grossed about \$50,000,000 to date. (There's never been any documentary proof of such an attainment because of the loose manner in which grosses were charted in those days.) Aitken made note of the fact that he's never allowed taping of "Birth" except for clips on special shows such as this one. In an interview with H. E. Aitken was onscreen for identification, being presented as a "household word." The panel having muffed, he'll make a repeat appearance that could build into ballyhoo. Gimmicks such as these, plus the character of the events shown, could develop "It's About Time" into a worthy entry in the quizzer-diller sweepstakes. Trau.

A VISIT WITH MARY
With Mary Tierney, Pete Miller, Normandy Timmish, guests
Producer: Pete Miller
Director: Vern London

30 Mins., Sat. 3:30 p.m.
ADMIRAL DISTRIBUTORS
KRON-TV, San Francisco

This cookery session wears a mask of confusion. It's difficult to draw a line between show's intent and conclusion. As a kitchen caper, it lacks instruction in recipes. As an interview stint, it suffers from malnutrition of fine pointed yack.

Mary Tierney, petite hostess of the Normandy, one of town's leading restaurants, is no novice. Her former telestint, "Normandy Candelighters," was a well-produced show that enjoyed a successful run. Viewers had been treated to a half-hour of musical charm, visiting celebrities and eye-filling dishes of culinary art. Host Bill Edwards did much to smooth show's mood with competent interviews.

On "Visit's" second outing (27), while the "Normandy Timmishs" musically entertained, Miss Tierney prepared real scaloppini for her two guests—baseball great Walter Mails and tv's Lu Hürley. Outside of Mails' interesting discourse on S. F.'s Seals ball team, and Hürley's plug for his own bar-restaurant, show had little to offer. Time ran out leaving the scaloppini still simmering, unfinished, in a pan.

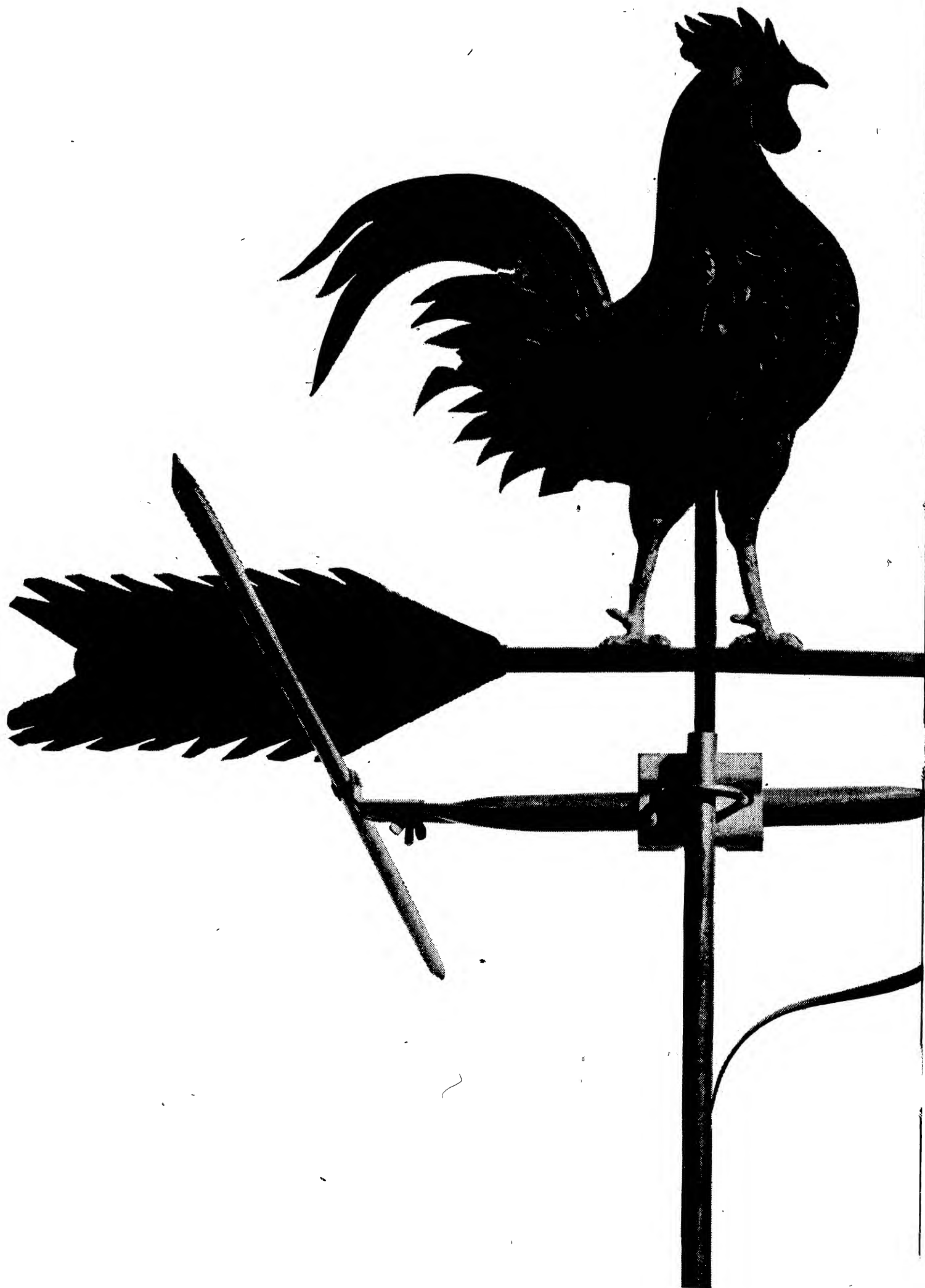
Miss Tierney is a charming hostess but it's obvious her talents lean more toward preparing fine food than to interviewing guests. For example, Pete Miller, who also produced show, gives commercials a fair shake, but is clumsy at knitting a straight continuity stitch.

SWINGALONG
With Kennv Bowers, Shirley Scott and Modulators, Bruce Malin
Producer: Dan Schuffman
Director: Doug Gabrielle

30 Mins., Tues. and Thurs., 1:30 p.m.
Participating
WBKB-TV, Chicago

In this formal, shirt-sleeves music-themed, not-quite-another entry in WBKB's daytime "New Look" project being unveiled this month. As evidenced on session viewed, the stuff is here to build the show into a habit-forming early afternoon interlude for

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Starting March 15,

7 to 9 am

Monday through Friday

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Drop in any time, on...



THE MORNING SHOW

No other program in network television will match this show in flexibility and economy.

It will open network television to budgets of all sizes, fit every sales calendar.

It will cover markets with almost 80% of all television homes—at an over-all price (time and talent) that's the lowest in all television.

It will be available in 20 segments per day—daily, weekly, monthly, or as a single insertion.

With all these advantages, a sponsor will have the easy, powerful lift of personalized selling. Walter Cronkite, host, will present news of your product—and, with Charles Collingwood, the news of the world...and of sports, plays, books, and movies...with the forecast of the weather, the exact time, popular music.

So get an early start on "The Morning Show"—and watch your sales curve rise and shine.

CBS TELEVISION

McLendon Back in Ball Business As FCC Denies Petition of Major Clubs

Dallas, March 9. Gordon McLendon, vicepres of Trinity Broadcasting Corp., oking KLIP here and KELF, El Paso, announced he would resume his re-created broadcasts of major league baseball games over a new network of approximately 175 radio stations when the clubs open the new season.

McLendon got the greenlight Friday (5) when the FCC denied a petition of the N. Y. Yankees, Brooklyn Dodgers and St. Louis Cardinals, aimed to eliminate McLendon's recreated play-by-play accounts. Radio exec claimed that once a game was broadcast it became public property, could be picked up and used.

As in past year, McLendon will have key men listening to local airings in major league cities. Wired play-by-play reports to KLIP here will enable McLendon, uclept "The Old Scotchman," to recreate game accounts, to which he adds verbal color. He said the accounts will be only seven seconds behind the actual game.

"This is the most important victory for the radio industry since the FCC gave it the right to editorialize," McLendon claimed. "I'm ready to start broadcasting major league games as soon as the season starts. This decision came too late for us to recreate any of the spring games, but we'll open with the Brooklyn Dodgers-New York

Giants game, first National League game of the year, on April 13." He plans to air a baseball game each afternoon and night during the new season.

FCC decision opens fields in other sports, he said. "We have no definite plans for football. However, this should make it possible to recreate big football games, both college and professional. And there isn't any reason why we can't recreate a basketball game."

McLendon, who plans to begin operations of KLIP-TV this fall on UHF Channel 29 here, headed the now defunct Liberty Broadcasting System of 150 stations and got his start with re-creations of big league baseball games. His network in 1952 filed suit against 13 major league clubs, later increased the amount to \$400,000 for being deprived of the right to air games from ballparks. McLendon charged a monopoly caused his LBS to fold because without major league contracts his web could not meet obligations. Trial of this suit, skedded for April, has been postponed until this fall.

After the FCC decision McLendon said, "I wouldn't say this new network is the successor of the LBS. I don't know if it will be that successful. Let's just say that this is the way that LBS started. I anticipate at least 175 stations carrying our recreated ball games this year."

Jay Makes Hay

Actor Jay Barney's roles last week, this week and next: As Major Clark on "Phillip Morris Playhouse" (4); as General Gates on "Omnibus" (7); as a junior exec on "Kraft TV Theatre" (10); and as a blackmailer (intermittent running part) on "Woman With a Past" (16).

Between those chores he's rehearsing as standby for Louis Jourdan's homo role in Billy Rose's production of "The Immoralist" at the Royal Theatre, N. Y.

TEXAS TV TACKLES JUVENILE DELINQUENCY

Fort Worth, March 9.

A new series of programs to combat juvenile delinquency has made its bow here on WBAP-TV and it's being telecast every third Sunday for a half-hour. Series is titled "Youth Court."

Telecast takes place in a set arranged as a court room, complete with judge and representatives from both sides. Two to four teenagers from local high schools represent the younger set while parents, teachers and juvenile authorities present the adult point of view. Each program deals with an actual case from the files of the Tarrant County Probation Office, and strict courtroom procedure is followed throughout the program.

Tele Reviews

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the hausfrau seeking a few laughs and some easy-to-take musical doodling. Since these free-wheeling, casual formats have been known to slip off into chaotic hodgepodes for lack of proper planning and overseeing, the problem here is to avoid any letdown in the blueprinting department.

Show introduces Kenny Bowers to Chi tv and the musician-comedian impresses as a very handy guy to have around. His clowning should wear well via video if he doesn't push too hard. His clarinet ad libbing with the Modulators, instrumental trio, adds spice as does his keyboarding and buck and wing throwaways. The lad will make his dent with this enterprise if he and producer Dan Schuffman can keep coming up with the tricks and gadgets without stretching the off-the-cuff motif too thin. (Jimmy Lee takes over emceeing duties on Monday, Wednesday and Fridays with a slightly different format.)

Shirley Scott, chirping member of the Modulators, also fits nicely into the proceedings, sharing songs and skits with Bowers. An added attraction worked for some effective sight gags are Bruce Malin's sketches limned as background for the tunes.

If the pacing is kept at half-throttle as befits its afternoon slotting and if all concerned remember that even "unrehearsed spontaneity" requires rehearsings, this tidbit should earn itself recognition. Dave.

Color TV Review

BRIDE & GROOM (NBC)

Program subject matter aside, there is no question but that "Bride & Groom" ties the knot better with color added. The pre-ceremony, marriage rites and segue back to post-interview of the couple were topflight in every particular, last Friday (5). Greek Orthodox ritual with its liturgical chant was impressive, the hues giving it a mildly theatrical quality. The stained glass windows, vestments of the reverend, clothing of the goodlooking couple and assemblage supplied rich tones to the proceedings for an all-around click by NBC's color corps.

As per usual, the commercials (Jergens-Woodbury) were first-rate, as were the loot items. Even the "white" values were enhanced. Chalk up another winner for the web in its series of tint exposures. Trau.

Gilbert's KHOL-TV Post

Omaha, March 9. Jack Gilbert, formerly program manager, has been named assistant station manager of KHOL-TV, Holdrege, Neb., manager Duane Watts announced last week.

Gilbert is former station manager of WTTV, Bloomington, Ind., and news editor of WSBT in South Bend, Ind.

Tele Followups

Continued from page 35

they could instead go much beyond that and say there probably wasn't a dry eye in millions of houses. The Arthur Arens adaptation of Sylvia Regan's play about a Lower East Side (N. Y.) family could have been a pretty embarrassing and maudlin affair; instead, it was a real and moving chronicle of the ups and downs of family life over a 20-year span.

Credit for this should go to all involved in the production—to Arens (and of course, Miss Regan), to Segal, to the Theatre Guild and mainly to the cast. But Miss Berg (recently out of a sickbed, by the way) was chiefly responsible for giving it truth and coherence. The ordeal of widowed motherhood, of losing two children, of seeing a third's marriage almost to the rocks and witnessing a fourth turning into a ruthless and domineering person, were socked home by a restrained but powerfully understanding and sympathetic performance by Miss Berg.

Topnotch assists were turned in by the supporting cast, notably Jo Van Fleet (in what's an offbeat role for her) as the oldest daughter, spurned in love and becoming the hardboiled and unloving businesswoman. A fitting counterpart to Miss Berg was Oscar Karlwels as her patient and understanding suitor and boarder, who after more than 20 years finally wins her hand. Marilyn Erskine and Pat Breslin, as the other daughters; Fred Sadoff and Sid Armus, as son-in-law; Anatole Winogradoff and David Winters were all topflight in support. In every facet, "Morning Star" was television at its very artistic best. Chan.

There's room on television for a series based on last Sunday's (7) "American Inventory" segment on NBC-TV. The Sloan Foundation-backed stanza, in cooperation with Stork Features, attempted, with a good deal of success, an inspirational show based on the experiences of several famous Americans. It was a switch on the customary type of "misery" story line, in impeccable taste and likely to prove a source of interest and comfort to a goodly portion of the audience these days.

Bill Nichols, editor of This Week mag, hosted the Bill Hoddapaduced session, with hotelier Conrad Hilton and thesp Peggy Wood as his guests. The three related stories of how several top Americans overcame troubles and infirmities to rise to success, with the stories told simply and straightforwardly. Best was a filmed segment dramatizing the time when President Eisenhower, as a youngster, almost had a leg amputated but won out by sheer force of personality.

Such a series has been done, quite effectively, in radio. But tele, at least up to now, has draped its attempts at this sort of thing in drably commercial trappings. "Inventory's" version showed refreshing honesty and simplicity. Chan.

"Person to Person" on CBS-TV last week (5) concerned itself exclusively with showbiz personalities as Edward R. Murrow interviewed Lilli Palmer and Rex Harrison at the St. Regis, N. Y., and Ezio Pinza and his family at their home in Stamford, Conn. With all parties cooperating to the hilt, the show came off very well despite some minor flaws.

The Palmer-Harrison combo faced the inquiring cameras first and, as might have been predicted, proved interesting subjects and completely at ease. Questions asked of them by Murrow didn't exactly cover the entire range of interest that attaches to the acting couple, but he did bring out some colorful anecdotes.

Miss Palmer, a tv vet, told some cute stories in her personable if slightly harsh manner. If there is warmth in the lady, the tv camera doesn't bring it out. Harrison, on the other hand, without saying much, managed to be a lot more human and more humorous. Being an actor of considerable stature, he is able to convey a lot by little movements and facial expressions which came across well since he was held for the most part in close-up.

Murrow spent a surprising amount of time discussing hotel room living, a subject normally not of outstanding interest. If he was looking for any specific reaction from the Harrisons, he didn't get it. He did much better when he discussed their little boy, who's in England, and their recent work. The little interplay between Miss Palmer and Harrison on the problem of actress-wives being directed by their husbands was as amusing

as it was revealing. If there was nothing routine about the difficulties of bringing the tv signal out of Pinza's home in Connecticut, the content of the interview didn't quite match the technical accomplishment. Again, it was in part Murrow's fault. Perhaps the show should on certain occasions be wholly devoted to a single subject. Certainly, a personality like Pinza both deserves such extended treatment and could stand it in terms of interest.

Anyway, the audience met the Pinza family and then followed the singer into his basement for a look at some pictures and out in front of the house for some shots of his self-built stream bridge. Questions asked of Pinza didn't give him any chance to reveal much about himself except in surface terms. While camera handling was excellent on the whole, the opening shots had him badly placed so as to make his hands appear disproportionately large.

Pinza's family might have deserved a little more attention and Murrow should have permitted the actor to ramble on on his own, a process which might have garnered a lot more color material. Camera visit through the Pinza house was much too jerky to permit viewer appreciation.

Thanks to Murrow's talent for keeping a conversation going, even at a distance, "Person to Person" rarely if ever lapses into periods of silence. But one gets the uncomfortable feeling that, on occasions, it comes close to it. And here the distance between interviewer and interviewee intrudes, painfully and to obvious disadvantage, for Murrow is in the studio and conducts his conversations via a monitoring screen. Whatever its shortcomings, "Person to Person" is still a feather in Murrow's cap. Hift.

Harold Hough's Advisory Capacity for ABC-TV

Harold V. Hough, v. p. of Carter Publications and operator of WBAP and WBAP-TV in Ft. Worth, last week joined the ABC Television Stations Advisory Committee. Hough was chairman of the Stations & Planning Committee of the southwest district of ABC Radio in 1943 and was on the committee until last December, when he resigned.

He's a member of the Television Board of the National Assn. of Radio & Television Broadcasters and one of the authors of the NARTB Television Code.



Eileen BARTON
Currently
Latin Quarter, Boston

CORAL RECORDS
Dir.: William Morris Agency

at the
PIANO • ORGAN • CELESTE

Currently
"SUSPENSE"
"MAMA"
"WINKY DINK
AND YOU"

BILLY NALLE
Radio Registry

OPTICAL EFFECTS
For KLING STUDIOS

Chicago and Hollywood
by RAY MERCER & CO.
4241 Normal Ave., H'wood 29, Cal.
Send for Free Optical Effects Chart

A PERSONAL STATEMENT

During the period 1946-1949, my name was included in lists of sponsors in ads taken out by organizations subsequently exposed as communist fronts. I did not authorize my name to be used by these organizations.

It is a fact that I had no knowledge of the use of my name by these organizations until the fall of 1950, some four years after the first use and one year after the last use, when it was brought to my attention. It is also a fact that had I been shown these ads when they first appeared, I honestly would have made no protest over the use of my name. By their declarations, these organizations purported to embrace fundamental American rights, and the safeguarding of democratic principles. However, as has been revealed, they turned out to be undemocratically rigged and controlled by a small group of communists. They used the hopes of liberals for peace, friendship with Russia, and other catch-alls, for the furthering of their own cause.

Korea proved to be the eye-opener. It exploded any chance for friendship with Russia. No American can apologize for communism after Korea. You cannot be neutral about communism; just as you could not be neutral about nazism. You are either for it or against it.

I have never been personally called upon by any governmental agency, body, or committee for my views on communism, and thus have never publicly stated my feelings. However, it has recently been pointed out to me that since my name appeared publicly linked with communist fronts, a public statement defining my views was in order.

I am not a member of the Communist Party and have never been a member of the Communist Party. On December 1, 1948, an advertisement sponsored by the National Council of Arts, Sciences and Professions, appeared in this publication. My name was listed as one of the endorsers, without my permission or knowledge. When this was called to my attention, my attorneys contacted the office of the National Council of Arts, Sciences and Professions to discover by what authority my name was used in such advertisement. They were curtly told, "It would be impossible to supply this information because no record of such authorization exists".

This organization, still in existence and cited as a communist front organization on May 14, 1951, by the House Committee on Un-American Activities, thus reveals its method of operations.

Communist front organizations are a menace to American democracy and the American way of life.

Therefore, I have published the foregoing, as a free American, who hates communism and desires to do whatever is requested of him by his country in the fight to save democracy.

Nat Hiken

Inside Stuff—Radio-TV

Cartoonist Al Capp ("L'il Abner"), who has made a number of tv appearances, bloomed forth on two successive days last week with text lampooning giveaway shows of the agony type. Characters were caused to bellylaugh at the plight of unfortunates, and in one of the treatises Capp set up a "misery meter" with such classifications as "unbearingly tragic," "sickeningly heart-breaking," "sickening," "heart-breaking," "depressing" and down to just plain "sad." An award of \$10,000 was "made" to the person with "the most entertaining tragedy" and one of the "producers" remarks, "it'd cost us \$50,000 for professional entertainers. We get you poor slob for peanuts."

Walter I. (Izzie) Seigal and his CBS photo staff, have been awarded a Certificate of Excellence by the American Institute of Graphic Arts for the work they contributed to the web's 1952 annual report. Citation reads: "In recognition of fine craftsmanship in an outstanding example of commercial printing selected by a jury for the National Exhibition of Design and Printing for Commerce, 1954."

CBS-TV has hyped its merchandising campaign to keep up with the competition at NBC. It arranged for five new toys based on web properties or personalities to break on market with opening of the annual American Toy Fair in New York on Monday (8).

Replicas of Bill Baird's Charlemagne the Lion, of Robin Morgan as Dagmar of the "Mama" show and of "Mr. Lookit," the web's promotion figure which appears during station breaks, have been made by manufacturers for showing at exhibit. A parlor game (clock included) has been named after "Beat the Clock" and a "neutralizer" gun and holster set modeled after ones used on "Rod Brown of the Rocket Rangers."

NBC v.p. Ted Cott will do another turn as coordinator of United Cerebral Palsy's opening night share in Ringling Bros.-Barnum and Bailey Circus at Madison Square Garden, March 31. John Ringling North is giving preem night proceeds to the charity.

Into program will be integrated personalities off the stage and from behind the mike. Under Cott's guidance, they will take part along with regular circus performers, in big production numbers. Frank Fitzgerald, account exec at NBC, will assist the operating v.p.

U.S. Army Recruiting Service-produced "Talent Patrol" tv'er on ABC will use Armed Forces personnel stationed in Europe for the first time on its April 15 telecast. If the one-shot test, worked out with Pan American Airways, works out, the overseas contestants may become a regular feature of the Arlene Francis-femcee sustainer.

Robert M. Massell of Dancer-Fitzgerald-Sample (which handles the recruiting account and produces the show while the Army supplies the program—but not time—coin and talent) and William T. Chichester, an Army soldier show advisor, leave for Europe Saturday (12) to screen talent in overseas installations. Winners get 15 days in the States and other video appearances.

In a recent Peggy Marshall advertisement two telephone numbers were listed as Illinois 7-4195 and TWining 7-4292. The latter number should have read TWining 7-4792.

CBS Radio's special publicity service to newspapers and mag editors is a weekly mimeographed column titled "Manhattan — Days and Nights" synthetically bylined "Guyon Madison." It interlards show biz, offbeat humor and human interest matter with specific web items with the overall aim of appealing to personal tastes of editors on Press Info's regular list.

Finkel to Meg Gobel

Hollywood, March 9.

NBC-TV producer Ed Beloin has tapped Bob Finkel to direct the audition of George Gobel's upcoming show for the web.

Kinnie will be shot March 18 at the El Capitan Theatre.

Chi NBC

Continued from page 29

framework Weaver is creating, with upcoming Chi projects the outgrowth of joint New York-Chi planning from their inception. And it's figured to be a two-way street with Park having a voice in the home echelon's long-range agenda designed to give NBC-TV an over-all programming personality with a consistent philosophy based on Weaver's tv concepts of service, entertainment and reality.

It's in this latter area that Park has received his first big assignment in the new NBC-TV scheme of things. He shoots a pilot kenny March 15 of an hour-long farm show angled for a Saturday morning berth, and which, when its regularly scheduled, will be a live remote from an actual homestead a few miles outside the city. As projected, the show is to get the full treatment, with a budget in the \$15-20,000 a week area and using film and sub-remotes from other parts of the country to explore a definite agricultural theme each visit to the farm. It'll be aimed at both urban and rural dialers with no special targeting at the Saturday a. m. moppet audience other than it's inherent out-on-the-farm flavor.

Venture has excited the interest of the U. S. Department of Agriculture with Secretary Ezra Benson appearing on the pilot via a specially filmed report.

Also in the planning stage, although not so far along, is a revival of "Portrait of America," likewise in the true-to-life documentary vein, as a summer replacement. Series won attention a few years back via its visits into the "homes" of Mr. and Mrs. Regular Citizen.

Television Chatter

New York

Recommended for closing "Person to Person" show of season: Ed Murrow & wife being interviewed by Eric Sevareid.

Holmes & Edwards division of International Silver renewing "Show of Shows" participation through May . . . Joseph Jacobs Production staging "The Purim Story" for Maxwell House Instant Coffee via WABC-TV next Sunday (14) . . . Four Lads subbing for vacationing Perry Como on CBS-TV tonight (Wed.) . . . Martha Wright guesting on the Eddie Fisher show on NBC-TV Friday (12).

Joe Silver exiting the Red Butions show as a contract player after March 15 but may freelance on the CBS stanza. Thus Silver is free to take on other assignments for the first time in two years . . . Kajar the magician booked to do a repeat March 20 on WCBSTV's "On the Carousel" . . . Metopara star Patrice Munsel planned to Coast for guesting on the Jimmy Durante NBC "Comedy Hour" (14) . . . Barry Kadison, veteran heavy whose immense dimensions are his tv trademark, cast for Ralph Bellamy's "Man Against Crime" Sunday (14) on DuMont . . . Warren E. Abrams named account exec ("Morning Show") of CBS-TV network sales in N. Y., leaving Spot Sales managerial post in Detroit which goes to Tony Moe, a.e. of KNIT, web's Hollywood station . . . A girl for the Irving Kahns. (Teleprompter boss).

Irwin Rosten quits his post as DuMont's manager of news and public affairs on March 19 to head permanently to the Coast. He has not indicated his plans yet . . . John Henry Faulk will be tomorrow's (Thurs.) guest at the Radio-Television Execs luncheon . . . WPIX, N. Y., has inked Kiwi Polish to big sked of 10 announcements . . . Bobby McGuire, after a four year absence from show, resumed his panel slot on DuMont's "Twenty Questions" on Monday (7) . . . General Carlos Romulo, past president of the Philippines, was Barry

Gray's guest via DuMont last night (Tues.).

Chicago

Jack Drees working the next three Pabst CBS-TV flights while Russ Hodges covers the N. Y. Giants spring training . . . WGN-TV will again do a two and half-hour remote from the Chi auto show Saturday (13) with Harry Creighton, Howard Dorsey, George Bauer and Vince Lloyd handling the commentary and Dick Von Albrecht producing . . . Western NBC-TV spot sales chief Walt Davidson a Chi stopover visitor last week . . . Frazier Thomas' "Petticoat Party" renewed for another 13 weeks on WBBM-TV by Commonwealth Edison . . . Paul Harvey bows as moderator Friday (12) of a new panel show via WGN-TV with Burton - Dixie bankrolling . . . Bruce McGuinness added to the Kiling Studios scripting stable . . . WBBM-TV director Phil Ruskin to host a series of three workshop classes sponsored by the station's education department for the institutions who have been using WBBM-TV's "Operation New Horizons" to gain experience in educational tv . . . NBC-TV's "Ding Dong School" and "Mr. Wizard" cited as "best" in their categories by the National Assn. for Better Radio and TV . . . Nu Dell Plastics bought Alex Dreier's WNBQ news squib Tuesday nights . . . Gottfried Motors picked up WBBM-TV's Saturday night late film . . . Tom Connolly, CBS-TV program sales manager, in town pitching web's "Morning Show" and other new properties . . . WBKB has latched onto "Garfield Goose," moppet-angled show packaged by Personality Features and hosted by Frazier Thomas which was dropped recently by WBBM-TV. "Goose" starts as a weekday strip on WBKB March 29.

Seattle — Loren Stone, former manager of KBRO, Bremerton, and KIRO, Seattle, has been named manager of local educational television station on Channel 9. Stone will have responsibility of assembling and training staff, setting up station and planning programs for preem next fall.

"Here is a young man with a really new and fresh approach to comedy"

GARRY MOORE

jonathan winters

Thanks LE RUBAN BLEU -
for extending a TWO WEEK
Engagement into 10 WEEKS!

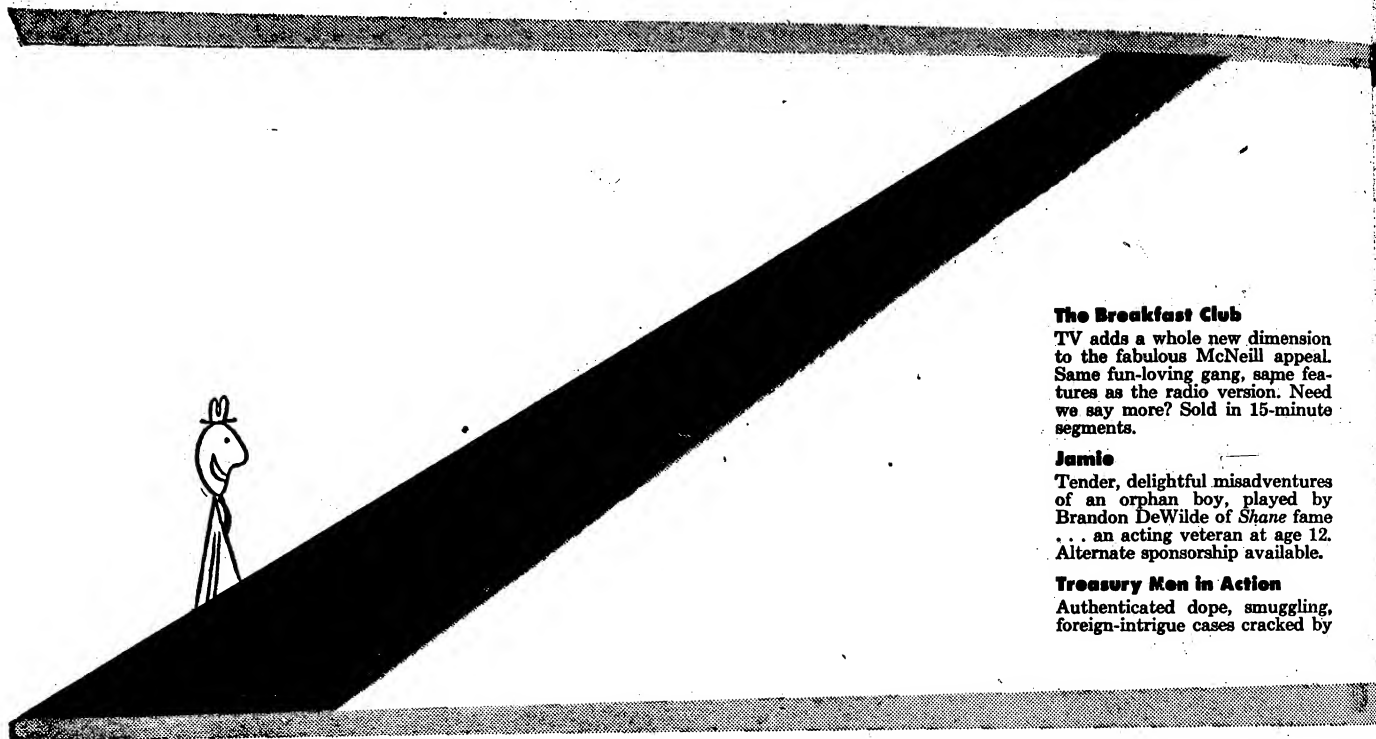
TV Guest Appearance—"OMNIBUS"—Mar. 7th

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BUYING ONE OF THESE IS LIKE STEPPING ON AN



The Breakfast Club

TV adds a whole new dimension to the fabulous McNeill appeal. Same fun-loving gang, same features as the radio version. Need we say more? Sold in 15-minute segments.

Jamie

Tender, delightful misadventures of an orphan boy, played by Brandon DeWilde of *Shane* fame . . . an acting veteran at age 12. Alternate sponsorship available.

Treasury Men in Action

Authenticated dope, smuggling, foreign-intrigue cases cracked by

If you are even considering a new TV show, you'll find it smart business to take a long look at the list above.

Obviously, no network can guarantee another *Lucy*, but more than one show in this unusually strong ABC line-up has smash-hit potential. Over and above their individual merits, they each have one "plus" which doesn't appear in the descriptions . . . that is, the sustained rating progress which the ABC Television Network is making all across the board.

Not two, or ten, but almost *every* one of today's ABC-TV programs is showing sizable and consistent rating growth. For a majority, recent Nielsens mark continuing and consecutive

audience gains. Week after week, ABC advertisers are reaching more and more homes. And you don't have to be a Frank Silvernail to know that as your audience goes up, your cost per thousand goes down. It's a sort of built-in "escalator clause" that gives these advertisers a constantly increasing return on their investment.

Get on this "up" escalator! You have many properties to choose from . . . drama, comedy, variety, shows of every type . . . at a wide range of very realistic prices. More important, you'll own a valuable franchise on the "growth" network that's *on the move*. And riding up is a such a pleasant feeling.



ESCALATOR

secret operatives of the Treasury Department. 30 minutes.

John Daly and the News

The first network newscast of the evening, by one of TV's best-known personalities (and one of its finest newsmen). 15 minutes.

It's Joey

A fresh, young, awfully talented comic... Joel Gray... in a situation comedy with songs and dancing, glamor and excitement. 30 minutes.

Sammy Davis, Jr.

Another exciting new and sure-fire star, in a tailor-made musical format that fits his many talents like a glove. Featuring the famous Will Mastin Trio. 30 minutes.

Take My Word

When is a panel show a new kind of panel show? When it stars Jimmy Nelson, the delightful

ventriloquist, and his appealing dummy, Danny O'Day. A terrific show at moderate cost. 30 minutes.

Code 3

All policemen know the chilling meaning of those two words: somewhere a cop is in real trouble. Here are authentic stories of such emergency "Code 3" calls. 30 minutes.

Alias Mike Hercules

A hard-talking, quick-thinking private eye who looks for trouble... and finds it... on the San Francisco waterfront. Hugh Beaumont is perfect in the title role. 30 fast minutes.

The Mask

An ambitious mystery series with an unusual format, top-drawer writing and production, and famous stars Gary Merrill and

William Prince as permanent cast. A full hour, available in segments.

Postal Inspector

Fascinating inside stories of how the postal police track down thefts and frauds. Produced by Bernard Prockter, who produces "Treasury Men in Action" and "The Big Story."

My True Story

One of radio's best... now ready to repeat on TV. Each show is a complete real-life drama based on material from "True Story Magazine." 30 minutes.

Tales of a Wayward Inn

Brings to life the glamorous, theatrical atmosphere of New York's Algonquin Hotel. Brian Aherne plays the owner, other famous stars appear regularly as "guests." 30 minutes.

White Collar Girl

Laraine Day gives a unique charm to these stories of a mid-western girl career-hunting in the big city. 30 minutes.

Who's The Boss

A clever idea: secretaries to celebrities appear before a panel which tries to guess who's the famous boss. Popular Walter Kiernan emcees. 30 minutes.

Doctor I. Q. Jr.

A delightful junior version of the famous original. School-age winners get quarters (instead of silver dollars) handed out by a real "find": 18-year-old Steve Harris. 30 minutes.

Rootie Kazootie

A long-time favorite with the lollipop set, featuring some remarkable pint-sized puppets and a couple of friendly humans, too. 30 minutes.

Beer, Blades & Boxing Bums

Continued from page 31

could just as arbitrarily have suspended the fight promoter instead.

Pep Sans Pep

Then there's the Willy Pep-Lulu Perez Gillette go to two Fridays ago. Ostensibly these are both good names, but in practice it's an extension of the mismatching. Pep was one of the most colorful champs of modern boxing history a few years back. He still had some of his once-brilliant speed in the last fight, but he was no match for the 20-year-old Perez to whom he gave an 11-year spread in age. Pep was belted punchy by the end of the second round. Only people who ever thought the ex-champ had a chance were the nostalgic few. Perhaps the next Nielsen on this show won't read too badly since many must have tuned in to see the swan song of a great, but worn boxer. However, watchers didn't get much of a chance to find out how good Blue Blades were.

This leads to another point, for which advertisers have made various arrangements with the networks. What guarantee do the sponsors have that the product will get extensive pitching. Instead of getting a rakeoff on overall time costs or a rebate, or some other guarantee, sponsors would rather have at least a half-hour in which to pitch their wares. If boxing were boffo, five minutes might do, but boxing isn't.

It's conceded that shortly sponsors will admit openly that they're displeased with this purchasing the packages of present day Mike Ja-

cobites, which in the main aren't just meat for the big nut paid, and too frequently have championship pugs blacked out tv-wise. Regardless of whether the promoters are justified in closing the doors or not, shouldn't detract from the sponsors consideration that breaks like this make fighting unworth the effort. One of the few exceptions was the crown match between Jimmy Carter and Paddy DeMarco for Gillette on Friday (5), but then the promoters have to do something to keep sponsors guessing. Occasional good matches bring ratings up to occasional exhilarating heights. It's understood that when ABC started its Saturday fight sked last year, the first two bouts it carried were disrupted and never televised. However, that web reportedly is a little more satisfied today with the way the sked is going.

This scheme by promoters of spreading the good ones thin to keep tv and b.o. customers happy is going to wear out its welcome too, it's felt. And here's the roughest part for sponsors to take. Boxing's essayists auger the end of the marriage between the game and commercial tv, because the day that there are good fighters to offer in greater quantities the promoters will drop sponsors and webs cold.

Speaking of the Bratton comedy of errors, sportswriter Caswell Adams wrote the following day that fans had seen almost "their last free televised important fight in their living room. It has gotten too big for the business. From now on it'll be on the box or else for the fight nuts, it will be in the theatre. Too many people went to bed last night without beer."

TV Alcohol Row

Continued from page 27

the good tastes of the publishers and the good sense of the advertisers."

Rep. Walter T. McMahon (D-Hazel Park) said FCC officials in Washington told him by telephone the bill would conflict with Federal regulations and probably cause confusion over contracts of Michigan stations with networks.

Television and radio stations all over the State have warned they will fight the measure. Howard Finch, WJIM-Lansing veepee and news commentator, urged his listeners during a telecast to protest the bill to the legislators. A deluge of letters followed.

The first House reaction was that Finch had misrepresented the bill. It asked for a transcript. Finch said he had devoted 4½ minutes to protest the bill. He said a Methodist group already had asked for equal time to reply.

McCune said he would ask the same privilege.

Denying he had misrepresented the bill, Finch said he thought the station would give supporters of the bill as much time on tv as he had used.

WATL

Continued from page 29

—as WAOK and would be operated by an outfit to be known as WAOK Broadcasting Co.

A change in station policy was indicated when it was revealed that WAOK would bill itself "as the South's most powerful (5kw) fulltime Negro program station."

Station will operate with same broadcasting facilities used by WATL, which started out in life as WJTL, when it was owned and operated by Oglethorpe Studios, for many years in downtown Henry Grade Building, are now located at 70 Houston street.

Ted Collins

Continued from page 31

Summerfield, Secretary of the Treasury George M. Humphrey and Secretary of Agriculture Ezra Taft Benson. There's an equal balance maintained between Republicans and Democrats, though, and NBC, despite the ever-present possibilities of libel suits, doesn't attempt to rein Collins because of the public service aspects of the show.

Collins admits that the daytime slotting of the segment "wastes" it to a large extent, and agrees it ought to be on at night. But a condition of any nighttime deal is that it be continued on Miss Smith's show too. That condition fouled one deal for a nighttime exposure about a year ago, but Collins is content to let it ride daytime to fulfill the condition. It's doing a job, Collins says, and it's a less expensive avocation than some of his previous ventures, such as his fling at pro football as owner of the N. Y. Yankees. That was the subject for one of his debates on the merits of boxing, with N. Y. State Boxing Comr. Robert Christenberry. When Christenberry, irked by Collins' references to deaths in the ring, pointed to deaths from pro football, Collins replied, "The only person ever killed in pro football was me."

Big 10 Grid

Continued from page 28

the NCAA nationally controlled tv programs, sat in on the Big 10 video discussions.

It's clear that the Big 10 would like to be able to put together their own grid tv package for sponsorship sale. Under its proposal all games would be televised only on a regional basis during the major nine-week section of the football season, with only those games played before the last Saturday in September and after the Saturday following Thanksgiving eligible for tv on a national scope. Each Big 10 school could make its own tv deal for telecasts within its territory for one home and one road game, subject to the approval of its opponent. This means that a conference could work out its own tv schedule with its member teams and the stations in the territory and present a regional package to a prospective bankroller.

Anyone for TV?

Continued from page 28

of Musicians and the American Federation of Television-Radio Artists over which union reps the musicians who also sing. AFM says its card provides adequate coverage and its members are not to join another union. AFTRA says its contract with the stations give it jurisdiction over performers who sing and talk.

This complication plus the fact the sponsor was unhappy with the station's technical handling of the telecasts resulted in a cancellation notice at the end of five weeks. The station then made a big pitch for one of its own packages but was turned down.

But such is the lure of tv that despite the eye-opening experiences for the agency and its neophyte client, they're back on the merry-go-round, shopping for a new time slot on a different station.

From The Production Centers

Continued from page 34

Jakoski just chalked up 21 years of broadcasting Polish language programs here. He's now on WHOD daily from 11 o'clock until noon, the shows emanating from his own studio on Carson Street, Southside, the heart of city's Polish district. . . . Abbie Neal and her all-girl hill-billy band on WENS have put together a stage revue, "The Sagebrush Follies," and are playing a number of neighborhood and suburban theatres.

IN PHILADELPHIA . . .

Murraymen, featured daily on Allen Prescott show (WFIL-TV) appear on Godfrey Talent Scout program; March 15 . . . Edward R. Murrow will come here March 24 to address the Press for Freedom dinner of the Fellowship Commission, at Bellevue Stratford Hotel . . . Stanley Hollier, pianist-composer on Curtis Institute faculty, will present musical preview of his new work, an opera based on Anderson's "Story of a Mother," over WFIL (14) . . . William (Billy) Banks, president of WHAT, is in hospital for checkup . . . Pat Monroe, director of women's programs at WPEN, has been elected correspondent secretary of the Philadelphia Chapter of American Women in Radio and TV

IN WASHINGTON . . .

Jacque ("Mr. Fortune") Wells, Baltimore d.j. and radio personality, has joined announcing staff of WWDC-MBS . . . Arnold Forte has switched from sales staff of WMAL-ABC to WGMS . . . Suburban station WGAY is sending scripts of its "Fire Alarm Progress" show all over U.S. and some foreign countries to be used as basis for similar Fire Department programs . . . WMAL-TV (ABC) expanding its daily schedule by adding Don McNeill's "Breakfast Club" and two new feature film showcases to its aym programming and extending nighttime telecasts to 12:45 a.m. . . . Two WTOP-CBS tv personalities, cowboy singer Pick Temple and juve cartoonist Billy Johnson, both strictly local, appear on new Pulse first 10 ratings, elbowing out net shows.

Canada's Jackpot Hassle

Continued from page 28

Harvey Hickey of the Toronto Globe and Mail's top press gallery man. The Globe and Mail generally support the opposition Progressive Conservative Party.

Queries like "Does your husband wear a wig? . . . a hearing aid? . . . false teeth? . . . Has he a gold mine? . . . a million dollars? . . . Does he like sauerkraut? . . . Pretzels?" are samples of the ones that flooded her.

Station officials just laughed, she told Hickey, when she asked them to halt the program. "These broadcasters are a race apart," she said. "You just can't make sense with them." One night the acting prime minister got home from a wearying parliamentary session and was about to retire when, after 11 p.m., he was called to the phone several times by clue-chasers. Since he and Mrs. Howe now refuse to vouchsafe any information, the sleuths have been hounding his office staff and through delivermen, his wife's cooks and maids. On the phone, they've told Mrs. Howe their husbands were out of work, their children starving, their rent in arrears, and that the jackpot meant life or death to them. "They make it sound like a soap opera," she said. "Bad soap opera, if there are degrees in the quality of such moronic programs."

Hickey, veteran press gallery reporter, predicts possible "trouble on the highest level of the Liberal Party" if CKOY doesn't halt the

show somehow, soon. And he points out that while CBC officials deny that Hon. and Mrs. Howe's annoyance has anything to do with the threatened crackdown on jackpots and commercials, the announcement was not made till after the current fiasco started.



COLGATE COMEDY HOUR

Sundays

Mgt. William Morris Agency

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
 Room with Private Bath
 from 95.00
 2 Rooms and Kitchenette
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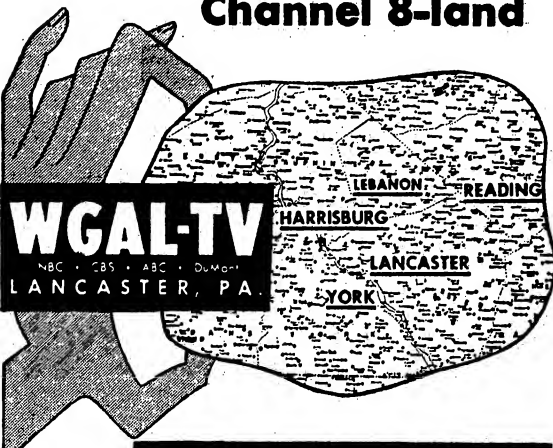
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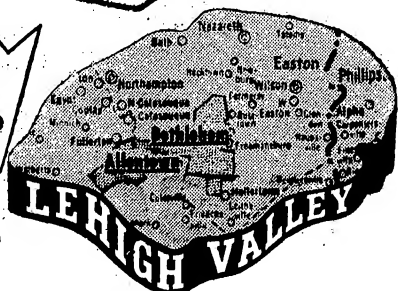
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ALL THIS AND TELEPIX TOO

The Headache Dept.

Script supervision of vidpix entries, always a major problem, has grown to serious proportions now that syndicated film reaches dozens of agencies and clients, telepix producers report. The possibility of inadvertent plugs for competitive products, or downbeat reflections on the sponsor's own product, has increased in the case of syndicated film where major rewrite jobs and remakes are an A-1 headache, and in many cases are too late.

Chase pictures, for example, now have to be watched closely for the use of autos. With many car dealers in the syndicated sponsorship picture, most producers are eliminating autos from the scripts altogether, rather than incur the wrath of a sponsoring Ford dealer who sees the hero chase the villain in a Chevrolet. Cigarette sponsors are another headache, with one ciggie bankroller actually turning down a series on the basis that the villains in two episodes were doctors. With the current cancer business, the company didn't want to be interpreted as taking pokes at the medical profession.

Beer companies are another problem, with one series turned down because somebody was drinking a martini, and another because the detective hero swigged too much whiskey. An appliance manufacturer had part of the plot of one of his films rewritten because a woman was electrocuted, when with her feet in a basin of water, she turned the switch of a heating appliance. These cases are for series already in the works. Many pilots were wasted because the hero smoked cigars, the series dealt with possible international sore spots, etc. Learning the facts of agency life has proved highly expensive to many of the fledgling and even oldtime producers.

Ireland's \$1,756,000 Vidpix Suit Bringing Blacklist Into Open?

Hollywood, March 9.

Telefilm production circles maintained an official silence but considerable off-the-record interest has been expressed in John Ireland's \$1,756,000 lawsuit which charged he was bounced out of the title role in the "Ellery Queen" vidpic series by false accusations that he was "politically unacceptable" to advertising agencies in general and to Young & Rubicam in particular. Unprecedented litigation, filed in Superior Court against Television Programs of America, its subsidiary Norvin Productions, and Leon Fromkes, Milton and Mickey Silliman, marks the first industry admission of what has for some time been an open secret—that the threat of being labeled a political non-conformist, or worse, has been used against showbusiness personalities and that a screening system is at work determining these availabilities for roles.

Hollywood reaction ranged from uneasiness to delight. The majority opinion was in the former category, with some producers insisting that little good could come of airing such charges in open court. Others felt, however, that this might be the wedge by which unofficial groups could be driven from their entrenched positions in which they have been dictating what actors could be used in telefilms. It's generally admitted that actors selected for a show are checked against one or more lists

(Continued on page 46)

Tablet's 'So Sorry' On Fisher 'Palooka'

A campaign charging cartoonist Ham Fisher with racial and religious prejudice which reportedly had affected sales to stations and agencies of the "Joe Palooka" vidpic series was ended last week when the Brooklyn Catholic weekly, The Tablet, did an about-face and repudiated and article which it had previously published.

Tablet story disclosed that Don Munson, author of the original article, had misrepresented and distorted quotes from religious and Negro leaders and publications and had given a false picture of the strip and the cartoonist. The Tablet repudiated Munson's charges and carried comments from the people Munson had quoted stating they had been misled or misrepresented.

Reub Kaufman, president of Guild Films, said several stations and agencies had received letters from Munson containing the same charges. Kaufman also branded the charges "preposterous."

—or Something

Hollywood's telepix producers appear to be taking poorly to New York's climate. American National Studios exec v.p. Edward Conne had a case of severe laryngitis upon hitting Gotham last week; so did "Authors Playhouse" producer Brewster Morgan. And John Guedel was bedded with a cold for most of his Gotham visit a few weeks back.

It's either the climate or the cold shoulder from some of the Gotham agencies.

Vidpix Brew Up More Suds Coin

Sponsorship of new vidpix properties by breweries has undergone a sharp upbeat over the past couple of weeks, with two series in particular benefiting. Official Films' Boris Karloff starrer, "Colonel March of Scotland Yard," has picked up three suds sponsors in major markets, while United Television Programs' Preston Foster starrer, "Waterfront," has grabbed off four beer clients.

Falstaff has taken both series, "Waterfront" in St. Louis and "March" in San Francisco. Strohs Beer has picked up "Waterfront" in Detroit, Cadillac and Bay City, while Schaefer has bought it in Boston. Fall City Beer picked up another market on the show. "March" series was set with Campaign Velvet Beer in Bloomington and Atlantic Brewing in Chicago. Another recent recipient of Television was Motion Pictures for Television, with an eight-city regional from Arizona Brewing on "Duffy's Tavern."

Safeway Likes Drama For Afternoon Vidpix

Use of half-hour dramatic anthology vidpix as afternoon programming is being attempted by Safeway Stores in two major markets. Supermarkets, via Foote, Cone & Belding, bought "The Playhouse," the ABC-distributed "Schlitz Playhouse" reruns, for Denver and Portland, Ore.

Safeway will use the pix on KLTZ, Denver, Mondays at 1:30 and on KPTV, Portland, Thursdays at 2. Since the stores pitch at a housewife audience, it's figured that dramatic vidpix have as much to offer the housewife as a soap opera.

INK CELEBS FOR ALL-MEDIA DEAL

By BOB CHANDLER

Use of vidpix as the focal point for all-media advertising campaigns employing both show biz and non-theatrical personalities has been mapped out by Walter Colmes, president of Emerson Films, and Jules Alberti, prez of Endorsements Inc., which handles personal endorsement campaigns for most of the major ad agencies. The combination of endorsements in all media with vidpix series featuring the top personalities—first two of which are Amy Vanderbilt and Sir Cedric Hardwicke—enables the sponsor to map a saturation campaign at rock-bottom cost and at the same time gives the personality participating a good chunk of vidpix coin and a multiple exposure, in all media all over the country.

Although the entire project is in the pre-shooting stage (not even a pilot has been made), Young & Rubicam has picked up Miss Vanderbilt's five-minute series on etiquette in 46 markets for an undisclosed client, and American Greeting Card Co., via Fuller & Smith & Ross, has bought the show in another regional deal for market; untouched by Y&R, American Greeting Card, additionally, will use Miss Vanderbilt in spot commercials (particularly for NBC's "Home," on which it's bought a participation), with cost of the commercials greatly reduced.

Plan, essentially, is this: Emerson will tie up celebrities from various fields and shoot them in five-minute telepix series of a non-topical, timeless nature. Series will then be sold to a sponsor, who gets rights to endorsements from his product from the starring personality in all markets where he sponsors the show, for all media, including newspapers, magazines, billboards, car cards and radio. Furthermore, he can use the personality for integrated commercials for the series and for whatever other filmed commercials the sponsor wants, with cost reduced, of course, because of simultaneous production with the series.

'Good Taste' Series Colmes, who is the former president of Encyclopedia Britannica Films, plans to shoot six of the series this year, but Miss Vanderbilt and Hardwicke are the only personalities signed yet. Miss Vanderbilt's series, "It's Good Taste" (based on her bestselling book), rolls at Emerson's Chicago studios in April, with Emerson committed to 78 films. Hardwicke series will consist of readings from the clas-

(Continued on page 46)

GE'S TELEPIX RUN SET THRU SUMMER

General Electric has apparently decided to hold out with Fred Waring and "GE Theatre" telepix until next fall in its CBS Sunday at 9 slot. Firm, via Young & Rubicam, signed with Stuart Reynolds for rerun rights to 13 of the telepix as a summer replacement, with June the starting date.

It's no secret that CBS is unhappy with the state of Sunday night, and that since Bing Crosby announced his intention to discontinue his tv appearances, has been in a quandary about how to fill the slot. Telepix buy, however, indicates there won't be any changes until next season.

Romero In 'Danger'

Hollywood, March 9.

Cesar Romero will star in "Passport to Danger," vidpic series which Hal Roach Jr., will produce and release in a television film syndication setup. Dennis, who created "Passport," will script the series.

Lensing gets underway late next month.

Gleason, Godfrey Take Beating From Vidpix in Salt Lake; 'Badge' Hot in Frisco; 'Cisco' Tops Detroit

BBC Cowpoke Yen

Hollywood, March 9.

Art Rush, Roy Rogers manager, telephoned NBC Western Division veepee John K. West from Liverpool, where the cowpoke is now appearing in a tour of English provinces, to get reaction to a BBC offer for two runs of 10 Rogers telepix.

British offered \$85 per showing. Films cost \$20,000 to produce. Rush's phone call cost more than \$85.

Big noise in tv-film this week comes from Salt Lake City, where syndicated vidpix are riding roughshod over network competition. In this case, it's the CBS-TV shows on KSL-TV that are falling by the wayside, as NBC's KDYL-TV, with syndicated product, is knocking off such big-leaguers as Jackie Gleason and Arthur Godfrey. In the latter case, "Badge 714" registered a socko 36.7 on its first showing against "Godfrey & Friends" 27.7. Leading all vidpix, however, is "Liberace" with a rousing 41.6.

In other areas, "Badge" leads in San Francisco; "Cisco Kid" tops Detroit; "Wild Bill Hickok" is ahead of the pack in Columbus; "Hopalong Cassidy" is still tops in Minneapolis; "Favorite Story" is first in San Antonio and "Chevron Theatre" leads Portland, Ore.

Salt Lake City — Liberace (KDYL-TV) is the top vidpix luminary here with a rousing 41.6 that blankets "Place the Face," the CBS-TV offering. Three other film packages on KDYL-TV are running ahead of opposition net shows, with "Badge 714" waltzing in ahead of "Godfrey And His Friends" first night it was aired. "I Led Three Lives" (KDYL-TV) grabs second place with a 39.6 over Jackie Gleason's 32.2. In third place is "Badge" with a 36.7 against Godfrey's 27.7. Fourth place goes to the lone KSL-TV entry "Favorite Story," hitting a 33.5. Number five and six slots are taken over by two reruns of "Fireside Story" (KDYL-TV), with the Tuesday session hitting 31.4 and the Wednesday stanza bringing in a 30.3 to top "Blue Ribbon Fights" showing a 26.9. (All ARB ratings).

Columbus — "Wild Bill Hickok" hit a 33.0 high here and is the first telepix in recent memory to place in Pulse's First 15, copping eighth in Jan. 4-10 ratings and besting op-

(Continued on page 46)

DuP Tests Vidpix As Institutionals

E. I. DuPont de Nemours Co., is making a test run of a five-minute institutional telepic distributed on a free basis as the possible forerunner of a complete series on its various products. Twist is that the pic, titled "Wash 'n' Wear," falls under the category of "service programs."

Pic, produced by Television Snapshots in conjunction with Walter Harrison Smith Associates, shows how to wash orlon, dacron and nylon clothes properly. DuPont produces all three fabrics. Film is being shown in 75 cities, and if it proves successful, DuPont will go ahead on more. Merchants carrying the goods are tying in with the film in cities where it's being shown.

PROCKTER EAST ON 'T-MEN' ABC SHIFT

Hollywood, March 9.

Bernard Prockter, prexy of American National Studios, left for New York to arrange for transfer to the Coast of "Treasure Men in Action," which will start as a vidpic series in October (live in May) as an American National production for Prockter Television Enterprises. Series has been sold to ABC for national sponsorship.

Prockter expects at least half of the scripts to be completed when he returns here next month. Few of the remaining live "T Men" shows may be done from the Coast. His "Big Story" and "Man Behind the Badge" will remain live and will emanate from the east, although they may go film later.

Coast Music Fee Pattern for Vidpix

Hollywood, March 9.

Membership of Local 47, American Federation of Musicians, has received a proposal for a new plan of payment for music on telefilms with a fixed fee of \$750 replacing the present 5% of station time or production cost, which generally approximates \$1,500.

For the second runs, the charge would be halved. Then half of latter figure for the third run. New proposal was explained to members by Local 47 prexy.

Kellogg, Bakery Coin To CBS-TV Film Sales In Local, Regional Deals

Bakery and food sponsorship deals for three of its properties gave CBS Television Film Sales a busy week, with four bakeries and Kellogg's moving in for local and regional deals. Kellogg picked up "Range Rider," now in 110 markets, for WNBZ, N. Y., while Michigan Bakeries bought the series for WJIM-TV, Lansing. Langendorf United Bakeries renewed "Rider" in five markets and added a sixth, San Francisco, in a 46-week deal.

Davidson Baking Co. picked up "Crown Theatre" in Portland, Ore., for 26 weeks on KOIN-TV. Scudder Foods added a fourth market, Bakersfield, to its "Annie Oakley" sponsorship, while the cowgirl pic was also sold to stations in four markets. Other CBS sales during the week included nine shows to KTVA, Anchorage, Alaska, and sale of "Jeffrey Jones" series to Evans Fur in Chicago for airing via WBKB.

'FRISCO DOCKS,' 'CODE 3' ON RABCO'S AGENDA

Hal Roach, Jr., has acquired rights to two new properties which he'll produce for ABC-TV under the RABCO banner. RABCO is the corporate name for the production firm in which he and the web are partnered, with the web putting up part of the production coin and getting exclusive rights to network and residual showings of the properties.

Two shows are "San Francisco Docks" and "Code Three," both mystery-detective types. No casting or other production details have been set, but they'll be available for network showing in the fall. Other Roach-produced properties in ABC-TV hands for network sale are the Laraine Day-starring "White Collar Girl," "Guns of Destiny" and "Tales of a Wayward Inn." Under the RABCO setup, pix revert to ABC Film Syndication Division for rerun distribution following their network showings.

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It's TV 12-to-1 Over Pix

Hollywood, March 9.

Film editor Stanley Frazen in an article in the March issue of American Cinema Editor's magazine, Cinema Editor, reports television is outstripping pix 12 to one in providing entertainment. During 1954, tv will turn out 6,000 hours of finished product as compared to 500 hours the majors used to complete during their top years.

Additionally, some of the larger television companies have editing departments that are bigger in some cases than some of the major studios. Topping the list is Desilu Productions which employs 36 editors, assistants and apprentices.

Vidpix Has No Time for Directors Who Feel They're 'Working in Slums'

Hollywood, March 9.

As more and more pix stars drift into tv, radical changes are being created in Hollywood's caste system, with the personalities acquiring a new set of values not compatible with the set values in pix, it's contended. By Michel Kraike, Screen Gems producer who was a pix producer for 20 years before entering vidpix.

Kraike, currently prepping the "Damon Runyon Playhouse" for the Columbia vidpix subsid, said the revolutionary shifts taking place today are particularly noticeable as applied to directors. "In pictures a star's attitude was that he must have a director in his same bracket, or he wouldn't do the picture. In tv a star realizes if a story is being told in an interesting, strong manner that's the best support he has. In three days shooting schedule there is no time to indulge in reputations.

"Consequently they want the younger tv directors who have an exciting air, a pioneering spirit. Their attitude is youthful, and they infuse a set with dynamic excitement. When they are told they have a three-day shooting schedule, they approach the telefilm determined to get the best possible results in that limited time. Their attitude is not cut and dried.

"Among the directors I've worked with while producing motion pictures were Robert Siodmak, Anthony Mann, Henry Levin, Bruce Humberstone and Louis King. But if I had to tell any of them that a scene on which we had planned shooting for four days suddenly had to be done in one, I would be apologetic, and the director would unconsciously be reducing his sights. In tv, on the other hand, the time facet never stops a director from thinking about how he can get more out of the script.

"The tv director doesn't accept limitations without challenging them. He's more creative; he has to be because he has less to work with. That ingenuity he has acquired is the reason stars who formerly wanted big name directors today want these young tv directors. The tv director does so much on his own initiative.

"A new set of values has been established, and I have a feeling that that set of values will have some influence in picture making. If it hasn't already, I think the star's evaluating the director differently, no longer looking for a prestige director, one of the more direct results evolving from this changing pattern.

"Quite a few motion picture directors come to see us about work- (Continued on page 46)

Chi's Liberace Week

Chicago, March 9.

In one of those newspaper competition freaks, Liberace, Guild Films red hot celluloid property, is getting the big "inside" treatment concurrently by three of the four Chi dailies. The three profiles, each purporting to tell the "real Liberace" story, kicked off last week with front page play.

Daily News got under the wire first with a Mirror Enterprises syndicated series by Roby Heard breaking last Wednesday (3). The Sun-Times' series by Hollywood correspondent Ann St. John and the Chicago American's version by radio-tv editor Janet Kern both got under way the following day.

Only Windy City paper not involved is the Tribune but its tele station, WGN-TV, is reaping the benefits of the Liberace publicity as it's the local outlet for the vidpix series.

No New Product On Studio's Slate

Recently formed Studio Films, the outfit topped by ex-United Television Programs sales veep Ben Frye, is sitting tight with its library of musical shorts and won't distribute any more product for some time to come. In line with that policy, Elliot Alexander, formerly with Bob Hope's writing staff and previously with Dancer-Fitzgerald-Sample, has joined the firm to start a new program department, in which the 1,120 telecriptions will be packaged into scripted shows as a station service.

Plan is to provide shows of varying lengths and formats, such as amateur contests, Mr. & Mrs. types, quiz and panel shows, etc., using the shorts. Alexander is writing the shows and shortly will take off on a station tour to help program the shorts. Library is currently used by 176 stations, according to Frye.

Studio had a deal with the Ed Gruskin-Martin Poll Inter-Continental Productions to produce a series titled "Rendezvous Paris" in France, but the deal fell through when a French backer withdrew. That project was subsequently tabled, and Frye decided to hold off on any other production or distribution in order to thoroughly exploit the telecriptions. Studio, however, may acquire rights to some properties with an eye to future production.

Blind-Sponsored Vidpix Series in WPIX Kickoff

American Foundation for the Blind and the Industrial Home for the Blind are jointly kicking off their 13-week vidpix series over WPIX, New York, on next Sunday (14). Series, dedicated to education in behalf of the blind, has John Daly and Eva Le Gallienne as narrators.

Each pic, 14 minutes long, was produced by Charter Oak Tele-Pictures. Scripting for all was handled by Max Arman and Gregor Zeimer.

Vidpix Chatter

New York

Brewster Morgan in from the Coast to set final details on the "Author's Playhouse" series. Lakeside Television pickup distribution of "Out of the Past," a series of 26 Bible stories. Vitapix Corp. named Merriman Holtz to rep it in the Pacific Northwest and Alaska, and also appointed Stanley G. Boynton & Associates to act as national and Detroit sales rep on Detroit-based accounts. Guild Films gave the nod to Bozell & Jacobs to handle the firm's advertising. Bill Penn, of the "Fifth Season" cast, filmed a series of commercials for Baker's Instant Chocolate. Animated Productions filmed the National Assn. for Mental Health's spot schedule for this year. H. Roy Marks, formerly with WEEI, Boston, named CBS Film Sales Hub chief. Princeton Film Center offering "At This Moment," a half-hour pic on American railroads filmed for Westinghouse Air Brake, to stations on a free basis.

Marty Roberts, formerly with Nelson Productions, joined National Telefilm Associates as director of promotion and sales service. Gordon Oliver, production assistant to Don Sharpe, off to England to handle production details on some of the "Douglas Fairbanks Presents" films and also to act as host on some of them. Seaman Jacobs scripting some of the Dennis Day telepics.

Barnes Compson Jr. joined NBC Spot Sales as tv account exec, with Bill Fromm tapped for promotion dept. of SS as tv supervisor. Peggy Phillips scripting Sunday's (14) "You Are There" segment on CBS-TV. "Rescue of the Statue of Liberty." Sandy Shelton, formerly scripter-producer with Tex & Jinx, joined Gerry Gross & Norman Baer packagers as producer of "Your Show," the Polly Bergen-Jerome Courtland starrer on WABC-TV. Lloyd Marx, "Original Amateur Hour" producer, and Harry McWilliams, ad-pub director of Screen Gems, back from Miami and Acapulco vacation. Michael Dreyfus into cast of "Purim Story" on WABC-TV Sunday (14). Joan Copeland, into cast of "Colonel Flack" on DuMont Saturday (13).

Gwenn's 'Faith' Vidpix

Hollywood, March 9.

Tee Vee Co. plans a half-hour vidpix series, "Vignettes of Faith," with Edmund Gwenn to serve as host.

Exec producer Marc Frederic said no production date has been set, that the package is currently being offered for sale.

New Telepix Shows

CAPSULE MYSTERIES
With Glenn Langan, others
Producer: Charles Michelson
Director-Writer: Gil Braun
39 five-minute pic
Distrib: Charles Michelson Inc.

In his first vidpix venture, radio transcription veteran Charles Michelson has come up with a fairly commercial entry in terms of approach and price. Productionwise, this series of five-minute (three and one-half, plus commercials and billboards) leaves lots to be desired, but it shapes as a pretty good buy in that it ought to rack up reasonable ratings at a very low price.

Series comprise whodunits in the strictest sense of the word. About three minutes of the films are devoted to showing the crime and setting up the clues, with Glenn Langan, as Inspector Drew, then collaring the suspects and telling him he knows who did it. Then comes the commercial break, so that the audience can guess the identity of the murderer, followed by a quick "how did you guess it was he?" closer in which Langan tells who it was and how he found out. It's virtually the same type of thing that magazines have been doing for years, and it presents several programming variations. One station, for example, plans to use it as a panel show, using two or more of the pix, with the panel having to guess the identity of the killer.

On the production end, there are plenty of faults—none very serious, however. Main objection is

Bank of America's \$1,000,000

Film Sales to General Teleradio

'Bill & Coo' For TV

Ken Murray is releasing his Academy Award-winning (1947) feature, "Bill & Coo," to television on a network, one-shot basis for Easter, with United Television Programs handling the sale on the Republic-distributed pic.

Since the film was made in Tru-color, UTP is pitching it as a possible colorcast for one of the networks for Easter Sunday. Murray would be available to do the commercials.

UTP Sets Chi Sales Conclave

United Television Programs will call its sales force to Chicago for a three-day sales clinic on new UTP product on March 25. Sales staff will go through briefing on the upcoming Ken Murray vidpix series, "Where Were You?" and on other Bing Crosby Enterprises series in the works for UTP distribution.

Plans for the meeting were set in N. Y. last week by national sales manager Wynn Nathan, in from the Coast; Gotham veep Aaron Beckwith; and Chi sales topper Johnny Rohrs. Also in for huddles with Hampton Howard, N. Y. commercials rep for Gross-Krasne, was Vernon Clark, who heads the filmed blurbs department on the Coast.

Closed-Circuit Tintcast For Film-Crafts Unions

NBC and the Film Producers Assn., group of Gotham program and commercial producers, are collaborating on a closed circuit film colorcast slated for the Center Theatre today (Wed.). Demonstration will be open to FPA members, their guests and members of the film crafts unions. NBC color experts will stage.

Meanwhile, the FPA has scheduled a series of tests of various color film stocks and techniques, utilizing products and packages and filmed under ordinary shooting conditions. NBC is cooperating in the project and will later stage another closed circuit tintcast to view the results. A final forum will subsequently be held by FPA to cover all the findings made in the series of tests.

General Teleradio vidpix outfit has reportedly bought \$1,000,000 worth of feature films from the Bank of America. Company brass in New York would commit themselves only to the degree that the purchase "is likely."

Purchase adds weight to the information that Teleradio's new vidpix company's "chief factors will be sales and distribution." Originally, it was expected that firm would turn recently acquired vidpix properties from Phillips H. Lord (also to tune of \$1,000,000) over to already established distributors, but Dwight Martin, speaking for topper Tom O'Neill a couple of weeks ago, said company would do own distribution.

Neither Martin nor O'Neill has committed himself anent filling up of exec posts for vidpix setup, but it is expected many jobs will be filled from within General Teleradio itself. Firm owns several stations and holds wide interests in broadcasting besides the film company. O'Neill has received a number of "I'm interested" signs from within his own organization.

BCE Sets UTP On Ken Murray Series

Reactivated vidpix production department of Bing Crosby Enterprises will distribute its upcoming product via United Television Programs, with the first series under its belt the Ken Murray produced and emceed memorabilia series, "Where Were You?" Decision to distribute through UTP marks a return to the UTP fold from CBS Film Sales, which has been handling BCE's "Crown Theatre" series.

Murray show is set for September release, although four half-hours are already in the can. Series features distinguished guests with a throwback via newsreels and reminiscences to the days when they were most active. Murray has already set Alf Landon, Ty Cobb, Bobby Jones, "Wrong-Way" Corrigan and Sgt. Alvin York as guests. Program's fully scored with live musicians. BCE got the nod from Murray after months of negotiations with other producers, among them Motion Pictures for Television.

UTP is still handling much of BCE's old product, among them "Counterpoint," "Royal Theatre" old "Firesides" and a couple of others. Crosby, however, had switched to CBS for "Crown," and then had gone inactive. Return to production came with the Murray series, but there are reported to be three others on the Crosby agenda for this year. One of them, it's understood, is a detective series starring Keye Luke.

Cassyd Huddling On Carradine Bard Vidpix

Coast legit producer Syd Cassyd planned into New York last week to start agency sessions on his new series of five-minute vidpix starring John Carradine in Shakespearean readings. Series of 13 color pix was produced and directed by Cassyd on the Coast.

Cassyd, whose current revival of "Tobacco Road" at the Civic Playhouse in Hollywood stars Carradine, is also scouting new legit properties for the theatre.

Savin's Exec Status

Hollywood, March 9.

Lee Savin, for the past six months general manager and secretary-treasurer of United Television Programs, was elected exec v.p. of the firm at a stockholder meeting last week. At the same time, attorney Irving Gale was elected secretary of the Gross-Krasne-owned distribution outfit.

Savin headed up Horace Heldt's television operations in the east and produced the Ethel Barrymore syndicated telepic series for Interstate before joining UTP.

'Night Book' Vidpix For Victor Moore

Victor Moore has been set in a new dramatic anthology telepic series by Gova Productions of N.Y. Series, titled "Night Book," will be hosted by Moore, who'll also star in three of each 13 films. Two films have already been shot in N.Y., while production on the remaining 11 of the first cycle will start May 15 at Stage Rentals in N.Y.

Series, which is being agented by the Louis Shurr office, will first be put up for national sale, then made available for syndication. Barry Thomson is producing with Stridman Coles scripting. They're co-owners of the package. Frank Giovachelli of Gova is production supervisor.

the use of many long shots, which makes it tough to follow all the action. There's a little too much silent footage, and some of the solutions are telegraphed. But at a top price of \$98.75 per episode (for WCBS-TV and WNET, N.Y.), who can go wrong? Chan.

Indian Tribes, Folklore As Series on Telepix

Young America Films, one of the larger of the non-theatrical producing outfits, is making its first telepix venture with "Silver Cloud," a series of Indian tribes and folklore. Firm has formed a subsidiary, Katichina Productions, to handle the half-hour series, which will be filmed in color in N. Y.

Pilot goes before the cameras March 22, after which Young America will try for a network or national spot sale. Production will be resumed on the remaining films two months afterwards. Series is being produced by ex-theatrical Tony Rivers, with Paul Avila Mayer scripting and Melville Burke directing.

Roach Pacts Beaumont

Hollywood, March 9.

Hugh Beaumont has been signed by Hal Roach Jr. for the lead in his upcoming series, "Passport to Danger."

Vidpix series has an adventure format.

Telepix Followup Comment

PEPSI-COLA PLAYHOUSE (His Brother's Girl)

The story threads a familiar one here—two brothers who fall for the same dame—but it's given adequate dressing, and George Nader's polished performance in the lead helps to make it a bit more than just a so-so entry. Fenton W. Earnshaw's original and teleplay's chief weakness is that it telegraphs the finish so far ahead, it's like watching a re-run.

Nader is seen as a stuffy young college prof, annoyed with his playboy brother because his antics may cost him a promotion. When the black sheep turns up with a party miss, Nader just knows she's out to grab the family wealth. He makes a play for the girl, falls for her, and the brother is not only tres gallant about the whole thing, but it develops that the femme is loaded, too. So they clip their coupons and live happily ever after.

Nader, just grabbed by UI for a long-term, shows the stuff which caught the studio's eye, his thesping surmounting rather ordinary material. Keith Larsen is a bit stiff as the brother, while Nancy Gates does well by the role of the dame. Okay support are Ellen Corby and Charles Evans.

Leslie H. Martinson's direction is adequate. **Daku.**

SCHLITZ PLAYHOUSE (Night Ride To Butte)

This Schlitz entry is a good illustration of why the brewery just picked up the tab for 26 more "Playhouse of Stars" vidpix from the Meridian Production camp. A period oater, it's filled with action, has a web of mystery interwoven into the plot, and on the whole has appeal for the male viewer who buys that beer. Story deals with the night ride of a couple private eyes of the early days in Montana, to Butte, with coin to deposit in the bank for a client on an important mission. Enroute they meet the g.f. of one, who tells 'em a wounded youth has wandered into her home, and he needs hospitalization. Her b.f. (Bill Bishop) doesn't want to take the kid along, but his pardner (James Millican) insists, and they do. During the ride they met up with a mess of adventures, chief result of which is to show that the handsome young b.f. is a double-crosser who, arranged for his pard to be seized, is part of a sellout plot. Millican, however, kayos Bishop, and rubs out a few of the gunmen at the same time, and the fadeout sees the girl looking at him in a worshipping "my hero" fashion.

Arleen Whelan is effective in her femme lead role, while Bishop and Millican both deliver good performances. Satisfactory in secondary parts are Scott Elliott, Jack Elam and Don Harvey.

George Archainbaud's direction keeps a suspenseful tempo. Yarn by Les Savage Jr. is a meaty one. **Daku.**

DEATH VALLEY DAYS (The Twelve Pound Nugget)

There were practical jokers in the old-time mining camps, too, it seems, which is why this Death Valley Days entry about the birth of a baby bears the title "Twelve Pound Nugget." It's moderately entertaining fare, a cut below the usual standard for the series, but handled with competence if not outstanding skill in all departments.

Peg of the Ruth Woodman teleplay is the birth of a baby to Helen Marshall, who has arrived to take up residence with her sister and brother-in-law after she discovers her husband had been married before and hadn't bothered to get rid of his first wife. When the kid arrives, the local judge spreads the word that there's a "twelve pound nugget" at the shack. Actually, this is only a pleasant development in the unfolding of the story in which the gal finds a new and better romance with one of the men in the mining town.

Director Stuart McGowan let the vidfilm be weakened by using a youngster obviously four months old or more to portray a newborn infant but other than that his guidance is sure. There's nothing especially noteworthy about the performances but Miss Marshall is extremely easy on the eyes and Maura Murphy, as her sister, is also pleasant to view. **Kap.**

FIRESIDE THEATRE (Touch the Earth)

The possessive mother theme is given a refreshing treatment in "Touch the Earth," a drama well executed, with its only weakness being the last-minute "conversion"

of the old biddy into sweetness-and-light. That hoky device marred an otherwise good story by Herbert Little Jr. and David Victor.

George Wallace gives the outstanding performance, as the groom who goes to work in a wealthy home where mother and daughter hate each other. The girl, given a deep sense of inferiority by her mother, is suffering from paralysis apparently created by her emotional problem. Mom, an egotist concerned with her waning beauty, despises the doting because she's prospective cornish, and the old lady has a roving eye.

Wallace convinces the girl her hatred is only destroying herself, and after some of these earthly preachments, the gal overcomes her neurosis and walks again. At this point there's an "oh what a fool I've been" ending on the part of mom, but it rings out as a cliché, the sudden switch in characterization being too unbelievable to take. **Daku.**

FOUR STAR PLAYHOUSE (Detective's Holiday)

The story hangs too loosely on the framework of this dramatic concoction to evince sustained interest or become bestirred by the acting. It does, however, supply the answer to what a cop does on his time off. If you can believe scripter Frederic Brady, he cops.

Dick Powell takes refuge from crime tiffin in the backwoods home of Dick Foran, Joan Camden and their brood of two. Unbeknownst to him before his arrival is that he is steered by a friendly doc into an old case. She is on the wanted list for driving the getaway car in an armed robbery and in the quick flash of their introduction they recognize each other. It's planted early that Powell is taking the rest cure so when he comes down with pneumonia so she can nurse him through it's no extraneous contrivance.

When a pal from hq comes to the retreat to take her off to the poken, Powell sets up a protection barrier. She's a good woman, he says, and didn't her tender ministrations snatch him from the shadow of death? And besides, the bible makes better reading than the copper's textbook. Needless to add, Powell wins out and fortune-tells happiness ahead for the reformed moll.

Powell gives the piece its casual

page without the lightest tinge of excitement. No one is roused from the talkiness to let the plot sprint. Joan Camden is a depressive figure in a fixed low-key mood, and Foran, is altogether too forthright and kind to make him plausible. Ralph Moody as the doc rates better than the third billing. Direction of Blake Edwards lacks spirit and the characters are too flat in their place to create even a ripple of emotionalism. **Heim.**

FORD THEATRE (Good of His Soul)

If nominations were in order for the best telepix performance of the year, the nod from this corner would be directed to Thomas Mitchell. By sheer force of his great talents, he raised a commonplace piece of fiction to a level of distinguished electronic drama. From Mitchell one comes to expect warmth and tears. But it's such a delightful mixture to tug lightly at the heart and blur the eye with tender sympathy for the doddering old priest. A matchless performance. **Heim.**

As they say in the trade, "you can't get hurt with a story about a kindly old father, a dog and a young boy." In the hand of other than Mitchell it's hard to imagine Edward Hope's teleplay getting over the norm of such fool-proof ingredients. Writers must have taken their cue from the recent outcries against abandoned ice boxes. Here Tommy Rettig finds himself trapped and owes his rescue to Spot, a collie, who alarms the good fathers at the parish.

But the real story is that of the aged priest losing his last companion, the dog, who takes up with young Tommy. For the good of his soul he makes the sacrifice just before he gives up his office to a younger man, John Beal. The scene of their parting is touching with the deep pathos that only Mitchell can command. The tears begin to well up as he adds the memento of Spot to his collection of departed friends. In taking leave of his parish, Mitchell almost sobs, "to go away is to die a little."

It can be said for Hope's dialog that it was written as if only for Mitchell, a near flawless affinity, which more than atoned for the story of Jean Heavey. Beal does well his small part and Rettig is all boy and just right for the role. The others are more contributory than functional. James Nielson's direction and production of Fredrickson are noteworthy. Mitchell will long be remembered for this performance. **Heim.**

Vidpix Ratings

Continued from page 43

posing public service film (4.0) and "Youth Forum" (2.5). Top six vidpix all were aired by WBNS-TV. "Cowboy G-Men," 28.3; "Captured," 26.8; "I Led Three Lives," 26.5, bested for the first time by WLWC's "Circle Theatre" (29.5) from the network, and the only one of the top six that was so topped; "Life with Elizabeth," 25.5, over "All Star Theatre" (19.7) and "Rocky King" (15.0); and "City Detective," 24.8, to lead NBC Friday boxing (19.0) and "Chance of a Lifetime" (13.3).

San Francisco—"Badge 714" (KPIX) again walks away with the local blue ribbon with 30.5; "Range Rider" (KPIX) 28.0; "Mystery Theater" (KRON-TV) 26.5; "Cisco Kid" (KRON-TV) 25.5; "Victory At Sea" (KPIX) 18.5; Liberate (KPIX) 16.5. Minneapolis—While dropping a point, "Hopalong Cassidy" led the syndicated vidpix procession here for a second successive month and Liberate was in second place again after having copped the ladder's top rung previously. Both once more had very high ratings and they and a number of the other vidpix entries still were holding their own, ratingwise, with all types of programs, including the most popular of the live contributions.

Those giving especially good account of themselves included "Wild Bill Hickok," "Favorite Story," "Life of Riley," "Badge 714," "The Unexpected," "Foreign Intrigue," "I Am the Law," "The Cisco Kid" and "I Led Three Lives," most of them down a trifle, but holding about the same position as the previous month. Only one month old here, "The Unexpected" showed the biggest gain, getting into the select group and pushing ahead of "Cisco Kid" and several others.

"Hopalong Cassidy" (WCCO-TV), Sat., 6 p.m., 27.5; Liberate (WCCO-

TV), Tues., 9:30 p.m., 24.2; "Wild Bill Hickok" (WCCO-TV), Sat. 5:30 p.m., 23.2; "Favorite Story," Sunday, 9:30 p.m., 23; "Life of Riley" (KSTP-TV), Sunday, 6 p.m., 21; "The Unexpected" (WCCO-TV), Thurs., 9:30 p.m., 20.7; "Badge 714" (KSTP-TV), Mon., 9 p.m., 20.5; "Foreign Intrigue" (GSTP-TV), Sun., 9:30 p.m., 20; "I Am the Law" (KSTP-TV), Fri., 8 p.m., 19.5; and "Cisco Kid" (WCCO-TV), Sat., 5 p.m., 19.

Detroit—"Cisco Kid" leads vidpix parade with a 24.0 on WXYZ-TV this month, while "Boston Blackie" lands a 23. In third spot is "Badge 714" (WWJ-TV), 19. Two-way tie for fourth between "Dangerous Assignment" (WWJ-TV) and "Stu Erwin" (WXYZ-TV) at 18. Two-way tie for fifth at 17 among "Foreign Intrigue" and "I Led Three Lives," both on WJBK-TV. Three-way tie at 16.5 among "Biff Baker" and "Range Rider," both on WXYZ-TV, and "City Detectives," WJBK-TV.

Portland, Ore.—"Chevron Theatre" leads the vidpix pack in Portland with a 33.0 on KPTV and is in eighth spot overall. Other vidpix in the top 10 of all shows carried in this two-station market (one UHF) are "Cisco Kid" with a 32.5 and "Range Rider" with 32.0, both on KOIN-TV. Other top-rated vidpix are "Inner Sanctum" 27.3; "Life of Riley" 25.8; "Superman" 24.8; "Victory at Sea" 24.5 and "Johnny Jupiter" 23.8, all on KPTV.

San Antonio—"Favorite Story" 37.0 (KGBS-TV), "Chicago Wrestling" 27.0 (KGBS-TV), "Saturday Night Theatre" 25.0 (KGBS-TV), "Lilli Palmer Show" 12.5 (KGBS-TV). "Saturday Night Theatre" is a series of feature films competing with "Dollar A Second" and "Hit Parade" on WOAI-TV with 13.5. "Favorite Story" topped WOAI-TV "Texas In Review" which had 15.0. Telepix ratings.

All This---

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sics, with the first 39 to roll in June, following his Broadway commitment in "Burning Glass."

Colmes states the cost of each five-minute film show will equal one-half the Class A one-minute rate of station on which it's shown. For the cost of this show, the bank-roller gets the personality for all media, paying only time (and space and production charges in print media) rates to get it on the air. Integrated commercials for the show will be made at a discount, and other commercials using the personality and the sets would be shot at lower cost.

On the talent end, the celebrity would get salary plus a participation in the series, talent fees for commercials, residuals in the pix, plus publicity and exposure via the endorsement route. Such publicity might, as in the case of Miss Vanderbilt, coincide with a personal project (book, show, etc.).

Deal came about following the reaction to the endorsement campaign currently being undertaken by Lucky Strike. Alberti, who's mapped the entire campaign, realized that resistance to endorsements (for fear that an endorsement might cut a personality off from a possible sponsorship deal by a competing product) is on the wane. He approached Colmes and worked out the deal, whereby Colmes would produce and sell the series made with personalities supplied by Endorsements Inc., and the two outfits would share in the profits.

Ireland

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before final commitments are made. The lists apparently range from Red Channels to regional compilations, of which California has more than its share.

Ireland's suit charged flatly that he was hired as "Ellery" on a contract calling for \$1,500 for each of 32 vidfilms plus \$125 for each third and fourth run and another \$125 for fifth and all subsequent runs. Attached to the complaint was a copy of a notice to report for work.

Ireland alleged, however, that on Feb. 4 he was told that he was "politically unacceptable to Young & Rubicam" and therefore could not be used in the series. Actor's attorney, Jacques Leslie, contacted the agency and obtained a denial, the complaint added, and a copy of the Y&R telegram was attached to the filing. It stated that the agency had used Ireland in the past, would use him again, and "regards the plaintiff as a loyal American citizen and would recommend him to any client."

Ireland said the phrase "politically unacceptable" was made in front of witnesses and was taken by him to mean that he "was or had been a member of the Communist Party" or sympathetic to its aims. This charge the complaint vigorously denied.

'Rich' Off Hook

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cerned, are not excessive," the two legislators added.

Pointing out that "Welfare officials and social workers have complained the program 'capitalizes on human misery' and suggested our committee should consider legislation covering this type of appeal," the statement said that in line with the committee's policy of making "a thorough investigation" before reaching any conclusion, its investigators checked the books, records and correspondence of "Rich."

Tompkins and Rabin felt "there is no reason to hold any public hearing" on "Rich." They said it is not within the province of the committee "to pass on the good or bad taste" of a radio or television program. Officials of "Rich," the legislators stated, had promised to emphasize on the air that no one was to head for New York in the hope of appearing "unless they are invited." The officials also had pledged to investigate each case before calling needy persons to appear.

L. A. AFTRA LOCAL NAMES SOULE PREXY

Hollywood, March 9.

Olan Soule, veteran actor long associated with "The First Nighter," was elected prexy of L. A. local of AFTRA, succeeding Frank Nelson, who served four and a half years and retains his vice presidency of the national organization.

Others elected were Ken Peter, first v. p.; Jud Conlon, second v. p.; Parley Baer, third v. p., and Rod O'Connor, fourth v. p.; Will Waterman, recording secretary, and Stan Farrar, treasurer.

Eleven new board members to supplement the 25 holdovers, are, in the actor group, Will Wright, Lillian Randolph, Joe Forte, Larry Dobkin, Jeanne Bates, Jack Kruschen and Norman Field; announcers Art Gilmore and Knox Manning; singers, Jan Williams and Bill Seckler.

Forbes, Goldstone Set Own Vidpix Operation

Hollywood, March 9.

Louis Forbes and Duke Goldstone have formed a vidpix company to produce half-hour musical telepix.

Firm begins shooting in May, with a pair of musicals with Latin American locales as the initial vehicles. Forbes will be musical director, while Goldstone will direct.

Vidpix 'Slums'?

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ing in television. But as you talk with them you know they feel they're visiting the slums. But with things quiet in pictures, they're willing to be miserable for awhile. These are the directors we can't use. Their subconscious resentment would show in their work.

"When I left Universal in 1951 and went into tv, joining Jerry Fairbanks, my picture friends looked at me with compassion because I was in tv films. But today these same friends who were sorry for me are envious, and seem to have a curious kind of respect for me.

"One thing the picture people tend to forget is that whether it is motion pictures or tv, we are all story tellers. In tv you tell 39 stories, good or bad, during the year. If you are a very active picture producer you tell four stories a year.

"The competition in tv is infinitely greater insofar as holding an audience is concerned. Once a customer pays his money to go into a theatre, he isn't apt to leave regardless of the quality of the picture. But in tv the customer is the master. If you don't hold his attention, you're finished. This is why the art of story telling has had its greatest boom in history, with the arrival of tv.

"I disagree with those critics who say tv program standards are low. True, a good deal of it isn't what it should be, but the judgment should be overall, not of a few inferior shows. Insofar as restrictions are concerned, I find a modicum of restriction in tv. It's a matter of finding common ground. Tv won't really develop fully and establish permanent standards for another five years," Kraike said.

The producer has functioned in that capacity with Columbia, UI, RKO, Paramount and Samuel Goldwyn, making 40 pix during his years in the film industry.

'Blondie' Into Telepix

Hollywood, March 9.

Hal Roach Jr. will produce a vidpix series, "Blondie," based on the comic strip of the same name.

Producer, who has set William Tracy for the role of Dagwood, is currently searching for a femme to play the title role.

OF's Coast Huddles

Official Films prexy Hal Hackett and v.p. Herman Rush plane to the Coast Friday (12) for two weeks of huddles with producers on upcoming product to be distributed via Official.

Included in the agenda are huddles on possibility of putting "Four-Star Playhouse" into syndication in the fall.

ASCAP'S TV DEAL STIRS ALARM

ASCAP's OK D.C. Job

Anticipated or otherwise, the show which the American Society of Composers, Authors & Publishers arranged Saturday night (6) at the annual dinner of the White House Correspondents Assn. for some 700 of their guests proved perhaps the best public relations job the music men have done for themselves in Washington. ASCAPites, over the years, have junketed to the nation's capital for one reason or another, to plead their cause—usually because of copyright or other legislative hassle—but in the Berle & Berlin teaming the Society really hit the jackpot.

Emceed by Milton Berle, a songsmith as well as a top comedian, with Irving Berlin reiterating "I Still Like Ike," plus a snappy floor-show (details on P. 2), for the first time a President of the United States met a President of ASCAP. "More importantly, with the U. S. Supreme Court, Cabinet members and Congressional leaders largely in attendance, along with the top press corps of any world capital, the ASCAP contingent put its best entertainmen foot forward and scored a bull's-eye.

Berle introduced Berlin as "Mr. Music," and the showman-songwriter belted 'em with "Gee, I Wish I Was Back in the Army," explaining this was sung by Bing Crosby and Danny Kaye in the forthcoming "White Christmas." It was a natural as "new" material, but the reaction as something personalized to current events lent extra impact, although completely devoid of any political or controversial significance, as detailed in the lyrics in this department.

More important, the end-result was a boffo impact for ASCAP in the capital of the nation, before a handpicked audience of solons and newshawks whose chain-reaction, in future, may prove of inestimable worth. It was the kind of a public relations job that couldn't be staged and its effect anticipated. It just happens—and it happened with all the magic and potency of a cavalcade of Tin Pan Alley punchlines because it was a natural, fun-evening, devoid of any pitch.

Barney Young Tries Solo Licensing For Catalog After BMI Deal Folds

Barney Young, head of Life Music, is currently attempting to set up a unique one-man licensing society for his catalog in the wake of his exit from Broadcast Music, Inc. Life Music and BMI came to a parting of the ways at the end of February when Young's coin demands for performances were turned down.

Young has written direct to radio outlets, offering two-year license deals at an annual fee equal to the stations' highest half-hour rate. As a result of Young's letter, BMI received numerous inquiries from stations about the matter.

BMI prexy Carl Haverlin notified the outlets that "there were a number of serious differences between Life Music and BMI" which led to the cancellation of their pact. Without offering any advice on whether the stations should enter into a direct deal with Young, Haverlin enclosed a list of Life tunes which, he said, "will aid you in evaluating the importance of the Life Music catalog at the present time." The catalog includes about 200 tunes, a majority of which are in the Latin genre.

Young has had a series of hassles with BMI over the past couple of years, culminating last fall in an

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RCA Sets Tour Of Alfalfa Artists

As a unique promotion for its hillbilly roster, RCA Victor has organized a package of alfalfa artists for a nationwide tour. The "Country Caravan" will hit the road in late April and early May under the supervision of Steve Sholes, Victor's country artists & repertoire chief.

Admission tickets for the show will be made available at record dealers' shops for 50c, plus the purchase of one disk. At the gate, the tab will be \$1.50. Bookings are being handled by Tom Parker of Jamboree Attractions.

Troupe will include such Victor artists as Hank Snow, Davis Sisters, Chet Atkins, Minnie Pearl, Charlie Arlon, Eddie Hill, Betty Cady, Hal Lone Pine, and Hawkshaw Hawkins. "Caravan" was originally due to tour in February but commitments of some of the artists caused the postponement until next month.

Doing Their Stuff

Composers are now getting into the disk act.

In the past couple of weeks Atlantic has released "Vernon Duke Plays Vernon Duke"; Trend issued "Matt Dennis Sings and Plays Matt Dennis"; and Heritage has released "Tryout" with Ira Gershwin and the late Kurt Weill, and "Harold Rome Plays Harold Rome."

Big Jazz Reissue Program Set For Label X Catalog

Label X, recently-launched quasi-indie subsid of RCA Victor, is prepping the most extensive jazz reissue program since the advent of the new speeds some six years ago. Titled "Vault Originals," the series will comprise 100 albums which will be issued over the next three years at the rate of two a month.

Label X will kick off the program early next month with 10 albums, some of them going back to the earliest era of recorded jazz. The initial block of albums will include reissues of the Original Dixieland "Jass" Band, Ben Pollack, Eddie Condon, Jelly Roll Morton, Jimmy Yancey, Mound City Blue Blowers, Johnny Dodds, Jimmy Lunceford and Rex Stew.

Most of the numbers in the jazz series are collectors' items and

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Col Going Back to 1936 For Latest Miller Album

Columbia Records is reaching back to 1936 for the latest disk package to be framed around Glenn Miller. The late bandleader has been getting an extensive post-mortem play in the last few months via the Universal Pictures biofilm, "The Glenn Miller Story," and albums released by virtually every major disk.

Columbia is also releasing a set of Artie Shaw disks cut in the same period.

DANGER SEEN IN CUFFO GRANT

A subsidiary clause, granting the right to kinescope and pre-record tunes for tv shows on a one-shot cuffo basis, in the new four-year deal between ASCAP and the major video webs, touched off widespread concern and controversy among publishers and writers last week. Although the dominant segments of the American Society of Composers, Authors & Publishers will ratify the tv deal, the rumblings of dissension have marred the internal harmony which has characterized ASCAP operations for the past couple of years.

Controversial clause was disclosed in the form of letter contracts to the five major networks which the publishers were requested to sign as a preliminary to the new deal being executed. These contracts granted the webs the cuffo right to make kinescopes of live shows for rebroadcast within 60 days over affiliated stations which did not carry the program simultaneously with the original broadcast. Same right was given for pre-recorded shows to be used once on each network station, also within a 60-day period.

Up to now, the publishers had been getting \$25 in direct deals with the webs for any tune that was kinescoped or pre-recorded for such a purpose. While the coin from this source was minor, many publishers believe that this was a right that was not ASCAP's to give away. ASCAP controls only the performance right to a tune and critics of the new deal assert that a synchronization right is now involved in the controversial clause.

Frank Loesser, as a songwriter and publisher, is spearheading the fight against the new tv deal and has indicated that he will not sign up. Loesser feels that the concessions to the tv webs would com-

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Jukebox Ops Mull Own Pub Setup As Hedge Against Copyright Revision

Chicago, March 9.

Getting the Biz

A couple of local New York deejays are getting the business from a rival Gotham platter spinner.

Ray Carroll, of the "Willie and Ray" show on WHOM, operates an employment agency on the side and has been buying time for his company on Ted Brown's WMGM show as well as Gallagher & O'Brien's WMCA series.

Long-debated proposal that jukebox operators set up their own music licensing organization in competition to ASCAP and BMI is the chief topic of conversation at the three-day Music Operators of America conclave here. A recommendation by MOA prexy George A. Miller at the opening session yesterday (Mon.) that the group "go on the offensive" against the two kingpin licensing agencies touched off a flurry of pro and con debate on formation of a new writer-publisher association.

While no formal action was taken, it's expected that special study committee will be set up before the convention ends tomorrow (Wed.). Faced with the pending McCarran Bill, which would change copyright laws to require royalties on jukebox tunes, backers of a separate licensing organization argue it would be an effective industry hedge against the ASCAP and BMI "monopoly." Other faction is holding out for limited licensing pact with two established groups.

Crosby, Waring Ally With Lloyd In Decca Fight

Dissident stockholders' fight to take over control of Decca Records, led by ex-board member George L. Lloyd, has gained the support of Bing Crosby and Fred Waring, two vet artists who have been with the diskery almost since its inception. Although Crosby was once a heavy Decca stockholder, his holdings now are minor but he's involved with Decca as co-partner in a subsid company, Decros, which leases Crosby's masters to Decca. Waring also owns a block of Decca stock.

After the initial exchange between dissident stockholder George L. Lloyd and Decca Records management, both sides are currently awaiting the start of N. Y. Supreme Court hearings next Monday (15) on Lloyd's petition to void his recent ouster from the disk-

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Web Flagships Plug Pop Disks

Along with the growth of disk jockey stanzas on the N.Y. outlets of the major radio webs since video has come of age, there has come a parallel dominance of recordings for pop music on the web flagships. According to a survey by Dr. John G. Peatman, director of the Office of Research, some 58% of all performances of pop music on the four network stations are on disks.

WABC leads with 80% of its music on wax, with WNBC a close runnerup with 75%. WCBS and WOR have 34% and 29% respectively. A concomitant phenomenon has been the great increase in song performances heard only locally in N.Y. as against network performances. More than 50% of music performances are local, with the NBC outlet leading with 75% of its song performances heard only locally. ABC has 64%, while CBS and MBS have 39% and 17% respectively.

CAPITOL GETS RIGHTS TO 'SEA' CAST ALBUM

Hollywood, March 9.

Capitol Records has acquired original cast album rights to "By the Beautiful Sea," Broadway-bound musical comedy starring Shirley Booth, & r veepee Alan W. Livingston announced over the weekend. The platterery made no investment in the Robert Fryer-Lawrence Carr production. "Sea" will be Capitol's second showtune album in less than a year, the first having been "Can-Can."

In addition to issuing the original cast album, Capitol will get the jump on tunes from the show for single releases by its contract artists. Cast album will be recorded in New York after the Broadway bow early next month.

Score is by Arthur Schwartz and Dorothy Fields with top potential tunes being "The Sea Song," "Alone Too Long," "More Love Than Your Love" and "Happy Habit." VARIETY's erratum last week that Columbia Records had picked up the original cast album rights.

ASCAP's Annual Dinner

ASCAP's annual banquet has been set for the Waldorf-Astoria Hotel, N. Y., March 30, following the membership meeting.

For the first time in many years, ASCAP has invited the press to the dinner as part of its new public relations accent.

Berlin Goes to Washington

As part of the ASCAP "show" for the White House Correspondents Assn., at which President Eisenhower was honored guest, Irving Berlin's two new songs became vice-service news. The punchline in the first number, from the forthcoming Paramount film, "White Christmas" (Bing Crosby-Danny Kaye-Vera Ellen-Rosemary Clooney), particularly got a laugh around the world although Berlin states it had no significance. Lyric follows:

VERSE

When I was mustered out
I thought without a doubt
That I was through with all my care and strife
I thought that I was then
The happiest of men
But after months of tough civilian life

CHORUS

Gee, I wish I was back in the Army
The Army wasn't really bad at all
Three meals a day
For which you didn't pay
Uniforms for winter, spring and fall
There's a lot to be said for the Army
The life without responsibility
A soldier out of luck
Was really never stuck
There's always someone higher up
Where you can pass the buck
Oh, gee, I wish I was back in the Army

Berlin, who later stated that he had not felt the same warmth that he got that evening since "This Is the Army," followed with a new version:

I still like Ike
And will like Ike
The same as I liked him at the start.
For Ike remains
A man with brains
But what's more
A man with heart.
He takes his time to make his mind up,
But when he does—we most of us agree
We all trust Ike
And there's just Ike
Who knows what's best for you and me
And has what it takes to keep us free!

When the President and the entire assemblage rose to the strains of "God Bless America" which, to Berlin is always a pleasant albeit embarrassing surprise because it is by no means any official National Anthem, the songwriter then expressed himself as getting "that great warmth from this unusual calibre of audience."

Jocks, Jukes and Disks

By HERM SCHOENFELD

Percy Faith Orch.: "Dream, Dream, Dream"—"Eleanora" (Columbia). Percy Faith is always dependable for a tasteful side and when he gets good material, his impact is solid. On "Dream," Faith comes up with his best since "Moulin Rouge" for a jock and juke natural. It's a neat interpretation of a lilting ballad. "Eleanora" is a colorful instrumental showcase with a frantic beat. This could be a two-sided hit.

Sunny Gale: "Don't Cry Mama" (Victor). "Mama" is a lightly bouncing item with a cute lyric that Sunny Gale projects to the hilt. It's a catchy piece of material with lots of juke-box potential. Joe Reisman's orch and male quartet supplying neat support. Flip is handled in a quieter mood but isn't the type of song that fits the songstress' style best.

Bernie Wayne Orch.: "Boca Chica"—"Waltz for Marilyn" (Coral).

Ralph Flanagan's orch for a bouncy rhythm item. This number goes nowhere musically, but this orch and choral workover manages to put a colorful gloss on the repetitive theme. Flip is a smooth interpretation of the oldie with Buddy Victor handling the lyrics in okay style.

Rosemary Clooney: "Brave Man"—"Tomorrow Till Dream and Remember" (Columbia). From the Paramount pic, "Red Garters," the tune "Brave Man," is a folk-styled number with a literate lyric. Rosemary Clooney delivers it for maximum results. "Tomorrow" is a big ballad in a melancholy key. Miss Clooney handles this entry with commercial impact, backed by Percy Faith's orch.

Miss Peaches: "Callin' Moody Field" (Groove). This is an offbeat disk based on an actual phone conversation between a Southern girl and her boyfriend in a nearby



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
132d Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
DARKTOWN STRUTTERS BALL

I LOVE YOU
With Jimmy Wakely

Then" (London) . . . **Peggy Lloyd** takes "Love Him So Much" for a frenetic ride on the Benida label . . . **Art Mooney** has a clicko potential in "Way Paesana" (M-G-M) . . . **Crooner Bob Anthony** rates attention for his coupling of "Turl-Turla-Turla" and "Da I Worry" (Eagle) . . . "You're So Sympathetic" gets **Danny Capri** off to a good start on the newly formed Pic Records . . . **Verna Leeds** could make some noise with "Alone" (Original) . . . The Dave Brubeck quartet brings some modern ideas to "The Trolley Song" and "My Heart Stood Still" on Fantasy . . . **Slim Gaillard** hits hard on "Meshugana Mambo" (Clef) . . . A flock of Raymond Scott's sock instrumentals, which were releases as singles by Audivox, have been packaged into a nifty 10-inch longplay set by the label . . . **Chris Connor** should do well with "Blue Silhouette" (Bethlehem).

Cap on Kildare Kick In 'Birth of Baby' Disk

There's no telling what will find its way on to wax these days. Latest offbeat item to get the shellac treatment is an on-the-scene report from maternity hospital delivery room while a birth is in progress. Capitol Records has missed no tricks or sounds in its 10-inch longplay album, "Birth of a Baby." It's interesting educational fare with limited appeal, however, for the medically-minded set. In the production of the package, Cap managed to capture every sound made by obstetrician, nurses, anesthetist, equipment and newborn. A mellow-voiced birthcaster offers an instructive commentary in between the heavy breathing, obstetrical orders, machinery putting, and final baby's yowl. The set was taped at an undisclosed hospital in Madison, Wis. Gros.

Best Bets

PERCY FAITH ORCH. . . . **DREAM, DREAM, DREAM** (Columbia) . . . **Eleanora**
SUNNY GALE . . . **DON'T CRY MAMA** (Victor) . . . **Dream, Dream, Dream**

Bernie Wayne has several original instrumental hits to his credit and on this disk, batons two more fine compositions. "Boca Chica" is a fast-moving number with a Latin beat. Reverse is a three-quarter tempo item, with an easy melodic line. Choral ensemble backs up the fiddle arrangements for lush effect.

Jimmy Boyd: "Little Bonnie Bunn"—"Jimmy Roll Me Gentle" (Columbia). With the Easter season approaching, Jimmy Boyd turns up with "Little Bonnie Bunn," which has plenty of appeal. It's a high-pitched idea framed in a simple beat with Boyd delivering in his high-pitched pipes with commercial savvy. Flip is in a similar groove but not so bright.

Gene Autry: "The Horse With the Easter Bonnet"—"Easter Mornin'" (Columbia). Gene Autry, who turns up regularly with seasonal hits, has a cute side in "Horse With the Easter Bonnet," based on a Jane Thayer story. It's strictly tailored for the lower age brackets. Flip is a western-styled Easter tune with a pleasing melody. Autry delivers in his usual effortless style.

Don Cherry-Camarata Orch.: "You Didn't Have to Tell Me"—"I'm Through With Love" (Decca). Don Cherry makes his newest bid in the wax sweepstakes with a pairing of two great oldies. He belts both numbers with finesse and sensitivity and these revivals could build into important current hits. Tutti Camarata's orch backs up excellently.

Ralph Flanagan Orch.: "Roo Roo Kangaroo"—"Angela Mia" (Victor). "Kangaroo" is one of those midwest numbers launched by an indie label and now picked up by

Army camp. The natural jive idiom and humor of the gal gives unusual kicks to this piece of wax. Boogie-woogie piano backs up cleverly.

Bob Stewart: "I Went Out of My Way"—"The Steps of Saint Marie" (MGM). MGM's newest male vocalist, Bob Stewart, continues to show promise. He's in that category of young singers who need that one big hit to get established. "Out of My Way" is a first-rate ballad that could do it for Stewart. Tune has a fine lyric and he handles it sensitively. "Steps of Saint Marie" has a good idea and Stewart gives it a fine workover.

Les Elgart Orch.: "The Varsity Drag"—"Rocky's Prelude"—"When Yuba Plays the Rumba on His Tuba"—"Bandstand Boogie" (Columbia). Les Elgart, who is one of Columbia's newest crop of band-leaders, scores with these two new disks as a first-rate swing practitioner. Elgart's crew plays with verve and precision, with a solid beat and underlying some excellent work by the brass and sax sections. Standout side is "Varsity Drag," a snappy workover of the oldie.

Platter Pointers

Atlantic Records has packaged an interesting set of **Vernon Duke** melodies for showtune aficionados. Duke piano accomps thrushes **Dorothy Richards** and **Hugnette Ferly** on more than 15 of his top compositions. Album is tagged **Vernon Duke Plays Vernon Duke**. Acquaiva has good instrumental slice in "New York In A Nutshell" (Decca) . . . **Erroll Garner's** keyboard workover of "Oh, What A Beautiful Morning" on Columbia is standout shellac . . . **Edmundo Ros** has fair calypso side in "And

Longhair Disk Reviews

Beethoven: Missa Solemnis (RCA Victor, 2 LP; \$10.90). The great concert mass is eloquently done here by Arturo Toscanini and the NBC Symphony. Solo voices don't always come through sharply, but otherwise there's surging drive and dramatic rendition to the album. Nan Merriman's voice is voluptuous and clear, and Jerome Hines' affecting.

Lehar: Land of Smiles (Angel, 2 LP; \$9.90). Charming, affectionate version of the mellow, melodious Viennese operetta, redolent of Old World grace and style. Elisabeth Schwarzkopf sings superbly, with Nicolas Gedde and Erich Kunz as gifted support. Philharmonic orch and chorus assist.

Mozart: Symphonies No. 35 & 41 (Capitol; \$5.70). Clear, precise performances, especially in the Jupiter (No. 41), with good pace and style, by William Steinberg and the Pittsburgh Symphony. The Hafner (No. 35) is charming, though not in the other's artistic class.

Schubert Quartets (Columbia, 3 LP; \$17.85). Three melodic quartets, No. 13 in A Minor, No. 14 in

D Minor (Death & The Maiden) and No. 15 in G, get a spirited performance by the Budapest Quartet, featured by fine rhythmic as well as instrumental balance. Playing is clear, sensuous and not too heavy, for prime results.

Balakirev: Tamar & Rimsky-Korsakov: Ivan The Terrible Suite (M-G-M; \$4.85). Rimsky's exotic, flavorsome opera suite and Balakirev's lush though moody symphonic poem are given full tonal splash and color by the London Symphony under Anatole Fistoulari. Bron.

Feyer's B'way 'Echoes'

Due to the success of the three previous "Echoes" albums by jazz pianist George Feyer ("Echoes of Paris," "Echoes of Vienna" and "Echoes of Italy"), Vox is readying an album, "Echoes of Broadway," to be ready in about two weeks. Release is under its 500 Pop Series label.

The three "Echoes," originally issued separately, were put out in one deluxe album recently by Vox.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of February 26-March 4, 1954

A Dime And A Dollar—†"Red Garters"	Famous
Am I In Love	Miller
Answer Me My Love	Bourne
Baubles Bangles And Beads—* "Kismet"	Frank
Bell Bottom Blues	Shapiro-B
Bimbo	Fairway
Changing Partners	Porgie
Cross Over The Bridge	Valando
Darktown Strutters Ball	Feist
Down By The Riverside	Spier
Granada	Southern
Heart Of My Heart	Robbins
Hold Me	Robbins
I Get So Lonely	Melrose
Jones Boy	Pincus
Lost In Loveliness—* "Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Melancholy Me	Sheldon
Oh My Papa	Shapiro-B
Our Heartbreaking Waltz	Village
Pine Tree Pine Over Me	Miller
Secret Love—† "Calamity Jane"	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise—* "Kismet"	Frank
That's Amore—† "The Caddy"	Paramount
That's What A Rainy Day Is For—† "Easy To Love"	Robbins
Till We Two Are One	Shapiro-B
Wanted	Witmark
Woman (Man)	Studio
Y'All Come	Starrite

Second Group

Young At Heart	Saunders
Anema E Core	Leeds
Breeze And I	Marks
Ebb Tide	Robbins
From The Vine Came The Grape	Randy-S
Gee	Morris
I Really Don't Want To Know	H & R
I Speak To The Stars—† "Lucky Me"	Witmark
Madcap	Sheldon
Many Times	Broadcast
Marie	Berlin
My Heart Won't Say Goodbye—* "Girl In Pink Tights"	Chappell
My Restless Lover	Chappell
Old Shoes And A Bag Of Rice	BVC
Ricochet	Sheldon
Ring Telephone Ring	Johnstone-M
South	Peer
There'll Be No Teardrops Tonight	Acuff-R
Till Then	Pickwick
What Good Is Somebody New	Alroy
You You You	Mellin

Top 20 Songs on TV

(More In Case of Ties)

A Girl A Girl	Valando
Bell Bottom Blues	Shapiro-B
Changing Partners	Porgie
Darktown Strutters' Ball	Feist
Down By The Riverside	Spier
From The Vine Came The Grape	Randy-S
Heart Of My Heart	Robbins
I Love Paris	Chappell
Make Love To Me	Melrose
May I Sing To You	Blackstone
My Restless Lover	Chappell
Lovin' Spree	Joy
Oh	Feist
Oh My Papa	Shapiro-B
Secret Love	Remick
Stranger In Paradise	Frank
That's Amore	Paramount
Till We Two Are One	Shapiro-B
Vaya Con Dios	Ardmore
Woman (Man)	Studio

† Filmusical.

* Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. SECRET LOVE (6)
2. MAKE LOVE TO ME (6)
3. CROSS OVER THE BRIDGE (2)
4. YOUNG AT HEART (2)
5. HEART OF MY HEART (8)
6. WANTED (1)
7. I GET SO LONELY (4)
8. TILL WE TWO ARE ONE (5)
9. OH, MY PAPA (12)
10. THAT'S AMORE (15)

Second Group

STRANGER IN PARADISE
FROM THE VINE CAME THE GRAPE
DARKTOWN STRUTTERS BALL
TILL THEN
FROM THE VINE CAME THE GRAPE
SOMEBODY BAD STOLE DE WEDDING BELL
NO TEARDROPS TONIGHT
STRANGER IN PARADISE
JONES BOY
TILL WE TWO ARE ONE
ANSWER ME, MY LOVE
BELL BOTTOM BLUES
STRANGER IN PARADISE
CHANGING PARTNERS
SOMEBODY BAD STOLE DE WEDDING BELL

Doris Day . . . Columbia
Jo Stafford . . . Columbia
Patti Page . . . Mercury
Frank Sinatra . . . Capitol
Four Aces . . . Decca
Perry Como . . . Victor
Four Knights . . . Capitol
Georgie Shaw . . . Decca
Eddie Fisher . . . Victor
Dean Martin . . . Capitol

Tony Martin . . . Victor
Hilltoppers . . . Dot
Lou Monte . . . Victor
Hilltoppers . . . Dot
Gaylords . . . Mercury
Eartha Kitt . . . Victor
Tony Bennett . . . Columbia
Tony Bennett . . . Columbia
Mills Bros. . . Decca
Eddy Howard . . . Mercury
Nat (King) Cole . . . Capitol
Teresa Brewer . . . Coral
Four Aces . . . Decca
Patti Page . . . Mercury
Georgia Gibbs . . . Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Trade Reactions on 'The Charts'

New York.

My comment on your Editorial is short and sweet. I think it would be great if there was only one Chart, but I think it would be still greater if there were none at all.

If the latter were true, then each publisher would have to depend upon his own efforts for the success of his business, and not be forced into a position to work for a listing in charts which in many cases cost the industry untold thousands of dollars with very little return.

Herman Starr.
(Music Publishers Holding Corp.)

New York.

Your Feb. 24 editorial and your follow up of March 1, 1954, pose some very interesting questions. Certainly on the face of it, the type of service you propose appears to lend itself well to an Industry Association type of operation, but only, and I repeat only, if the members of the Association contribute funds to support the surveys by an outside independent market research organization.

It would be impossible for the RIAA itself to set up and maintain a survey of this type because the internal jealousies which would develop among the members would undoubtedly blow the Association apart in a short space of time. This would be a shame since the Association is growing in strength every day, and through the Association much good has been accomplished toward better understanding among industry members.

To forget your suggestion for a minute, Capitol is quite happy with most of the charts published by the leading trade papers in the industry today. In particular, the recent changes you have made in dealers and others polled is most constructive. We actually feel that the present charts reflect a reasonably accurate picture of the acceptance of records and albums, even though there will inevitably be a number of phonies creep in from time to time. These phonies are usually well known in the industry and very seldom maintain their position on the charts for any significant length of time.

While I cannot speak officially for Capitol, I do believe it is quite possible that we would be willing to contribute to an independent research operation which would develop material for the charts. If a sufficient number of the other record companies feel the same way, and if perhaps the leading trade publications would also contribute, a constructive change of the type you suggest might be feasible.

William H. Fowler.
(Capitol Records Distributing Corp.)

New York.

Your editorial, "A Proposal About Charts" in the Feb. 24 issue of VARIETY is a welcome suggestion for a practice that calls for considerable correction. The haphazard treatment accorded records makes the value of the so-called lists questionable.

We are in full accord with your suggestion that the entire record industry "underwrite a true rating appraisal." All of us have an interest in this matter and I believe the responsibility rests upon us to correct what has come to be an erroneous reflection of seemingly scientific results.

We are ready and willing to cooperate in an industry movement toward giving these ratings a semblance of authority.

Emanuel Sacks.
(V.P. in Charge of RCA Victor Record Dept.)

Hollywood.

Concerning the editorial on industry charts, which I had read with considerable interest, Glenn Wallichs and I discussed the matter in order to arrive at a joint decision which might be helpful. Here it is, for whatever it is worth.

We feel that certain industry polls, if they are ethically operated, serve a vital purpose as a buying guide for retailers, operators, etc. Off hand, it would seem that the Record Industry Association could carry on such an activity. Further consideration (and I have had personal experience in Association work) brings us to the conclusion that it would not be well for any poll of this kind to be run by manufacturers who have such an extremely selfish interest in the results. Let us assume, for a ridiculous moment, that Capitol does not have a hit for six months or more. When our turn came to contribute to the poll we would feel like we were paying to dig our own grave deeper. Human nature being what it is, manufacturers would either be dropping out of the Association in protest, or perhaps attempting to sway the results slightly by pressure within the Association. You are so right when you say that record manufacturers never question the integrity of polls except when the results are unfavorable for them, but at least now manufacturers are in no position to do any more than scream about it.

I don't want to imply in any way that record manufacturers are not completely ethical, honorable, and gentlemen of high degree, but with all the faults of the present system, it at least takes it out of the hands and control of the manufacturers who have such a selfish interest in the specific results.

I know that the present polls... cost considerable money and subject you to a lot of abuse from whoever is at the bottom of the list. But, by the same token, such polls are the lifeblood of the magazine and are read with avid interest. So it would appear that there is a very selfish gain in this industry service.

Lloyd W. Dunn.
(V.P., Capitol Records)

New York.

I commend your editorial re "Charts" for pointing up the need for an infallible list of record plays based on a more perfect system than so far advanced.

I agree that the manufacturers would wish to draw up such a service. I would have no hesitation in recommending support of your position to Mr. Sacks and to the RCA Victor Record Division but I must make one proviso. I do not think it fair or financially possible for the Record Industry Association of America to undertake a Peatman-like service alone. A parallel to the music publishers' support of Peatman is not realistic. In the first place, the publisher's interest in Peatman stems from the obvious fact that his performance earnings are determined by his "sheet" position. The record firms, on the other hand, would have only an indirect interest. True, that the disk jockey plays condition our record sales, but on the other hand, we get no direct financial return from disk jockey performances, nor is it always the case that sales are in direct proportion to performance standings.

I would, therefore, suggest that it might be more feasible if your proposal included not the RIAA alone, but also ASCAP and BMI who are currently in the logging business but on a slow and small who are sampling basis. It is my feeling that the "perfect" chart could be financially and equitably maintained if ASCAP, BMI and RIAA were to pool their services to support and maintain an industry-backed, record-performance, logging service. Incidentally, it is possible that some of these costs could be recovered by selling specialized or territorial features of a composite sheet to various interested parties such as artists, distributors, trade papers, music publishers. I would be happy to lend my services and advice to any project along these lines and think that whatever the cost, the practical returns from a thoroughly automatic and honest service would be worthwhile.

Joe Carlton.
(Pod A&R director, RCA Victor)

Secco to Release For Discos Columbia in U. S.

Recordings put out by the Mexican diskery, Discos Columbia, will be released in the U. S. on the Secco label. Deal was negotiated by Secco's proxy Sidney Segal and Michael Kestler, veepee and general manager of Discos.

Discos is a subsid of Columbia Records.

SPA, Pubs Tiff On Collection Fees

A hassle between the Songwriters Protective Assn. and publishers is developing over the question of collection fees deducted from disk royalties by Harry Fox, publishers agent and trustee. Fox is not involved in the dispute in any way, since SPA is aiming at some pubs who are deducting more than the allowable maximum of 1 1/4% from the writers' share of the disk royalties.

Dispute stems from a request made by Fox to the publishers several years ago to raise the collection fee from 2 1/2% to 3 1/2%. Since the SPA contract put a 1 1/4% ceiling on the writers' share, the pubs agreed to absorb the extra cost of the fee. SPA execs claim that at least 75% of the publishers are charging writers for half of the 3 1/2% fee.

Tooters Needn't Join Actors' Unit

NLRB Rules in KEX, Portland, Case

Liebertson's Gab

Goddard Liebertson, exec vice-president of Columbia Records, will be commentator for the CBS Radio broadcasts of the Philadelphia Orchestra, beginning Saturday (13).

His opening broadcast will deal with "The Discriminating Listener."

BENNETT'S 2,000,000 DISKS IN SIX MONTHS

Tony Bennett has topped the 2,000,000 disk sales mark within the past six months. The hefty sales figure was built via three consecutive releases since last fall.

After being dormant for close to a year, Bennett got back on the bestseller lists via his Columbia etching of "Rags To Riches." He followed with "Stranger In Paradise" a couple of months after and two weeks ago "There'll Be No Teardrops" hit the market. "Riches" already has passed the golden 1,000,000 disk sale bracket. "Stranger" has pushed past the 750,000 mark and "Teardrops" got off to a fast 200,000 sales start in its first two weeks.

American Federation of Musicians won a key jurisdictional point last week when the National Labor Relations Board held that musicians, even though they may speak or perform incidentally, are not to be included in a bargaining unit with actors, singers or announcers. NLRB case involved a petition by the American Federation of Television & Radio Artists to certify a bargaining unit at KEX, Portland, Ore., consisting of all employees appearing before the microphones, including musicians.

Board ruling that occasional dubbing by musicians was incidental to their regular duties may extend to other cases where musicians have been asked to join other unions, such as the American Guild of Variety Artists. AFM proxy James C. Petrillo hailed the decision, saying "some of the smaller unions in the entertainment business have for years been attempting to levy duplicate membership dues on all kinds of performers, including musicians. Our Federation has resisted this form of petty chiseling as unfair to the entertainer and the employer."

Lee Pincus has joined his father's publishing firm, George Pincus Music. He's a recent Cornell U. grad.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week		ARTIST AND LABEL	TUNE
1	1	DORIS DAY (Columbia)	Secret Love
2	2	JO STAFFORD (Columbia)	Make Love To Me
3	3	PATTI PAGE (Mercury)	(Cross Over The Bridge Changing Partners My Restless Lover
4	4	EDDIE FISHER (Victor)	(Oh, My Papa Anema E Core
5	7	FRANK SINATRA (Capitol)	Young At Heart
6	5	TONY BENNETT (Columbia)	(Stranger In Paradise No Teardrops Tonight Rags to Riches
7	..	HILLTOPPERS (Dot)	(Vine Came The Grape Till Then
8	10	FOUR KNIGHTS (Capitol)	I Get So Lonely
9	6	DEAN MARTIN (Capitol)	That's Amore
10		PERRY COMO (Victor)	Wanted

TUNES

(*ASCAP. †BMI)

POSITIONS This Last Week Week		TUNE	PUBLISHER
1	1	*SECRET LOVE	Remick
2	4	*MAKE LOVE TO ME	Melrose
3	3	*STRANGER IN PARADISE	Frank
4	2	*OH, MY PAPA	Shapiro-B
5	7	†YOUNG AT HEART	Sunbeam
6	6	*THAT'S AMORE	Paramount
7	10	*FROM THE VINE CAME THE GRAPE	Randy-S
8		*CROSS OVER THE BRIDGE	Valando
9	8	*TILL WE TWO ARE ONE	Shapiro-B
10	9	*HEART OF MY HEART	Robbins

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point for a No. 10 mention. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

ASCAP. † BML.

A

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos.	Pos. No.	Artist	Label	Song
1	16	Doris Day	Columbia	*Secret Love
2	4	Frank Sinatra	Capitol	†Young at Heart
3	2	Jo Stafford	Columbia	*Make Love to Me
4	5	Four Knights	Capitol	*I Get So Lonely
5	13	Perry Como	Victor	*Wanted
6	6	Patti Page	Mercury	*Cross Over the Bridge
7	3	Eddie Fisher	Victor	*Oh, My Papa
8	7	Lou Monte	Victor	*Darktown Strutters Ball
9	8	Four Aces	Decca	*Stranger in Paradise
10	10	George Shaw	Decca	*Till We Two Are One
11	9	Dean Martin	Capitol	*That's Amore
12	11	Gaylords	Mercury	*Vine Came the Grape
13	15	Tony Bennett	Columbia	*Stranger in Paradise
14	4	Nat (King) Cole	Capitol	*Answer Me, My Love
15	9	Hilltoppers	Dot	*Fill Then
16	1	Smith Bros	X	*Melancholy Me
17	19	Hilltoppers	Dot	*Vine Came the Grape
18	45	Patti Page	Mercury	*My Restless Lover
19	29	Eartha Kitt	Victor	*Lovin' Spree
20	32	Ames Bros	Victor	*Man With the Banjo
21	3	Arlie Wayne	Mercury	*Watermelon in December
22	1	Don Cornell	Coral	*Size 12
23	1	Les Paul-Mary Ford	Capitol	†Don't Want to Know
24	13	Four Aces	Decca	*Heart of My Heart
25	27	Tony Bennett	Columbia	*No Teardrops Tonight
26	4	Ronnie Gaylord	Mercury	*Cuddle Me
27	22	Patti Page	Mercury	*Changing Partners
28	1	Hugo Winterhalter	Victor	*Latin Lady
29	6	Georgia Gibbs	Mercury	*Stole De Wedding Bell
30	37	Eddy Howard	M-G-M	*Turn Around Boy
31	18	Teresa Brewer	Coral	*Bel Bottom Blues
32	5	Ray Anthony	Capitol	*Secret Love
33	3	Charlie Applewhite	Decca	*Cabbages and Kings
34	5	Eartha Kitt	Victor	*Stole De Wedding Bell
35	16	June Hutton	Capitol	*Too Little Time
36	1	Peggy Lee	Decca	*Where Can I Go
37	14	Mills Bros	Decca	*Jones Boy
38	20	Vic Damone	Mercury	*Breeze and I
39	25	Crows	Rama	*Gee
40	2	Don Dick & Jimmy	Crown	*Angela Mia
41	7	Richard Hayman	Mercury	*Sadie Thompson's Song
42	2	Connie Russell	Capitol	*Sky Is Extra Blue
43	1	Des-Barton-McGuire	Coral	*Pine Tree, Pine Over Me
44	1	Connie Russell	Capitol	*Come Over and Say Hello

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EAST										SOUTH										MIDWEST										FAR WEST									
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Callaghan-O'Brien-WMCA-New York	Ed Reilly-WBRY-Waterbury	Jerry Strong-WMAL-Washington	Howie Leonard-WPOR-Portland, Me.	Mitch Reed-WITH-Baltimore	Tal Hood-WFGM-Fitchburg	Don Tibbitts-WKBR-Manchester	Bob Berry-WOTW-Nashua	Wes Hopkins-WTMM-Trenton	Jack Bennett-WPTR-Albany	Earle Padney-WGY-Schenectady	Dan Fusco-WRUN-Utica	Joe Deane-KQV-Pittsburgh	Joe Hyder-WADK-Newport	Joel Crandler-WJOY-Burlington	Frank Tucker-WCOV-Montgomery	Bob Clayton-WPIN-St. Petersburg	Pet Chambers-WFLA-Tampa	Herb Harris-WQXI-Atlanta	Larry Wilson-WTIX-New Orleans	Bill Dawson-WAKE-Greenville, S. C.	Dave Wajshak-KCTI-Gonzales	Gene O'Bannon-KONO-San Antonio	Harvey Hudson-WLEF-Richmond	Don McCarty-WCFB-Chicago	Don Bell-KRNT-Des Moines	Robin Seymour-WKMH-Des Moines	Don McLeod-WJBK-Detroit	Art Blakey-KFAM-St. Cloud	Chuck Norman-WIL-St. Louis	Sandy Jackson-KOWH-Omaha	Bill Davies-WCPO-Cincinnati	Tom Edwards-WERB-Cleveland	Bill Reynolds-WTMM-Milwaukee	Frank Pollack-KOOL-Phoenix	Bob Harris-KFRE-Fresno	Bill Stewart-KMPC-Hollywood	Rube Coggins-KROW-San Francisco	Ray Perkins-KPEL-Denver	Wayne Cody-KATL-Salt Lake City

Cap Seeking Top A&R Man For Big Eastern Operations Buildup

Capitol Records' artists and repertoire buildup in the east is expected to start rolling with the naming of the next a&r man to take over the post. Spot has been vacant since Sid Feller ankled the firm last month.

Alan Livingston, Cap veepee a&r chief, has been scouting the field to bring in a top recording man who can handle upped recording activity in the east. Livingston headquarters on the Coast where the bulk of the diskery's output is cut.

Cap has stressed the eastern operation of its sales and distribution divisions but the a&r department has been relegated to a back seat position. Plans are now afoot to give the post wider leeway in the label's recording activity.

Henri Rene, musical director at RCA Victor, had been approached to take over the Cap seat, but turned it down after huddling with Manie Sacks, RCA v.p. and Victor recording manager. It's expected that some other top musical director will get the job.

Shaw Chorale On First Pops With Easter Tunes

For the first time, the Robert Shaw Chorale will be represented in the pop field with a couple of Easter tunes for RCA Victor.

Shaw was not present at the date, so Henri Rene, Victor musical director, had the ensemble swinging on "Easter Parade" and "Angela Mia."

COL DISKING BROADWAY 'TIGHTS' THIS WEEKEND

Columbia Records will wrap up its original cast album production of "Girl in the Pink Tights," Leo Robin-Sigmund Romberg Broadway musical, at recording sessions this weekend. Headliners in the show are Jeanmaire, David Atkinson, Brenda Lewis and Charles Goldner.

Show received mixed notices from the New York critics at its opening last week.

Best British Sheet Sellers

(Week ending Feb. 27)

London, March 2.

Oh My Papa Maurice
I See the Moon Feldman
Changing Partners Mellin
Rags to Riches Chappell
Tennessee Walk F.D. & H.
Swedish Rhapsody Connelly
Happy Wanderer Bosworth
Cloud Lucky Seven Robbins
Answer Me Bourne
Don't Laugh At Me Toff
If You Love Me World Wide
That's Amore Victoria

Second 12

Ebb Tide Robbins
Blowing Wild Harms-Connelly
The Book Kassner
Here to Eternity Dash
Luxembourg Polka Wright
Golden Tango Wright
Heart Belongs to You Kassner
Ricochet Victoria
The Creep Robbins
Bell Bottom Blues Reine
Tenderly Morris
Poppa Piccolino Sterling

MGM Builds Roster With Odette, Belloc

MGM Records bolstered its roster last week with the pacting of nitery thrush Odette and the Dan Belloc orch. Diskery will debut Odette in a longplay album while the Belloc band will tee off with a single release.

Both releases are set for March 26.

Corny Jazz Show Intrigues London; Seen Vaude Lure for Brit. Teenagers

By RAY SONIN

Vanguard Label Adds Hi-Fi Jazz To Longhair

The indie Vanguard Recording Society is expanding its catalog to include a high-fidelity jazz showcase series. Label, heretofore, had confined its waxings to the classical field.

Vanguard preems its jazz series with two albums by the Vic Dickenson Septet, and an album each by the Mel Powell Septet and Sir Charles Thomas' Sextet.

RCA READYING BIG MUSIC HISTORY LP

RCA Victor is prepping early release of the first section of a major longhair project, "The History of Music On Sound." Series, comprising 10 volumes of two 12-inch LP disks apiece, were cut for Victor's British affiliate, His Master's Voice.

Each volume will be packaged with an extensive booklet published by the Oxford Press.

London, March 2. Chiswick Empire, London, is housing a new roadshow intended as a shot-in-the-arm to present-day variety. Attendances round the country at music halls have been dropping for some time, and attempt is being made to catch the teenagers and bring them into the variety theatres. British youth is far from music hall minded at present.

Show is "Jazz Wagon," somewhat cornily billed as "the zingiest, swiftest, boppiest band show ever." Robert Nesbitt devised and produced it. It features Jack Parnell and his orchestra; American importations La Bonmie (shake-dancer) and Taps Miller (dancer-trumpeter-vocalist); West Indian pianist Mike McKenzie (in place of American jazz pianist Mary Lou Williams, who was refused a permit to work here); the Sapphires, vocal group; Phil Phillips (singing guitarist), and singers with the Parnell Band, Marion Davis and Dennis Hale.

The show attracted big business on its first week, and is now drawing over \$5,600 weekly. Advance bookings before it started were \$1,950, which is pretty good these days.

Judged as entertainment value and as a show though, even the zingers, swingers and hoppers must admit it's pretty hard to take. There's jazz music, singing and dancing throughout, without any comedy or other relief, and the eardrums are assailed from the moment the curtain rises to the time it falls.

Parnell Orch Spot
The show is built around the Parnell orch. Parnell is a tall, goodlooking chap in his late 20s, with a fine stage presence. He is one of the country's leading drummers, and biggest moment of the show is when he sits at the skins and plays a synchronized drum-duet with Phil Seaman, drummer of his combo, in "Skin Deep." Parnell also emcees the show throughout.

La Bonmie agitates her posterior sensuously, to the accompaniment of more giggles than the producer no doubt intended or visualized. Taps Miller sings a bit in a rhythmic monotone, plays some poor trumpet, and does some undistinguished hoofing. Mike McKenzie plays piano and sings in a King Coleish sort of voice. Tommy Linden has arranged the dances, and there is a chorus which go through angular, ungainly routines that someone seems to think are in the spirit of jazz.

In the second half, the band plays what is virtually a concert of some dozen numbers while, behind it, on a buildup platform, things go on with a distracting effect. The dancers jig through a routine connected with telephone-calls and switchboards while the band plays "Pennsylvania 6-3000"; a streetwalker, wouldbe client and an interfering New York cop enact a routine to the strains of "Harlem Nocturne," and an enormous lighted train belches smoke while the band plays "Night Train."

Despite lukewarm critical reaction and a general feeling of disappointment that the opportunity has not been seized to present jazz to the general public in an entertaining and palatable form, "Jazz Wagon" is having a big effect on the outlook of theatre managements and variety agents. They now see b.o. potentialities in dance bands hitherto unrealized.

Col Sets New Division For Plastic Products

Columbia Records is setting up a new division, Cryton Precision Products, for manufacturing a general line of precision molded plastic products. James Hunter, chemical and development engineer in the plastic disk field, will be vice-prexy and general manager of the new operation.

Having recently completed a \$1,000,000 plant expansion program involving installation of injection molding equipment, Columbia now plans to divert some of its facilities to products other than disks. Manufacture of plastic products will take place at Col's factories in Bridgeport, Terre Haute and Los Angeles, as well as in some South American plants.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

			New York—(Gale Music)	Washington—(Super Enterprise)	Boston—(Mosh Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL
1	2	DORIS DAY (Columbia)																			
		"Secret Love".....	1	8	5	1	4	2		2	1		2	5	9	2		1	1	9	112
2	1	JO STAFFORD (Columbia)																			
		"Make Love To Me".....	4	3	8	9		4	2	6	7	1	3	9	2	3			6	2	96
3	3	EDDIE FISHER (Victor)																			
		"Oh, My Papa".....	2		9	3	1	1						7		1	2			1	72
4	4	FRANK SINATRA (Capitol)																			
		"Young At Heart".....	5	7	2	6	10	9			6			1	6	6	1				62
5	8	PATTI PAGE (Mercury)																			
		"Cross Over the Bridges".....	9	4						5	3	3	6	3	4		10			6	57
6	7	DEAN MARTIN (Capitol)																			
		"That's Amore".....					2	3		4		8	9	8		5	8	3		5	55
7	9	FOUR KNIGHTS (Capitol)																			
		"I Get So Lonely".....	1					7	3			7	1	2	7	7					53
8	5	TONY BENNETT (Columbia)																			
		"Stranger In Paradise".....	3					5		7						4	3	2			42
9	13	PERRY COMO (Victor)																			
		"Wanted".....	2	1			8		9	3	8		7								39
10	10	GEORGIE SHAW (Decca)																			
		"Till We Two Are One".....	9	5			9	10	4			6			5	9		6			36
11	13	GAYLORDS (Mercury)																			
		"Vine Came the Grape".....	6					8	7		4	10		4	3						35
12A	11	LOU MONTE (Victor)																			
		"Darktown Strutters Ball".....	10		7	10			1			2						5			31
12B	22	HILLTOPPERS (Dot)																			
		"Till Then".....					8							4			5	4	3		31
14	6	PATTI PAGE (Mercury)																			
		"Changing Partners".....	8				5	6				5		6							25
15	19	HILLTOPPERS (Dot)																			
		"Vine Came the Grape".....					4						10		8				2	7	24
16	16	RON GAYLORD (Mercury)																			
		"Cuddle Me".....									2	9			1						21
17A	19	TERESA BREWER (Coral)									8						4		4		18
		"Bell Bottom Blues".....																			
17B	18	TONY BENNETT (Columbia)																			
		"No Teardrops Tonight".....		2						1											18
19	24	FOUR ACES (Decca)																			
		"Stranger In Paradise".....															7			8	14
20	17	FOUR ACES (Decca)																			
		"Heart of My Heart".....					5						5	10							13
21	12	NAT (KING) COLE (Capitol)																			
		"Answer Me, My Love".....	7	4																	11
22A	22	EARTHA KITT (Victor)																			
		"Stole De Wedding Bell".....					7				9						10		8		10
22B	15	EARTHA KITT (Victor)																			
		"Lovin' Spree".....																	8	4	10
24		EDDY HOWARD (Mercury)																			
		"Till We Two Are One".....											8						7		7
25		BING CROSBY (Decca)																			
		"Y'All Come".....									10					8					4

SIX TOP ALBUMS

1
GLENN MILLER
STORY
Film Soundtrack
Decca
DL 5519

2
KISMET
Broadway Cast
Columbia
ML 4850

3
MUSIC FOR
LOVERS ONLY
Jackie Gleason
Capitol
8352

4
THAT BAD EARTHA
Eartha Kitt
Victor
LPM 3187

5
GLENN MILLER
MEMORIAL
Glenn Miller
Victor
LPT 3057

6
SONGS FOR
YOUNG LOVERS
Frank Sinatra
Capitol
H 488

Inside Stuff—Music

Writer and quondam songsmith George Frazier made a Time cover story vicariously recently, with the story on Harvard prexy, Dr. Nathan M. Pusey, when his lyric to "Harvard Blues" was quoted. Only thing wrong was that Count Basie got the credit; latter did the tune but Frazier did the words. Anyway, it has sparked Lee Wiley doing "Harvard Blues" for Decca and Basie, who first did it for Vocalion years ago, will remake it for Mercury. Incidentally, Frazier, who was handling "special projects" for RCA Victor until recently—the Glenn Miller memorabilia \$25 album is his idea, and he did the elaborate chronological and biographical literature that went with it—is now doing a monthly record column for Saturday Night, the Canadian weekly, as well as for Modern Screen which has been a regular chore. Frazier gave up the job of entertainment editor of Life some years ago to freelance.

Halo Shampoo, Colgate-Palmolive, product which has an extensive tie-in with RCA Victor on its spot announcements via use of the diskery's artists exclusively, has extended the hookup with a disk promotion idea. For a boxtop of the shampoo product plus 30c, Halo is offering one of three disks culled from the Victor archives. Disks cover six sides made as far back as 1927 by Paul Whiteman, Tommy Dorsey, Russ Colombo, Rudy Vallee, Benny Goodman and Lionel Hampton. Platters are being distributed on both the 78 rpm and 45 rpm speeds.

Sam Coslow, ex-VARIETY mugg when he was doing Tin Pan Alley before becoming a songsmith-producer—he is now in London writing the score for Emile Littler's forthcoming production, "King for a Night" (adapted from the old romantic comedy, "By Candlelight")—suggests that now might be the time for a VARIETY headline: "Darryl 'N' Marilyn Quarrelin." Coslow reports that "American cigarettes have gone up to 80c a packet here, so I have resorted to smoke a 'brand which seems to be called 'Plazz' although it is spelled 'Players'."

Actor Eddie Bracken has turned crooner-lyricist to help the run of "The Seven Year Itch" in Chicago. Bracken, who is starred in the show, wrote a new lyric to the play's theme music, "The Girl Without A Name," retagged it "That Girl" and cut it on the indie Chance label. The original lyric was penned by Dana Suesse, who also wrote the music, and Scott Olsen. The disks are being peddled in Chi's Erlanger Theatre where the show is playing. E. B. Marks is publishing.

The current ballad, "Here," which Tony Martin has cut for RCA Victor, is another tune based on a classical theme. Number derives from the "Caro Nome" aria from the opera, "Rigoletto." Dorcas Cochran and Harold Grant did the adaptation. Grant, incidentally, is a nom de cief for Henri Rene, Victor musical director.

Edith Lindeman, entertainment editor of the Richmond (Va.) Times-Dispatch, and Carl Sutz, WRVA (Richmond) deejay, placed two more songs with Miller Music on top of their concurrent "Cling To Me" which Eileen Barton, Johnny Desmond and the McGuire Sisters cut for Coral and which Kitty Kallen has just made for Decca.

A Berlitz school translation of Lou Monte's click Italian lyric to "Darktown Strutters Ball" runs like this: "I'll be down to get you with four donkeys tomorrow night at 8:30. We have an appointment in the basement so please be there else I shall be greatly disturbed. We'll do a tarantella, a wonderful tarantella, tomorrow night at 8 at City Hall."



DAVID ROSE

and His Orchestra

play

I LIVE
FOR YOU

MIGRAINE
MELODY

MGM 30839
K 30839

78 RPM
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE NEW YORK 36 N Y

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

		New York—(MDS)	Boston—(Moser Music)	Rochester—(Naisner Bros.)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	Minneapolis—(Schmitt Music)	Cleveland—(Grossman Music)	Los Angeles—(Preman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	2	*Secret Love (Remick)	1	1	2	1	3	1	2	1	1	4	5	8	112
2	1	*Stranger in Paradise (Frank)	8	3	10	5	2	2	1	5	6	3	1	6	3 88
3	5	*Heart of My Heart (Robbins)	4		3	4	6	5	5	6	2		6	2	4 74
4	3	*Oh, My Papa (Shapiro-B)		7		8	1	4	3			6	2	3	2 63
5	4	†Changing Partners (Porgie)	2	9	6		5		6	10	8	5	3	4	1 62
6	6	†Young at Heart (Sunbeam)	3	2	1	2	10			9		8	9	1	54
7	6	*That's Amore (Paramount)			9		4	3	4		4	4	5	8	5 53
8	8	*Make Love to Me (Melrose)	7	6	4	7	8	6		2	5		10	9	9 48
9	10	*Vine Came Grape (Randy-S)	10	5		7			3		2	7			32
10	9	*Till Two Are One (Shapiro-B)			3	9			8	3	9	8		6	31
11		*Wanted (Witmark)	5	5		10		7		7	7				25
12	14	*Cross Over Bridge (Valando)	6	4					7	4			10		24
13	12	*Till Then (Pickwick)			7	9		9			9			7	14
14		*I Get So Lonely (Melrose)	10	8				8							7
15		*Stole De Wedding Bell (Marks)	9		8										5

ASCAP'S TV Deal Stirs Alarm

Continued from page 47

promise the value of his catalog in future dealings with the picture companies and tv packaging outfits over synchronization rights.

Revenue Appeals

Many publishers agree with Loesser about the video deal, but are signing up anyway in order to share in the tv licensing revenue, which is due to go beyond the \$8,000,000 marker this year. One such publisher stated that "it is a dangerous precedent. It may seem like small potatoes now, but these little clauses have a funny way of assuming major proportions in the years to come."

"And why didn't ASCAP keep us informed of what was cooking during the negotiations?"

It's understood that Harry Fox, publishers' agent and trustee who collects mechanical royalties, was irked at the fact that ASCAP did not consult him before giving away the kinescope right. Many publishers believe that Fox's savvy in the mechanical and synchronization field would have been a valuable assist to the ASCAP negotiators.

Several top publishers, on the other hand, have no arguments with the ASCAP deal. Elliot Shapiro, Shapiro-Bernstein Music exec, stated that the deal with the tv webs was similar to the experimental licensing deals which the publishers made with radio during the early days of the latter industry. Shapiro stated that until the extension of the coaxial cable permitted perfect simultaneous tv broadcasting, the publishers must cooperate with tv.

Policing Problem

Although the tv deal is hedged with numerous guarantees about limiting the kinescopes and pre-recordings to one use per stations within a 60-day period, some publishers fear that it has created a new policing problem for ASCAP and the music biz. If the films should fall under control of unscrupulous operators at some future date, they believe that the guarantees would mean little.

Head of the film company-owned music firms, which are most concerned with the synchronization right due to their studio hookups, are not worried over the tv deal. As members of the ASCAP board, they have already okayed the deal. One of the major firms, in fact, granted the right to make kinescopes on a cuffo basis a couple of years ago.

These publishers believe that the most important consideration is to get the normal performance revenue from tv. In addition, they see tv as steadily growing in importance as a plugging medium and do not want to stand in the way of getting those plugs by technical obstacles.

It's pointed out, moreover, that

the ASCAP pact with the tv webs does not in any way involve the separate deals between the publishers and indie tv packaging agencies, such as Snader Productions. Under these deals, the pubs get \$100 per tune plus 2% of the gross. Harry Fox collects for most of the publishers in this field.

Motivation for the kinescope clause in the tv pact was given in the contract's statement that "we both (ASCAP and the webs) recognize that delayed and repeat broadcasts (i.e., broadcasts over certain affiliated stations subsequent to the original broadcast) of network television programs are often necessitated by time differentials and other circumstances such as unavailability of facilities, conflicting program schedules, etc. Also, the coaxial cables connecting television stations are still in the early stages of development, and it is not now, and may not be for several years, possible to connect by cable all of the television stations affiliated with the several networks."

As a subsidiary to the kinescope clause, ASCAP also granted the webs the right to make trailers, not to exceed two minutes, for advertising and promotion purposes in advance of the actual broadcast.

ASCAP writers are involved in the controversy, since they receive 50% of the synchronization coin.

Decca Melon

Decca Records' board of directors declared a regular quarterly dividend of 17½c per share on the company's capital stock.

Melon is payable March 31 to stockholders of record March 17.



WANTED

recorded by

PERRY COMO

VICTOR #20-5647

M. WITMARK & SONS

Another BMI "Pin Up" Hit MELANCHOLY ME

RECORDS

ELLA FITZGERALD Decca
SMITH BROTHERS "X"
EDDY HOWARD Mercury

Published by SHELDON MUSIC, INC.

DECCA
RECORDS

America's Fastest
Selling Records!



A powerhouse coupling!

SUNNY GALE

**DREAM,
DREAM, DREAM
and
DON'T CRY MAMA**

*with orchestra
conducted by Joe Reisman
20/47-5677*

The demand band on two tops!

RALPH FLANAGAN

and his Orchestra

ROO ROO ROO KANGAROO

The new dance sensation!

ANGELA MIA VR by Buddy Victor and The Singing Winds
20/47-5676

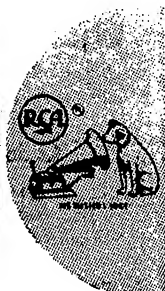
At the peak of his powers!

MARIO LANZA

GRANADA and LOLITA

with orchestra 10/49-4213

RCA VICTOR



First Hi-Fi Fair in D. C. Pulls 30,000 Audiophiles; See Resurgence of FM

Washington's first Hi-Fi Fair, a three-day exposition which ended Sunday night (7), surprised even its most optimistic promoters by attracting over 30,000 to view equipment displayed in 50 exhibit booths at the Hotel Harrington. Success of the Fair prompted M. Robert Rogers, prexy of radio stations WGMS and WGMS-FM, to announce that the event will be staged again next year.

Town's four newspapers gave strong support to the Fair, with the Post and the Evening Star, both of which have their own radio outlets, carrying special supplements well supported by hi-fi equipment ads.

Highspot of the Fair was an address by FCC Comr. George Sterling, who saw in hi-fi a new lease on life for FM. Interest in high fidelity, he added, has also spurred record sales of classical recordings. Developments in home recorders and high fidelity records, said Sterling, should prove a challenge to the broadcasters. AM and FM alike, to modify their engineering practices to transmit high fidelity programs. The FM broadcaster, especially, who is not handicapped by limitations of the receiver, can benefit by the interest in hi-fi, he said.

Fabulous Performance!



JO STAFFORD
—LIBERACE
INDISCRETION
From the film,
"Indiscretion Of An American Wife"
on COLUMBIA RECORDS
CROMWELL

Label X Into Country Field; 2 Disks Monthly

Label X, RCA Victor's new sub-sid, is expanding into the country field with two hillbilly releases each month, beginning in April. The country roster now includes Terry Fell, Jim Hall, Shorty Long and Maybelle Seiger.

Victor, meantime, has augmented its hillbilly department with the inking of Bud Isaacs, while Paul Williams has been added to the diskery's rhythm & blues division.

N. Y. Orch Sets 1st Tour In 5 Years At 5½G Avg. Date

The N. Y. Philharmonic this month will start off on its first tour in five years, starting March 29 in Huntington, W. Va., and winding April 11 in Washington.

In between, on its 14-concert stint, it will hit Knoxville, Chattanooga, Birmingham, Atlanta, New Orleans and elsewhere. Dates are all guarantees, at an average \$5,500 per concert. The 111-year-old orch will be making its first visit to some of the cities.

Two of the concerts will be broadcast by CBS on the regular Sunday afternoon symph series, when the orch will be New Orleans and Washington. Orch will return to New York after the tour for three weeks of performances to wind the regular season. Next year, orch plans a much bigger tour, out to California and the Pacific northwest, for a five-week duration.

Leigh, Sharlot Team For 'Peter Pan' Score

Carolyn Leigh has been set to pen the lyrics for Mary Martin's upcoming legituner, "Peter Pan." Pacting stemmed from the top interest won by her tunesmithing job on "Young At Heart." Miss Leigh will be teamed with pop composer Moose Sharlot. It's their first legit assignment.

Musical is slated to preem on the Coast this summer.

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. I GET SO LONELY	Four Knights
2. I COULDN'T STAY AWAY FROM YOU	Les Paul-Mary Ford
3. I REALLY DON'T WANT TO KNOW	Frank Sinatra
4. YOUNG AT HEART	Dean Martin
5. TAKE A CHANCE	Nat (King) Cole
6. THAT'S AMORE	
7. YOU'RE THE RIGHT ONE	
8. ANSWER ME, MY LOVE	
9. WHY	
COLUMBIA	
1. MAKE LOVE TO ME	Jo Stafford
2. ADI ADIOS AMIGO	Doris Day
3. SECRET LOVE	
4. DEADWOOD STAGE	Tony Bennett
5. THERE'LL BE NO TEARDROPS TONIGHT	Johnnie Ray
6. MY HEART WON'T SAY GOODBYE	
7. SUCH A NIGHT	Frankie Laine
8. DESTINY	
9. THE KID'S LAST FIGHT	
10. LONG DISTANCE LOVE	
CORAL	
1. BELL BOTTOM BLUES	Teresa Brewer
2. OUR HEARTBREAKING WALTZ	J. Russell-D. Russell-Haines-Davis
3. DO LORD	
4. I'VE GOT THE JOY	Don Cornell
5. HOLD ME	
6. SIZE 12	
7. PINE TREE, PINE OVER ME	Desmond-Barton-McGuire Sis.
8. CLING TO ME	
9. I LOVE YOU	Jimmy Wakely-Lawrence Welk
10. I STOPPED LIVIN'	Jimmy Wakely
DECCA	
1. AMOR	Four Aces
2. SO LONG	
3. YOUNG AT HEART	Bing Crosby-Guy Lombardo
4. I GET SO LONELY	
5. STRANGER IN PARADISE	Four Aces
6. HEART OF MY HEART	
7. TILL WE TWO ARE ONE	Georgie Shaw
8. HONEYCOMB	
9. YOU DIDN'T WANT ME	Mills Bros.
10. I HAD TO CALL YOU UP	
LONDON	
1. CRYSTAL BALL	Johnston Bros.
2. THE CREEP	
3. IF YOU LOVE ME	Vera Lynn
4. C'EST LA VIE	
5. THE BOOK	David Whitfield
6. HEARTLESS	
7. AVE MARIA	Mantovani
8. LARGO	
9. GOLDEN TANGO	Frank Chacksfield
10. DANCING PRINCESS	
MERCURY	
1. FROM THE VINE CAME THE GRAPE	Gaylords
2. STOLEN MOMENTS	
3. CROSS OVER THE BRIDGE	Patti Page
4. MY RESTLESS LOVER	
5. CUDDLE ME	Ronnie Gaylord
6. OH AM I LONELY	
7. CHANGING PARTNERS	Patti Page
8. DON'T GET AROUND MUCH ANYMORE	
9. MELANCHOLY ME	Eddy Howard
10. I WONDER WHAT'S BECOME OF SALLY	
M-G-M	
1. AM I IN LOVE	Jonl James
2. MAYBE NEXT TIME	
3. LOST IN LOVELINESS	Billy Eckstine
4. DON'T GET AROUND MUCH ANYMORE	
5. TURN AROUND BOY	Lew Douglas
6. CAESAR'S BOOGIE	
7. WALL OF ICE	Tommy Edwards
8. THERE WAS A TIME	
9. THERE'LL BE NO TEARDROPS TONIGHT	Hank Williams
10. MIND YOUR OWN BUSINESS	
RCA VICTOR	
1. WANTED	Perry Como
2. LOOK OUT THE WINDOW	
3. ANEMA E CORE	Eddie Fisher
4. A GIRL, A GIRL	
5. MAN WITH THE BANJO	Ames Bros.
6. MAN, MAN IS FOR THE WOMAN MADE	
7. HERE	Tony Martin
8. PHILOSOPHY	
9. DARKTOWN STRUTTERS BALL	Lou Monte
10. I KNOW HOW YOU FEEL	

RCA Repacts Flanagan; New Album Deal Added

Ralph Flanagan's orch, which launched RCA Victor's band-building program about four years ago, has been repacted by the diskery for another three years.

In addition to single issues, deal calls for Flanagan to make at least three "Top Pops" album per year.

Decca Fight

Continued from page 47

ery's board. Lloyd, who launched a proxy fight to take over the diskery's control a couple of weeks ago, alleges that he was removed from the board illegally after making a request to examine the company's books.

The conclusive showdown will take place at the stockholders' annual meeting in N. Y., April 13. Stockholders of record as of March 11 will be able to vote for the Decca board. Lloyd has indicated that he will come up this week

with an alternate slate for the board in opposition to the current directors, headed by prexy Milton R. Rackmil. Lloyd's main target is the formation of a "stockholders protective committee."

Label X Jazz

Continued from page 47

few of the disks have been available in the last 25 years. Although there have been jazz releases of this kind on occasion. Label X is the first to initiate a comprehensive program to be carried out on a steady release basis.

Label X is planning special packaging for the albums to hit both the cognoscenti and general markets. The numbers have been pressed from the original metal parts in most cases, rather than shellac copies, and all have been reprocessed according to modern engineering standards.

It's understood that Victor execs assigned this major jazz program to Label X in order to give the subsid a solid catalog as a base for its sales operation. In addition, the Label X distrib, who also handle Victor's rhythm & blues label in most part, are better geared for the jazz market potential.

Barney Young

Continued from page 47

attempt to take over control of BMI in a proxy battle. During the initial years of his BMI affiliation, Young had an unusually high performance deal and, even though none of his songs ever became hits he managed to garner a consistently high number of plugs from band leaders.

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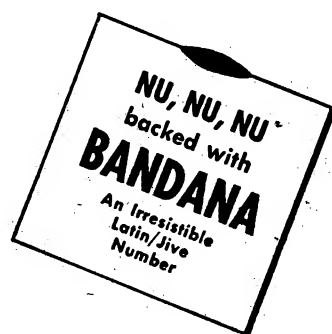
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Eureka Record
#6752

**By the
Beautiful
Taylor Maids**



BEVERLY

PATTI

SHIRLEY

ERSKINE JOHNSON SAYS—February 18, 1954

NOW THAT the Andrews Sisters have broken up, a new trio, the Taylor Maids, are zooming to stardom via their "NU, NU, NU" record. The girls were discovered by Zazu Pitts and given their first big TV break by Bob Hope.

BILLBOARD SAYS—February 13, 1954

THE TAYLOR MAIDS... NU, NU, NU... 74—EUREKA 6752
The Taylor Maids, new group on a new West Coast label, turn in a bright performance here on a happy hunk of novelty. The girls are good, the tune and arrangement are cute.

CASH BOX SAYS—February 13, 1954

"BEST BETS"—

NU, NU, NU... The Taylor Maids — Eureka 6752; 45-6752

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After City Nixes Inns' Late Hour Plea

Latin Quarter's Lou Walters headed the nitery group, arguing that extension of the shutoff time from 1 to 2 a.m. would mark the deathknell of the bigger cabarets, already having a tough time this year with the competition offered by hotel-cafes. FSCA members also insisted that hotels themselves have been over-pricing the area to

Hotelmen pointed up the fact that theirs is a year-round economy, where the glitteries shut down after winter run; that the "driving people away" statement is hardly consistent with expenditure of some \$3,000,000 annually for paid national advertising; that extension of the hotel curfew would add to city's revenue—larger hotels would pay an annual license fee of \$2,500 against a night club's \$2,000—and that "hotels should have the right to entertain their guests until 2 a.m., especially when they are permitted to drink until that hour."

St. Cyr Gets Top Billing In Quebec Assembly But No Legislation Results

Sooner or later, everyone gets top billing in the Quebec's Legislative Assembly. Last week (3) the dubious honor came to peeler Lili St. Cyr. and although no one knows how the name was dropped, the mention brought knowing smiles from many of the members. Premier Maurice Duplessis said he has never seen La Lili, but he cast inquisitive glances at the members of the Liberal Opposition.

A Liberal member from Montreal, Dave Rochon, admitted seeing the femme several times when she played the Gayety Theatre here. "I went with my wife," said Rochon. "After all she was performing in my district. Lili is beautiful." Rochon also remarked he had seen members of the National Union (Duplessis' party) there obviously enjoying themselves.

Mr Duplessis said he had been told that "reformers" had gone to see the peeler with spyglasses to really find out whether her show was obscene.

By Happy Benway

Robert L. Dutton, of Sunrise Theatre, Southern Pines, N. C., took two years of resting and surgery to get an all-clear okay to resume work.

J. D. (Jake) Batts, IATSE technician at Colony Theatre, Raleigh, N. C., happy over his first all-okay clinic report following surgery.

Deloris Wetjin, in from New Jersey for a week at bedside chat with her mother, Muriel (Eddy Sisters) Danzi whose progress is excellent.

Eugene (Dippy) Diers, long with Murphy Aqua Shows, rated his first real clinic that handed him a 10-day furlough. This is his first trip out

Final concert for 1953-54 of the Saranac Lake Concert Society ended with The Amadeus of London. (Write to those who are ill.)

Case in Can. Court

Test case launching a knockdown battle between rival artists' unions, with the American Guild of Variety Artists, New York, throwing its moral and financial support against the American Federation of Musicians, was formally presented in court here yesterday (Mon.), when Justice Gale was asked to grant an injunction against the musicians union in inducing stage and television producers to drop acts refusing to turn in their AGVA cards and accept interim "auxiliary membership" in the musicians union.

Launching the action against AGM are the Revue Dancers—Babs Christie, Robert van Norman, Andrew Body and William Yule—who seek unstated damages against the Toronto local of AFM after they were dropped by the Canadian Broadcasting Corp.'s "Big Revue," weekly musical tv production. Also named in unstated damages charges are Samuel Hers-

agency damages. The AGVA's musical director of the "Big Revue," who pulled his musicians out of studio rehearsals when the dancers appeared in makeup and costumes, and Robin Lowe, former Toronto head of AGVA, who has now been dismissed by the AGVA international. In addition, Ernest Corley, puppeteer, seeks unspecified damages and breach of contract because his act was pulled from the recent International Hobby Show, Toronto. Co-defendant in both cases is Walter Murdoch, Canadian head of the AFM.

Vaude, Cafe Dates

Nancy Walker will make her N.Y. nitery bow at La Vie en Rose, May 6. Valerie Bettis to play the Coconut Grove, Los Angeles, May 18. Date had been postponed because of a picture commitment.

Connie Boswell is down for the Park Lane, Denver, March 20... Billy Daniels sails on the Ile de France May 5 for a tour of the British Isles, starting at Glasgow, May 17... Gene Krupa to the Chicago Theatre, Chi, March 19 on a deal set by Joe Glaser's Associated Booking Corp... George Tappan to the Latin Casino, Philadelphia, May 20

May 20th. **Joseph Tucker** is slated for the
 Lake Club, Springfield, Ill., May 21.
Joe is slated for the Lake Club, Springfield, Ill., May 21.
Mayfair, Boston, March 18. **Martha**
Davis into the Blue Angel, N.Y.
 March 18. **Constance Moore**
 opens Monday (15) at the Cafe de
 Paris, London. **Frankie Libuse**
 is slated for the Town Casino, Buf-
 falo, March 29. **Betty Hutton** due
 to repeat at the Beachcomber, Mi-
 ami Beach, March 19. **Milbourne**
Christopher subject of an article
 in the current issue of People...
Eddie Albert & **Mauro** to break in
 their act at the Nauticus, opening
 March 24. **Pauline** opening
 at the Waldorf-Astoria, N.Y., April
 1. **Stuart Fastofsky** to fiddle for
 the fifth time at a Carnegie Hall,
 N.Y., recital, March 20.

The Continentals, recently at the Statler Hotel downtown, open Friday (12) at Ciro's for a two-week stand . . . **Bobby Short** opens March 17 at the Keyboard in Beverly Hills . . . **Ann Blyth** prepping a variety act under **Charles Henderson's** instruction and plans to debut in September at the Sahara, Las Vegas . . . Comedy team of **Sam Ryan** and **Dick Martin** return to the date at the Chi Chi, Palm Springs . . . **Mindy Carson** returns to Los Angeles next week, opening at the Cocoanut Grove, Ambassador Hotel, Thursday (18) . . . **Frankie Laine** opened last night (Tues.) at the Palomar, Vancouver . . . **Sugar Ray Robinson** set to open the Clover Club, Portland, opening April 21 and then going into the Palomar, Vancouver . . . **Murray Arnold** breaking in a new song-and-piano act in San

Philadelphia, March 9. The Latin Casino plans to bring back the Vagabonds May 30 for a late-season return booking. Four-some cleaned up for the cafe with a two-week stand last November and owners Dave Dushoff and Dallas Gerson figure they're strong enough for a repeat.

Another likely prospect for a reappearance is Julius LaRosa, who had a sock week in January despite blizzard conditions. LaRosa will follow the Vagabonds in for a season windup if negotiations go through.

With exception of the final attraction, cafe is booked solid for remainder of the year. Kean Sisters are current headliners, playing until tomorrow night (Wed.) Dorothy Lamour opens for a week Thursday (11), followed by Christine Jorgensen.

Steve Gibson and his Red Caps are linked in from March 25 to April 7, with Joe E. Lewis and Lilian Roth in for 10 days, April 8 to 19; and Myron Cohen and the Blackburn Twins come in April 20 for 10 days. Eartha Kitt is in for a week, May 6; followed by Frankie Laine, May 13. Sam Levenson is due for 10 days, May 20.

Diego . . . Ruth Robin, sister of tunesmith **Leo Robin**, will be featured in a revue slated to open at Charley Foy's end of the month.

Bob MacFadden and Jeri Winters opening Black Orchid on March 16 for fortnight . . . Linda Romano, Mexican filmstar, into Blue Angel, Chi, March 12 for indefinite stand . . . Sugar Ray Robinson and Ruth Brown co-headlining at Regal Theatre April 16 for single week . . . Four Ladies playing Rancho Don Carlos, Winnipeg, April 17 for one week . . . Four Freshmen into Sarno's Restaurant in Lima, O., March 19-27, following with four frames at Yankee Inn, Akron, beginning March 29.



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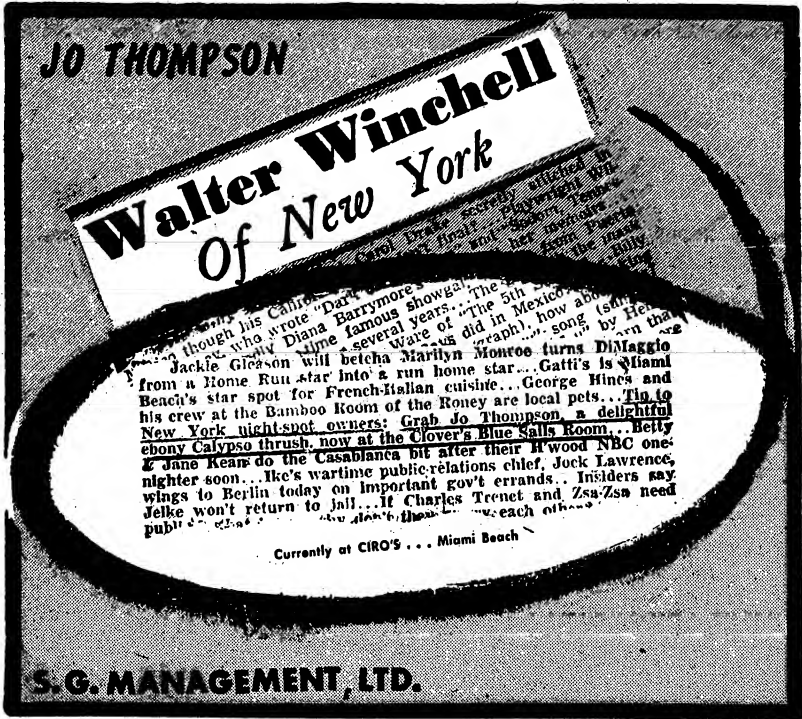
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LONG, HARD PULL FOR TALENT

AGVA in Sweeping Lakewood Victory When Fed. Ct. Rules Acts 'Employees'

The American Guild of Variety Artists last week won a sweeping victory in Federal Court in New York when Justice John F. X. McGohery ruled that performers are employees and not independent contractors. Precedential ruling was made in the case of the Lakewood (N.J.) hotel operators, who earlier had obtained an ex-parte order restraining AGVA from interfering with the resort operators. Court, upon hearing the arguments, vacated the order and denied the innkeepers a temporary injunction. Order will be appealed.

AGVA had argued that the restraint had been improperly issued because the issues involved arose out of a labor dispute and therefore came under the terms of the Norris-LaGuardia act. Hotelmen insisted that the performers working the hotels were not employees but independent contractors, and therefore no labor dispute was involved.

Norris-LaGuardia Angle

In the order signed by the Court, Justice McGohery stated "The complaint alleges that the defendants have damaged plaintiffs irrevocably and threaten to continue to do so by putting their hotels on an 'unfair list' and by conspiring to induce all Guild members to boycott plaintiffs' hotels, unless the plaintiffs execute the Guild's standard form contract and thereby agree: (a) to engage only the Guild's members as entertainers; (b) to recognize the Guild as the exclusive bargaining agent of its members who perform at the plaintiffs' hotels. In

(Continued on page 58)

Dick Shawn Scores in His Palladium Preem In New Vaude Season

London, March 9.

In the preem of the new season at the Palladium here yesterday (Mon.), Dick Shawn, a newcomer to the British Isles, collected top honors, scoring a hit with an original comedy spiel which gathered yocks from a vociferous, hep audience.

The headliner, Ted Heath band, supported by a trio of standard vocalists, was an uninspired topper with his conventional pop routines. Supporting Heath are Dickie Valentine, Lita Roza and Dennis Lotis. The Heath band recently completed 100 Sunday-night swing sessions at the Palladium before capacity audiences.

Others on the bill include Chaz Chase, a frequent visitor to Britain; Beverly Sisters, a local close-harmony trio; Marquis & Family, Albert & Les Ward, comedy musicians and impressionists; Pan Yue Jen Troupe, acrobats; Five Amans, Danish teeterboard turn; Ursula & Gus, jugglers, and the Palladium Tiller Girls.

Georgia Fair Head Fined \$10,000 in Tax Evasion

Atlanta, March 9.

Mike Benton, former president and manager of the Southeastern Fair Assn., Friday (5) handed his certified check for \$10,000 to R. G. Hamilton, clerk of U. S. District Court, in payment of fine levied against him for income tax evasion.

Benton submitted his resignation as an official of the fair last October and his tax troubles came to a head when he was fined the \$10,000 by Federal Judge Frank A. Hooper after entering a plea of nolo contendere—"no contest"—to charges that he did not pay \$29,548 the Government alleged he owed in taxes for the year 1947 through 1950.

Benton is former owner and operator of WBGE, independent radio station located in the Georgian Terrace Hotel.

Ohio Fair's Tally in '53

Columbus, March 9.

Ohio's 90 county and independent fairs and the Ohio State Fair attracted 2,500,000 persons in 1953, according to a report issued by D. Robert Jones, assistant fair manager. Largest county fair was Mahoning County's at Canfield, which had an attendance of 135,000. The eight-day Ohio State Fair had an attendance of about 475,000.

Jones last week also announced 1954 dates for 82 county and eight independent fairs and said the State Fair will be held in Columbus Aug. 27 to Sept. 3.

AGVA Mapping Midwest Drive; Houston to Chi

Chicago, March 9.

In a move to extend and strengthen its clamp on the midwest territory, American Guild of Variety Artists has transferred Barry Houston to the Chi bureau from Miami to focus exclusively on clubdates. Primarily his function will be to take action against AGVA performers who are working for agents classified by the union as unfair.

Task will be no small one, considering that nearly every independent clubdate agent in this city is non-bonafide as far as AGVA is concerned. And, considering how prominent a clubdate city Chicago is, it's no secret that most of the talent playing the one-night shows are being booked by blacklisted agents. Many performers who are normally booked by the large agencies for nitery dates have been depending on indie agents for their clubdating, presumably on the sly.

Unthreatened, severely at least, by AGVA for over a year, the situation has been a snap for both agent and act alike where convention bookings are concerned. These bookers, some 60 of them, have been in the AGVA doghouse ever since they departed the union to form the Entertainment Managers Assn. late in 1952. Large agencies in good standing with AGVA have been reluctant to exchange talent with indie bookers, overtly anyway, for fear that AGVA might some day enter the picture.

Chi AGVA office now is extending to surrounding territory as far as Milwaukee to enforce its minimum basic agreement, complete with welfare plan. Ernie Fast, head of the local bureau, says he is anticipating no difficulty with the nitery ops out of Chicago.

MILWAUKEE NITERIES FACE AGVA BLACKOUT

Milwaukee, March 9.

Area niteries are facing a potential blackout entertainment-wise by failing to ink AGVA basic agreement contracts, including \$2.50 insurance per performer a week. Club operators were huddling at press time yesterday (Tues.). AGVA also wants a minimum scale of \$150 a week, a six-day week, three-show limitation nightly and improved dressing room conditions for performers.

Ernest Fast, of Chicago, midwest director of AGVA, said: "If nitery operators start hiring non-union employees, we'll go to the AFL council." Fast also hinted union tooters could be yanked from spots using non-AGVA tooters.

Five night clubs primarily affected are Club 26, Club Terris, Downtowner, Melody Room in Roosevelt Hotel and the Tic Toc.

Irvin Arthur, formerly of Allied Artists Agency, has opened an office on his own in New York.

OVERNIGHT CLICK METHOD FADES

By JOE COHEN

Singers are back to the long, hard climb in an effort to hit the top show business brackets. It's back to the joints, the small niteries, occasional vauder, and the other spots where fledgling singers can develop at their own rates of speed before hitting legit and the top situations.

This trend has come about because of the fact that many believe that the chances for an overnight click via the disk route is disappearing. There hasn't been a singer who hit the bigtime suddenly since Joni James jumped to four figures weekly because of the resounding click of "Why Don't You Believe Me." Of course, there have been many attempts at the sudden climb to bigtime, but none have broken through in more than a year. Talent agencies as well as personal managers and singers now feel that it's too hazardous to rely on the disk medium alone. Other methods must be tried, and the resurgence of the long, hard pull is one of the results.

Another factor contributing to the reliance on the oldtime show biz comes as a result of the sub-par performance standards by many names developed on records. In order to cash in on a first click, the platter singers have taken dates in vaudeville and cafes at a time when some didn't even know how to walk out on a stage or a floor. Most were forced into the position of being stars before they were performers. In most cases they fared badly before live audiences, and many didn't do well on their second time around the circuits when they came in without the backing of a disk click.

Lesser Spot Call

Recently, talent agency men have noted, there's been more requests for bookings into the lesser spots, where material can be tested. Even song publishers have started digging up tunes that had been rejected by a&R men so that they can be tried by singers working to live audiences.

It's noted that nightclubbers outside of New York used to buy singers on the basis of the chirper getting a record contract. Results were too frequently disappointing as the record often didn't cause any excitement and the boniface was stuck with a singer who couldn't perform. As a result of these instances, bonifaces soon

(Continued on page 58)

Nitery Biz Weak As Names Vamp

Adding to boniface woes at this time of year is the inability to get topliners to work. Because of the Lenten season and the March 15 income tax deadline, names are unwilling to work niteries, fearing that vast expanses of white space will be blamed on them.

Most major cafes that depend on names for business are booking from week to week in hopes of landing a name that will bring in some coin. Generally, the niteries find that they have to coast along with what's available and hope to line up good enough attractions when the immediate crisis is over. The bonifaces say that after April, when Lent is over, and during May and June, when the prom season gets into high gear, the pressure will be off. Otherwise, it's murder at this time.

Business, generally, has been off during the past few weeks. In midtown New York, the situation is better than in most cities, with the Latin Quarter still more than holding its own on the west side and the Versailles topping business on the east side. The Intimeries, like the Blue Angel and the Ruban Bleu, are also coasting along nicely.

AMA Facing Crisis in Chi as Wirtz, 'Ice Follies' Agree on Joint Skeds

Only One in 'Doghouse'

Montreal, March 6.

Editor, VARIETY:

Your front page item in the March 3 issue about the Rooneys being in the "Dog House" in New Hampshire was half right. I'm sure my father will be amazed to suddenly find himself in the "hot dog" business. This establishment has been owned and operated by me for six years. My father saw the place for the first time in December when he managed to pay us a long-awaited overnite visit while appearing with "Guys & Dolls" in Boston.

Please get Dad out from behind the counter again.

Pat Rooney, Jr.

Chi Bistro Aim Is Showcase For New Disk Talent

Chicago, March 9.

In the face of generally declining nitery biz and rising costs of variety talent, Pat Pontecchio is remodeling his Cloister Inn to make it a showcase for new recording talent. "New Names of 1954" format is a gamble at making the grade on the cafe circuit with minimized nut for acts. It's hoped by the club that disk jockey plugs and record promotion of the new artists would at the same time help sell the Cloister. Room aspires to be a discovery haven for rising talent, while low budget and cuffio radio and tv plugs are figured to ease some of the operating strain.

Kickoff attraction for the revitalized bistro is Ann Gilbert, a Chance label pactee, who opens March 10 for four weeks. Her current sides are "Our Favorite Waltz," penned by WGN deejay Saxie Dowell (and consequently likely for a rash of plays on that station), and "When You Walk By," a tune smithed by Jack Fascinato, to another local figure, who is musical director for Kukla, Fran & Ollie on NBC-TV. Supporting lineup at the Cloister consists of young chirp Peggy Taft and pianist Tommy Stat.

Two nights a week the room brings in a sleeper jazz combo "discovered" in a Skid Row honky-tonk. It's the only jazz unit currently on display along Rush St., big saloon and eatery belt in Chi.

Bistro is located in the Maryland Hotel but is under separate ownership.

KAYE SMASH \$43,800 IN 2D PHILLY WEEK

Philadelphia, March 9.

With the weekend at \$6.50 top going clean, Danny Kaye racked up a second smash week in his stay at the Shubert Theatre, to gross a tasty \$43,800. Comedian is in with a 75-25 split in his favor, and figure provides ample returns.

Advance for the third week is strong, but the fourth and final week still needs a hypo. Kaye is getting good word-of-mouth; but, curiously, only squawk comes from his overworking to please the customers. Comic does an hour and three-quarters to an hour and 50 minutes virtually every show. Some Philadelphia playgoers, especially those with the suburban trains to catch, can't get reconciled to leaving the theatre at 11:45 p.m. Kaye, incidentally, picks up musicians' overtime 'ab on his late stints.

Minneapolis, March 9. The Arena Managers Assn., starting a two-day meeting in Buffalo today (Tues.) to arrange schedules for the shows to play their spots, will be faced with a crisis brought on by a reported deal between arena owner and lceshow producer Arthur M. Wirtz, and Shipsteads & Johnson's "Ice Follies," which will virtually shut the AMA show, "Ice Capades," out of Chicago. There's also the possibility that "Follies" at may replace "Ice Capades" at the Madison Square Garden, N. Y.

The move came to light this week, when it was learned that the "Follies" management had made a deal for Wirtz to bring his "Hollywood Ice Revue" into Minneapolis Arena, where "Follies" has an exclusivity, and to get the Wirtz display into other auditoriums where "Follies" contracts specify that there shall be no other ice.

In return, Wirtz will give "Follies" time in his Chicago Stadium, and since he's a major stockholder in Madison Square Garden, "Follies" may return there after a two-year absence.

The AMA meet in Buffalo is expected to apply some terrific pressure in order to get its own shows into Chicago. The Chi situation was brought about when the Arena, in that city, was leased to CBS as a studio. "Follies" had played a month at that stand and "Ice Capades" for three weeks. Thus gaping holes were left in

(Continued on page 58)

Mercury Artists Aiming At Bigtime Agency List With Staffer Expansion

Mercury Artists Corp., after a series of additions to the staff, is now attempting to make the bigtime in talent agency ranks. Office, headed by Leonard Green, sometime ago streamlined its organization when Green and Jack Bertell, who had an interest in the spot, split up. Since then, Green has expanded his staff to include a nitery and theatre department, as well as legit and video.

Recent additions to the office include Jerry Rosen and Lenny Dittson, in the act department, and Bill Burnham and Jose Gomez, bands. It has also expanded its cocktail unit sector.

Expansion moves have been paying off to some extent inasmuch as Mercury has enticed a new batch of clients, which includes June Havor, Nancy Walker, Harry Mimmo and Valerie Bettis, among others.

Green is still on the prowl for agenting talent, and expects to add more. At this point, the office additions haven't fully paid off in the way of increased bookings. However, Green hopes to attract more new acts. He's going along on the theory that in downturn periods, a lot of performers shift to other agencies in hopes of bettering themselves.

White Versailles Show Readies for Road Tour

Decision as to when to close the show at the Versailles, N.Y., will be made after producer George White returns from the Coast. White went west to line up playdates for "Nice to See You," which he produced for the Versailles.

Tentative closing date has been set at April 18, after which the unit will go on the road. The White production has been running for nearly a year. Cast includes George Kaye, Fay De Witt, Don Libertio, Al Norman, Lou Nelson, Dorothy Keller, Patti Ross, Linda Lombard, Margy Durcan, Paula Stewart, Carol Ohmart and others. Most of this lineup is slated to go out on tour. However, Kaye has been pacted for the Sands Hotel, Las Vegas, when the run at the Versailles is over.

European Posts May Get U.S. Acts As O'Seas Talent Sub in Abramson Plan

Nat Abramson, head of the WOR Artists Bureau, N.Y., is making a pitch to send shows to military installations in Europe as a replacement for the bills that have been booked by European agents. Coin for these shows would be obtained from "non-appropriated funds" which come from the profits on operation of the various post-exchanges.

USO-Camp Shows, which formerly supplied the European command with programs, has withdrawn from that area temporarily because of the reduced 1954 budget. Last fall, Camp Shows conferred with Army officials to determine which area should receive priorities in the allocation of shows. The Army decided that Korea would be the main concern.

tration point, with Alaska and the Northeast command comprising Greenland, Labrador, Newfoundland and Baffin Island, getting about equal rating in a secondary position. Thus Europe was cut off from the USO because of budgetary considerations.

The European military installations have long been buying local shows. Some American talent has been used, but many performers have returned to the U.S. with complaints that they had to do auditions before audiences that had paid to get in. There were also complaints that payments were below normal earnings and that the agents made a tremendous profit on the dates.

Abramson has stepped into a similar situation previously. When USO-Camp Shows withdrew from servicing the Caribbean area, Abramson provided several shows that were paid for out of PX funds.

THE KIRBY STONE FOUR

Held Over Again!
LAST FRONTIER
LAS VEGAS

Mgt: WILLIAM MORRIS
Agency



L. & H. Aussie Tour

Glasgow, March 9. Laurel & Hardy, appearing here in vaude at the Empire Theatre, are planning a tour of Australia and New Zealand. Their current vaude stint in Britain, which began last October, ends next month.

Comedians are working their "Birds of a Feather" sketch in vaude, under banner of British Impresario Bernard Delfont.

YOUNGMAN BRAVES SEA FOR 1ST BRITISH STINT

Henny Youngman sails Saturday (13) for England on the Queen Mary. He'll play a two-week engagement at the Palladium, London, opening March 24.

Booking marks Youngman's first vaude engagement in the land of his birth. Until now, he says, he's had a complex about seasickness, but he's been talking to himself about this, figuring he should be able to travel as a man wherever he could go as an infant.

Comic says he had offers from the Chez Paree in Chi and El Rancho in Vegas, but he subbed any idea of asking for a Palladium postponement and will go bravely down to the sea in ships.

AGVA Decision

Continued from page 57
injunction is prayed for.

"If the controversy out of which this case arises constitutes a labor dispute as defined in the Norris-La Guardia Act, the court lacks jurisdiction to issue an injunction unless the allegations of the complaint are supported by testimony offered in an open and adversary hearing, sufficient to support the five findings prescribed in the Act.

"The plaintiffs concede that if the artists who perform at their hotels are 'employees of the plaintiffs' then there is a labor dispute, the provisions of the Norris-La-Guardia Act apply and the court is without power to issue an injunction." They argue, however, that since, as they claim, the artists are independent contractors, there cannot possibly be labor dispute involved in this case. They are mistaken in this conclusion (NLRB vs. Hearst Publications, Inc., 322 U. S. 11, 1943). Indeed, one of the basic issues of the controversy arises from the artists' demand to be recognized as employees. Accordingly this case is held to be one 'involving or growing out of a labor dispute.'

The battle on this issue is being fought in two courts. In the New Jersey Superior Court at Trenton, the Lakewood hotelmen started arguments on an injunction to restrain AGVA. Matter was postponed until tomorrow (Thurs.) when it will be argued at Freehold.

Long, Hard Pull

Continued from page 57
afterward told agencies not to submit record singers until they were worth \$3,000 or more.

Among those that are trying to go it via accepted show biz methods is Terri Stevens, now at the Chateau Madrid, N. Y. She previously worked at the Copacabana as a production singer and prior to that served an apprenticeship with various bands. Another who is working up to the plush time is Trude Adams at the Village Vanguard, N. Y. Paula Stevens, Anita Ellis, Portia Nelson, (opening in the legit "The Golden Apple") and Isobel Robins are among others developing in cafes.

In order to hit bigtime by this method, singers, if they are to avoid the lower level of cafes, frequently have to have backing and/or a fairly influential personal manager. Otherwise it's a bootstrapping operation for them.

However, it's noted that singers who come up the hard way—with out records—have a more lasting and virtually permanent niche in the top brackets. Those that came up via the appearance fields include Tony Martin, Frank Sinatra, Dinah Shore, Jane Froman, Pearl Bailey, Dolores Gray, Ethel Merman, Mary Martin, and others. The salaries of these singers are fairly constant, while the record name prices fluctuate in proportion to the selling power of their latest disk.

When in Buffalo Stop at the
ROANOKE
APARTMENT HOTEL

An Apartment for the price of a Room
Complete Cooking Facilities
M. Lenchner, Mgr., 206 So. Elmwood Av.

AMA Facing Crisis

Continued from page 57

their schedules and Wirtz, owning the Stadium, only major arena in Chi with a refrigeration plant, was in a position to make some hefty bids.

Other Alternative

Other alternative in the Chi area is the installation of an ice plant in the Chicago Amphitheatre, an arena which is less advantageously located. Amphitheatre ops have already offered to install this equipment in return for firm leases by both shows on that property. There is still a possibility that AMA may be forced into that spot, unless Wirtz agrees to a third tier in his Stadium. Pressure by AMA could still be brought on Wirtz because AMA has time in other cities which it can give Wirtz's show. So far, Wirtz hasn't made up his mind, although it's known that AMA execs have been trying to get him to negotiate for Chicago.

Prior to the meeting, some elements in AMA had wanted the Buffalo palaver postponed until some resolution was made of the Chi situation. It was argued that schedules couldn't be firm until it was known how much time would be available in the Windy City. At the same time, it wouldn't be feasible to discuss schedules for other shows which AMA is considering until it would

be known how much time and what spots would be available. However, AMA toppers felt that no postponement could be made at this time.

Should Wirtz and AMA have a fallout, then layouts such as the touring arena show, "Hippodrome," will take on increased value to the arena org, because this show may have to be used to plug up the holes left by the Wirtz show exit.

However, it is agreed that both Wirtz and AMA would be hurt considerably should they have a falling out over Chicago or any other situation. Both organizations realize that, and every effort will be made to come to a deal. One of the terms, as far as AMA is concerned, will be time in the Chi Stadium. Otherwise, indications point to the possibility that no deal will be made.



LENNY COLYER

"Mr. Specs Himself"

Currently

TOWN CASINO

Buffalo

Per. Mgt. AL BORDE

203 N. Wabash, Chicago

Loew's 'Circuit' Of 2 Vaude Weeks

Loew's will resemble a circuit for the first time in some years during Easter week when the chain will have two shows going simultaneously. Leo Cohen, booking for the web, has set the Sauter-Finegan Orch and Vaughn Monroe April 17 for the Penn Theatre, Pittsburgh, which many years ago used to run an occasional vaudeur. Previously, Cohen signed Julius LaRosa to go into Loew's State, N. Y., for its first show in years.

The Loew chain is putting in vaude shows whenever suitable headliners become available. Other chains are reportedly looking for attractions to relight long-darkened stages. The situation holds true at the Paramount, and Capitol, N. Y., and other theatres and chains homeofficing in New York. They'd like to put in some kind of stagefare to bolster the box-offices. Exhibs have long been complaining that there aren't enough top pictures to go around, and some kind of additional boxoffice lure must be provided.

EVA GABOR, CARPENTER AS NEW NITERY TEAM

Eva Gabor and Carleton Carpenter will unite in a cafe act which is being written and staged by Carpenter. It has been set for the Cafe de Paris, London, in the fall.

Miss Gabor reports to Metro May 1 for the filming of "Last Time I Saw Paris," after which the act will be prepped. Miss Gabor has played Las Vegas with the rest of the family, Carleton Carpenter, now juvenile lead in the Broadway revue, "Almanac," worked in vaude with Debbie Reynolds.

BUD and CECE ROBINSON

Opening March 12th

BEVERLY HILLS

COUNTRY CLUB

COVINGTON, Ky.

Direction: MCA

LEW BLACK and PAT DUNDEE

(Beauty and the Beast)

A new note in Glamour Comedy

Staged by Mervyn Nelson

—met—

Cast Franklin

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1075 Broadway

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A Friendly Announcement

Whitey "Always Working" Roberts

Now building his own Palace

Panorama City, Los Angeles

"I Look At It This Way!"

This Is The Way They Look At It!



"Buddy Lester is at his funniest."—Walter Winchell

"This guy is funny, make no mistake about it."

—Daily Variety

"By the time Buddy Lester had gone through his initial show at the Band Box it was apparent to all concerned that Sammy Lewis has another comic to add to his rotating stable. This is Lester's first Coast date, and he has made an immediate and particularly strong impression.

"... It's in the delivery that his material registers best—and any comic who can draw steady reaction from the cognoscenti of this spot, where the trade includes many of the town's gag-writers, knows he's made it."

—Variety

"Lester literally broke up the place in his local debut. He's fast, very fast, and furthermore he keeps 'em laughing constantly in a hilarious 40-minute stint."

—Hollywood Reporter

"Comic Buddy Lester a standout... not only reaches the Band Box trade, he slays 'em via 45 minutes of hilarious material."—Billboard

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Personal Mgr.
HENRY DUNN

Financial Mgr.
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A TRIBUTE TO AN ARTIST, MEL TORME

HOME OF THE FAMOUS VOGUE ROOM
Hotel Hollenden CLEVELAND 1, OHIO

EXECUTIVE OFFICE

February 19, 1954

Mr. Mel Torme
c/o Carlos Gastel
9157 Sunset Boulevard
Beverly Hills, California

Dear Mel:

Because a great job deserves the added reward of a sincere pat on the back, I wanted to take this opportunity to tell you that I consider your recent engagement in the Vogue Room one of the outstanding triumphs I have seen during my twenty-five years in the hotel business.

Quite naturally we were extremely pleased with the SRO signs you hung up but, more importantly, that something extra you imparted to our customers can mean nothing but lasting good will. People thoroughly enjoyed themselves, not only because of your talent, but because of the ingratiating way in which you made them feel completely at home--and important.

We have had many outstanding entertainers in the Vogue Room down through the years but seldom have I seen audiences so captivated.

It was a real pleasure to have had you here and we are looking forward to a return engagement in the fall.

Cordially yours,

Robert P. Joyce
Robert P. Joyce
President and General Manager
HOTEL HOLLENDEN



Windsor French
On Wednesday, which might easily have been just another of the run-of-the-mine evenings, Mel Torme giddily upset the Vogue Room's appreciative and sang to feverish standees. And when, if I may be so bold (forgetting an occasional Saturday night), has this happened before? Seems to me it proves that an entertainer has style. If an entertainer has style, taste, the know-how of showmanship and the ultimate in talent, the public will beat down the doors to enjoy it.

Mel Torme, at long, long last, has come to the Vogue Room and is having, if I may say so in passing, nothing short of a triumph.

WINDSOR FRENCH-CLEVELAND PRESS

CLEVELAND PLAIN DEALER
Melodious Mel Torme Is
Vogue's New Card

BY GLENN C. PULLEN
MEL TORME, who was a bobby-soxers' singing favorite a few years back, isn't worrying about the fluctuating tastes of the young set anymore. He devised a more sophisticated, wittier musical act aimed to appeal to clients of such supper clubs as the Vogue Room, where he opened a two-week engagement last night. Torme's vocal delivery seems as effortless as Perry Como's style when wending his way through his pleasant ballads. His quips are also tossed off with a deceptive casualness but they have a humorous impact that disarms you most of the time.

Personal Management
CARLOS GASTEL

Direction
G. A. C.

Exclusively on
CORAL RECORDS

Hotel Plaza, N. Y.

Lisa Kirk (with Buddy Pepper), Alan & Blanche Lund, Ted Straeter Orch, Mark Monte's Continentals; \$2-\$2.50 cover.

Lisa Kirk was the exquisitely-gowned gamine-queen of a near-capacity court at the 12:30 investiture opening night (4). Femme has worked up from personality to presence, from showstopper with bawdy lyrics to a solo performer of range, change and nuance. She started strong, she got stronger, and she finished in total command with an audience she had carried from receptive to rampant enthusiasm.

There was a curious anti-climax at the late show due to the presence of Joan Crawford in a large centre-table party. Miss Crawford began shouting, but loud, for "Vaya Con Dios," a hit of the day before yesterday composed by Miss Kirk's pianist, Buddy Pepper. The act was over but in a mood to oblige so enthusiastic a crowd Miss Kirk came back for another encore not understanding the situation. It developed she did not know "Vaya Con Dios," and it is hardly her type of number, but she gave the spotlight to Pepper and stood there, as an onlooker, while he sang.

Episode was handled with lady-like graciousness by Miss Kirk and it is a further mark of her not only well-seasoned trouping that she could so gracefully ease the awkward and unforeseeable predicament. Since Miss Kirk had previously been so generous in focusing attention on her accompanist and had mentioned "Vaya Con Dios" by name, the unfortunate judgment of Miss Crawford in raising a hubbub for a star's piano-player occasioned audible cracks all over the Persian Room. It was not the way a star should treat a star, for after her triumphant half hour on the floor nobody could resist the conviction that Miss Kirk's authority as an entertainer has assumed stellar dimensions.

The observant customer at the Persian Room takes away fresh awareness each time that Ted Straeter's orch gives any act wonderful musical and vocal support, besides sharing the hoofing department along with Mark Monte's strongbeat Continentals. The music was important to the boy and girl dance team which is the other half of the bill. These dancers, Alan & Blanche Lund (New Acts) were well liked, and belonged in their posh surroundings. Land.

Mocambo, Hollywood

Hollywood, March 3.
Dick Contino, Paul Hebert Orch (7); \$2 cover.

It took less than 15 minutes for Dick Contino to impress one important fact upon a show biz-wise crowd at the Mocambo opening night—he's better than ever. And any doubts that might have been expressed about his post-Army future can be forgotten. The squeezebox king will probably quickly achieve a higher popularity rating than he held two years ago and he looks like a cinch to stay in the big-money class for a considerable period.

It takes a considerable talent and showmanship to stand up before the sophisticate crowd the Mocambo usually gets and win salvoes for 30 minutes with an accordion act. Contino does it with ease, larding the turn with a trio of vocals and some personable patter.

Passage of two years has improved Contino's technique and he's noticeably more muscular, which plays an important part in getting new and tremendously effective results through rapid manipulation of the bellows.

The vocal stuff is on "Tell Me You're Mine," "From the Vine Came the Grape" and "That's Amore." Latter is a triumph of breath control, since he essays it after a whirlwind "Contino's Boogie" in which he virtually beats down the entire Paul Hebert orch in a running battle of music.

Herbert outfit, in addition to providing okay show backing, does an effective job of handling tiered chores.

Edgewater Beach, Chicago

Chicago, March 5.
Les Charlivels (3), Georgia Gibbs, Rudy Horn, Dorothy Hild Dancers (9), Bob Kirk Orch (10); \$3.50 minimum, \$1 cover.

With or without Georgia Gibbs, whose brief stay at this hostelry overlaps the three-week date of Les Charlivels for just a single weekend, the Marine Dining Room has a smash card currently. Two-act format of the Continental three-

some and Rudy Horn, with house line providing relief, has enough class, variety and punch itself to score resoundingly with the supperclub set.

Miss Gibbs, an appealing wisp of a femme with powerhouse projection, slams home seven of her best finger-snapping identities, most of which are her Mercury biggies. "I Love Paris" stands alone on the slow side, and of course vivacious "Seven Lonely Days" and "Somebody Bad Stole De Wedding Bell," in proper Calypso idiom, figure importantly in her repertoire. Her warbling is customarily fine, her animation contagious, and her sharp off-the-cuff repartee with the nearby tables stamps her stage personality as genuine. Whole segment is loaded with bounce and buoyancy, and she's saluted throughout with large applause.

So are Les Charlivels. Youthful-seeming, pint-sized brothers show remarkable versatility in the 30-minute segment as musicians, singers, dancers, acrobats and tumblers. Pacing themselves swiftly, they take to a host of instruments, break off into dance productions and climax each with neat acrobatics. It's skillful, breathtaking diversion all the way.

Express juggler Rudy Horn, from Germany, contributes to the international character of the bill and punctuates its nature as a lineup of highly-skilled performers. Building from rapid three-ball exercise, he takes on five and reverses the direction straightway and behind his back. Highlight of his act is a balancing stunt performed on a tall unicycle, as he kicks a succession of six cups and six saucers into a stack on his head and, for good measure, also kicks in the spoon and sugar-cube. It's a brilliant demonstration.

Dorothy Hild Dancers of eight attractive femmes and one male lead off and close show with two smart production numbers, the first of which, called "Strut," draws a volley of applause for showmanly dancer Bob Kirk vocalizes "Till We Two Are One" for the afterpiece and fronts a good orch for show-backing and ballroom. Les.

Latin Quarter, Boston

Boston, March 2.
Dorothy Lamour (with Sam Mineo), South Sea Islanders (3), Denny Desmond, Ed Tierney, Bob Conrad Dancers (6), Bob Peters, Harry DeAngelis Orch (8), Zarde Bros. Trio; \$3 min., \$1.50 entertainment charge.

Having traveled over a series of mythical pic "Roads," Dorothy Lamour is currently exploring the nitery circuit roads, and if the Latin Quarter outing is any criterion she should have little difficulty clicking along the route. Surrounded by the South Sea Islanders (3), piano-playing comic Denny Desmond, juggler Ed Tierney and her personal pianist-conductor, Sam Mineo, the entire layout adds up to slick, clean entertainment.

Femme looks smart, sings a good song and is strong on the showmanship angle, giving the customers plenty of action while she's on-stage. Opening with a kidding on the square song acknowledging her pre-Hollywood days as an elevator gal, Miss Lamour then launches into a songalo which includes "What Is This Thing Called Love?", a medley of songs from the various "Road" pic, including a tongue-in-cheek carbon of Bing Crosby crooning "Moonlight Becomes You," and the old two-beater, "Sister Kate."

Midway in stint she intros the South Sea Islanders, three boys long identified with Miss Lamour who play guitars and a uke, and take over for a short sesh of slick Hawaiian singing and playing while she dashes offstage to don her famed sarong. Returning, she continues on the Hawaiian kick, backed by the trio, tossing a couple of native songs, winding distributing leis to ringsiders.

On ahead, zany-pianist Desmond serves as a neat warmer-upper, displaying a sock comic sense whether seated at the 88 apeing Liberace while a single candle flares and flickers, finally bursting into flames and smoke, or as a standup, panting a typical Saturday afternoon tv oater with action described via an offstage recording. He also breaks into Miss Lamour's stint a couple of times rigged out in outlandish costumes.

Bill opens with Tierney, an adept juggler, who has for assistants a couple of large French poodles. Also on hand, for a couple of production numbers, are the Bob Conrad dancers with Bob Peters, coming from the lounge, handling the vocal assignment. Musical back-grounding is neatly handled by the Harry DeAngelis crew, with Sam Mineo giving the downbeats during Miss Lamour's stint. Zarde Bros. trio, fills the lulls. Elie.

Latin Quarter, N.Y.

(FOLLOWUP)

Lou Walters has buttressed his longrunning Latin Quarter show with the addition of George & Bert Brando. The team from the Miami Beach LQ edition will be here for three weeks and will return later in the season for a longer run. The Brando boys have spent so much time in Europe that they're virtually expatriates, but haven't lost their knowhow of playing before U.S. audiences.

The Bernards have one of the better record pantomime acts around. Twosome goes through some imaginative routines. They start their act by an Andrews Sisters takeoff, which has them working in pinafores. They keep this garb throughout their routine, but after the initial tune, it's used as an undergarment. Various forms of apparel such as a straightjacket and various capes, are worn over the basic gingham garb.

Both are vigorous and talented pantomimists and their interpretations are laugh-laden. They do takeoffs on Kirsten Flagstad's "Yo-Ho-To-Ho," the Mel Blanc "K-K-Katy" the fugue from "Call Me Madam" and "Largo al Factotum." Their applause is of salvo proportions.

Other mainstay of the session continues to be Darvas & Julia, who cap their acro ballroomists with Julia taking a queensized plunge into a split. This, too, is one of the top turns of its kind.

But probably the fastest act in show biz is the Seven Ashtons, an Australian risley turn who go through some of the most amazing stunts in the entertainment sphere. The Ashtons perform some unbelievable antics, doing balances and transfers that arouse an ovation.

Rest of the show similarly holds up well. The Mazonne-Abbott Dancers, with their breakaway dancers, create some excitement with their Apache stuff. The femme parade is topped by Lee Sharon, with a tasteful strip, and Mary Mon Toy and Ruby Richards, who dress up the production. Mitchell Gregg shows a fine voice in production and in a song spot, and Jacqueline Marcy further does the production vocals. The line's costuming is provocative and frequently exciting, and their production keeps the proceedings well paced. Jose.

Last Frontier, Las Vegas

Las Vegas, March 1.
Howard Keel (with Ange Marlowe), Carsony Bros. (3), Blackburn Twins & Evelyn Ward, Don Lurio, Last Frontier Girls (10), Garwood Van Orch (15); no cover or minimum.

Two-framer starring Howard Keel is a well-balanced show, colorfully staged to effectively introduce the Metro singing star in his first nitery engagement. Handsome singer's personality and voice are easy to take, while his songs from stage and screen successes come a triumph (see New Acts.). Click biz is assured.

Professional debut of star's vis-a-vis, Angel Marlo, gives promise of a fine singing career for the lyric soprano. A pupil of Keel's singing teacher, Miss Marlo garners big applause for her offerings. The Carsony Bros., pair of twins and an older frere, are a sock hand-balancing and somersaulting trio that spends a great deal of time upside down on canes, bowling balls and bottles.

The Blackburn Twins and Evelyn Ward are held over to repeat "Reflections In A Mirror," "I'm A Lady From St. Louis" and others. Lyrics and terps are socko. Hard-working trio scores in their comedy oldie, "Baby, It's Cold Outside." Act is too long, and pruning would do double-duty—to more effectively present it and add more-demanded time to the brief 30-minutes given to Keel.

Line of girls, featuring Don Lurio in terps, moves well in "We're Havin' A Heat Wave," choreo'd by Louis Da Pron. Garwood Van's orch, augmented by four strings for singing star and led for him by George Wyle, rates plaudits. Bob.

Hotel Radisson, Mpls.

Minneapolis, March 6.
Carl Brisson (2), Don McGrane Orch; \$2.50 minimum.

Bringing Carl Brisson to town during Lent and just before income tax payment time wasn't as risky as it sounded. At the second night's suppershow, they had the ropes out and extra tables filling every available foot of space. And with enthusiasm on a par with the crowd's capacity size it's a cinch bet this 10th annual consecutive engagement here will duplicate its preceding triumphs.

Brisson again has the matrons' hearts pounding fast as he turns on his masculine charm in accustomed

manner, sings of love and lovers and dramatizes the melodies. His debonaire manner and magnetic smile; his kidding, occasional clowning and his superior showmanship, work their usual magic. But, above all, he comes up this time with a stock in trade of socko new songs, among the best he has ever had, and he sells them to a fare-ye-well, exhibiting the enthusiasm and gusto that have helped so much to popularize him.

Among the new numbers are such clickos as "The Cavalier," "When I Was Young," "But You Must Really Love Me," "Remember Me," "Every Time You Smile," "Smoke Rings" and "The Marquis' Daughter."

Appropriately, in this Scandinavian community, he occasionally warbles in Swedish, Danish and Norwegian. They expect him to visit tables and kid the sitters, and he doesn't disappoint them. He has them singing, too, with the result that everybody has a lot of fun. At the end, after being on an hour and doing 12 numbers, he obliges by singing some requested personal favorites, and they still want more.

Brisson gets topdrawer support from his own accompanist, Dick Grano, and from the always highly capable Don McGrane and the latter's orchestra. McGrane also lands solidly with a violin solo accompanying a Brisson number. Rees.

Shamrock, Houston

Houston, March 2.
Johnnie Ray, Gary Morton, Hal McIntyre Orch; \$1.50-\$2.50 min.

A jam-packed Shamrock Room welcomed Johnnie Ray for opening night of a two-week stint, and loved him. Even the oldsters, who wouldn't be expected to go overboard for the Ray type of song or technique, gave with all of the enthusiasm of the younger set.

From the opening sprinkle until the deluge set in with the constant y demanded "Crying Little White Cloud" and plain "Cry," Ray had the audience sharing his weeping emotions.

Ray mixes his songs to please every taste, from his late disk offerings, "Such A Night" and "Destiny," back to oldies like "Please Don't Talk About Me When I'm Gone" and "You'd Be Surprised." Whether it's "Walking My Baby Back Home" or "Negro spiritual, the crowd is with him.

Singer runs the gamut of tricks from nervously banging out a few ticks on the piano, playing with the audience through a portable mike and a few stolen kisses routine, sitting on the piano and even hoofing a few steps. But, there's no doubt that he scores his top performance when he gives out the full "Cry" treatment.

Show opener is a newcomer to Houston, Gary Morton. He has a new comedy approach that gets broad at times but never offensive. With fast off-the-cuff quips that take advantage of every room happening and a manner that is different, even to the point of rubber-faced mugging done with a strictly unique twist, he wins his audience from the start.

Somewhat brassy though it is, Hal McIntyre's group works well for Ray. They cut a commendable show and appear to be giving the dancing customers what they want. Jedo.

Monteleone Hotel, N. O.

New Orleans, March 6.
Ruth Wallis, Danny Deane Orch (6); no cover or minimum.

Titian-haired Ruth Wallis is giving Swan Room patrons a lively demonstration these nights, as she delivers her blue-tinted songs and patter in her clever inimitable style.

She was in rare form opening night and her material was as tasteful as favored as on her previous stands here. The personable songstress has a deft way with a lyric, and laughs come fast, with the palmpounding heavy.

The redhead no longer sits at piano to play for and warble her numbers, but works standing at the mike. She has plenty of new offerings this trip, which she puts over with finesse.

She scores heavily with "Humility," "Papa and Me," "The Bell Song," "Vacation Song," "My Old Soldier" and others.

Singer drifts away from her blue-tinted menu on one instance to sing "Paris in the Spring" and showed her real vocal artistry.

Danny Deane and his versatile combo back up Miss Wallis' singing excellently and dispense to tingling, danceable music. They mix Dixieland, pulsating Latinos, pop faves and tunes in romantic vein during dance sessions and attract plenty of customers to the floor. Deane also emcees capably. Linz.

Clover Club, Miami

Miami, March 4.
Tony Martin (with Hal Borne), Alan King, Betty Luster, Ted Lawrie, Selma Marlowe, Line, Tony Lopez Orch; \$3.50-\$6 minimum.

Tony Martin can be nominated as the act most likely to succeed in pulling this mainland bistro from a faltering season into a late finish that will wind owner Jack Goldman a winner at the till. Despite a lineup of attractions that looked strong on paper—even a Lena Horne was affected by the fierce competition and lack of late show patronage—they simply didn't pull them in enough numbers to hit the profit margin. With Martin, opening night saw what amounted to a near-riot in the struggle for seats at the midnight session. The first show had them jammed to the doors.

Martin's suave savvy is evidenced throughout his 40-minute stint. From walk-on through after piece with comic Alan King, he spells them with an abundant catalog that includes all the tunes he's been associated with from pix to records. The guy's the complete showman, creating varied moods with blends that range from a soft "September Song" through a high-ranging "Domino." He draws sighs from the femmes and big miffs from the males with play to both sides via an effective, sans-gimmick delivery plussed by a warmth and graciousness that establishes and holds ad rapport, even in a crowded room. Added impact comes from slick patter that holds them and sets up each number in intimate manner to add to overall impact.

Rest of the show is a fast-paced, well-balanced affair. Alan King played the better hotels here before joining Martin in his nitery travels. He's a sharp funster who sets up a well-versed series of lines on topical matters, the problem of bringing up children, domestic matters and assorted observations turned up with plenty of original twists to keep the laughs flowing. He's gained much poise and assurance since last seen, handling his hearers in polished manner to command attention throughout. He teams with Martin in a solid afterpiece that has the songster displaying early-days virtuosity on the clarinet while he lampoons a hot trumpet player, with plenty comic angles interwoven to provoke a hilarious session.

Selma Marlowe has come up with two new patterings for the production sparklers, with standouts a Sadie Thompson idea that proves slick and bouncy. Betty Luster and Ted Lawrie head up the groupings in bright style, with Miss Luster assigned solo spots to feature her adept ballet-spins and whirls. She gets them fast with a brief-costumed, jazz-rhythmed finish. Lawrie is a capable emcee, as well as singer-dancer, for the Marlowe inventions.

Hal Borne rates kudos for his accomps and conducting for Martin. The Tony Lopez orch augmented for the occasion by string section, takes to Borne's direction in fine style. Lary.

Ambassador Hotel, L. A.

Los Angeles, March 4.
James Melton, Eleanor Warner, Richard Hankinson, Singing Strings (4), Henry King Orch (14); \$2 cover.

From a name standpoint, this sounds like a good booking in a room that caters to a lifted pinky set. But the advent of Lent and the fact that James Melton, and his soprano discovery, Eleanor Warner, aren't purveying particularly good entertainment, indicates that this will be one of the season's low spots for the Cocoanut Grove.

Melton heads a package that includes Miss Warner, Richard Hankinson at the piano and four femme fiddlers. It's a melange of pop, semi-classical and operatic entertainment. The package goes well in the Grove, since it's the diet the hostelry's habitués have become accustomed to over the years. But it's being sold with a mingled descension and fatuous patter that will annoy ringsiders—as when Melton interrupts "Sorrento" to "translate" some of the lyrics. If it was meant to be funny, he'd better get new writers quickly.

General patter ranges from operative memoirs to company-dropping ("got to be nice to General Motors") and Melton doesn't help by pulling a Berle and refusing to get off the stage when anyone else is working. Hankinson is fine on a fantasia. He promotes a piano solo and the femmes fiddle with "Hara Staccato" before Melton brings on his diva for "Un bel Di" and teams with her on "I Have Dreamed" and "Stranger In Paradise." The Grove has had better sopranos.

Henry King orch holds over through this and the next show. Kap.

Desert Inn, Las Vegas

Las Vegas, March 2.
Carmen Miranda (with Banda da Loo Boys) (4), Billy Vine, Lebrac & Bernice, Art Johnson, Donn Arden Dancers (16), Carlton Hayes Orch (11); no cover or minimum.

A sparkling musical revue starring Carmen Miranda gives promise of SRO biz here for a pair of stanzas. Comic Billy Vine adds pleasantly to the doings, a unicycle act has the novelty ingredients, and the Donn Arden Dancers come up with dazzling new production numbers that vie in popularity with the star.

As expected, Miss Miranda is governed flamboyantly to include a headpiece of plastic fruit and a's mounted on her huge platform shoes that still fail to lift her above the average man's shoulder. This time around, the Brazilian bombshell kids herself by doffing shoes and head adornment and the elfin stature makes the star cuter than ever, especially when she releases a luxurious abundance of titian, shoulder-length hair.

Miss Miranda opens her 35-minute chore with "Carnival of Joy," which indicates the pipes can still belt numbers with the old gusto. Then she socks "We'll Run Away," "Happy Time" and "Jumbalaya." Spanish lyrics are dispensed with in "Cumina" for Portuguese, and it's well done. Star exercises face, body and tonsils in "El Baion," and her two alltimers, "Chic-A-Boom Chic" and "Ma Ma Caro." Making the star are the talented Banda da Loo Boys, a quartet of Latin instrumentalists.

The Huckleberry Finn of the saloons, Billy Vine, is back to ladle laughs through jokes and impressions. As an incubated swain waiting on the corner for his date, comic delivers a skit strictly tailored for laughs, while a Jimmy Durante takeoff is a clever bit.

Lebrac & Bernice are featured in a unicycle act that offers a measure of thrills. Topper is 60 hoops on various parts of the male's anatomy, spinning in different directions while he balances himself high on the golden wheel, using one foot to keep it on an even keel.

The Donn Arden Dancers, as usual, contribute full-bodied production numbers. Showboat presentation finds authentic levee setting around an actual showboat that moves with steaming funnels onto revolving stage and thence keeps circling while dancers move to garner warm audience reaction. Joy Skylar as Topsy, and Flo Walters as Eva, are featured in scintillating terps and vocals. Second, a mood number, uses full stage for thrilling lighting effects on dancers and rates salvos. Art Johnson is a fine vocal production, and the Carlton Hayes orch rates bows for an outstanding musical chore.

Casablanca, Miami Beach

Miami Beach, March 5.
Christine Jorgensen (with Miles Bell), Nicholas Bros., Dick Kallman, Doug Evans, June Taylor Line, Dave Tyler Orch; \$6.50 food or bev. minimum.

Booking of Christine Jorgensen in this jaded area is a risky one for the owners of this north Beach swankery, since cafegeers here want more than a novelty attraction. Wisely, a strong supporting show was also booked to buttress the feature, with overall results on the pleasant side and chance for biz build once word gets around.

The Jorgensen stint is a well-staged one done in good taste, with no trace of striving for a Barnum effect. Handsomely gowned and coiffed, she handles the material written for her effectively enough, opening special "Happy To Know You" lead into dialog with partner, Miles Bell, anent the famed changeover; it's mildly humorous. Comes another special, "Keep It Bright," a bit of terps around the floor, then serious "Pursuit of Happiness" talk on early life and confusion, for lead-in to straight "You'll Never Walk Alone." Vocally, it's low-keyed, almost straight talk. What keeps the audience interested is the disarming manner and tight, brief tenure onstage.

Bell, on his own, is a vet performer who works in the Irish story-song idiom for okay reception. Some of his stuff has been heard before, but his easy, assured manner and delivery win him strong and acceptance. The Nicholas Bros. highlight the proceedings with their nimble hoofery. They're as agile as ever, with trolong split slides sparking the heavy palming. They inject songs to break the tap-pattern, with big finesse, their routine in a Latino tune-trot routine. Dick Kallman is a likely youngster, well equipped on the pipes. Brisk, zesty approach to his blend of pops is effective; he's a person-

able lad who, with more experience, should soon hit the top ranks. The June Taylor eye-fucks led by Doug Evans hold over with their precision dances. Dave Tyler and his orch showback adeptly. Lary.

Concho Room, Phoenix

Phoenix, March 2.
Sue Carson, Pat Moreno, Johnstones (12), Jimmy Wilcox Orch (9); \$1.50 cover, \$1.75 Saturdays.

Making her first appearance in Phoenix, Sue Carson is rocking the habitués of this plush room with her tailored special material and elfin personality. She's several cuts above the norm for this spot, which needs a talent hypo to level up to the recent heist in cover charge. Miss Carson doesn't have the name appeal to stretch the velvet ropes but she's a welcome addition to the local talent roster, which needs bolstering.

Comedienne gets things under way with a coy version of "The Smartest People in the World Are Men," then gets off some expert mimicry of Lena Horne, Judy Holiday, Judy Garland, et al. Impressions are virtually dupes of the originals with the added impact of broad humor. She shifts gears to wroom across a hillbilly number and hits the top rung with a long musical dissertation on "The Seven Lively Arts," a clicko specialty that sets up the payees for the kill. She's on for 27 minutes and spellbinds on all the way.

Pat Moreno, who emcees the show and holds down a 30-minute vocal stretch, confines himself mainly to weak comedy material and some dubious vocal takeoffs on Crosby, Vallee, the Ink Spots and sundry other headliners. Act would be considerably improved if Moreno laid off reaching for laughs and concentrated on selling his robust tenor pipes. That overlong routine doesn't help any, either.

The Johnstones open the show with a pseudo magic turn that's geared for laughs rather than legerdemain. Femme member serves as prop while partner opens bag of tricks and makes with the prestidigitation. Members of the audience get into the act and serve as patsies for sleight-of-hand manipulations. Turn is briskly paced and gets off to a good hand.

Jona.

Biltmore Hotel, L. A.

Los Angeles, March 4.
Connie Haines, Gil Lamb, Wayne-Marlin Trio, Morro-Landis Starlets (12), Hal Derwin's Orch (12), Bill Balch; \$1.50-\$2 cover.

Living proof of television's impact on a performer's career will either be proved or disproved within the next six weeks at the Biltmore Bowl, where Connie Haines is on view as the bill-topper. The subject of "This Is Your Life," vastly popular with home sitters, it should redound both to her personal popularity and the room's revenue. How much of an impression will be left by the timely promotion will be the indicator of video's effect on another entertainment medium.

More publicity-helped than publicity-made, Miss Haines has been bouncing around the musical scale for some time and must be rated with the best of the straight pop canaries. Se has a buoyant personality, a good set of pipes and can wrap up a number with sell all over it. She's a little girl with a big voice that falls on the ears pleasantly without any individual styling. The tempo is varied and the transition from a fast, boppy number to a calm ballad is accomplished with studied artistry. The restless urge to flip her trim figure around keeps her on the move, and in one number she takes mike in hand and saunters past the ring-side tables. She's a showmanly miss and that's a big plus for a cafe singer.

The comedy chore falls to Gil Lamb, a rubbery buffoon with a good flair for pantomime and a bag of tricks that takes in monology, harmonica playing, song parodies and physical gyrations. Anything for a laugh. He comes off well despite an overlong theatre bit in which he grimaces and squirms through a picture and some weak material on "celebrating 'Little Jack Horner.' His act can stand tightening. Wayne-Marlin trio specializes in hand balancing, with the femme member an eye popper in any position.

The room's continuing attractions, Hal Derwin's music and the Morro-Landis starlets, fronted by Bill Balch's warbling, lend an air of carnival spirit to the revusical. Line of 12 girls is gaily caparisoned and well drilled. Derwin's dance sets keep the floor in a 1941 feel.

Htm.

Beachcomber, Miami B.

(FOLLOWUP)

Miami Beach, March 6.
Only club this season with frequent change in lineups is this big, with Sophie Tucker and Harry Richman the contracted holdovers for 14 weeks. Policy has paid off for owner Norman Schuyler and company, the operation undoubtedly the biggest moneymaker for the '53-'54 run.

Current layout includes the Will Mastin Trio with Sammy Davis Jr. in the costarring slot, Myron Cohen back for a repeat date and Georgie Tapps with his new quartet of dancers. The compound is a bargain package at the newly established tariff of \$5.50 for dinner-show-cocktail, with no minimum or cover; second show calls for like price for food or beverage.

The Will Mastin Trio label is a misnomer, what with Davis' dad and uncle serving as dance warmers, then as background frame for the 50-minute stint the tireless youngster purveys to steadily building and payoffs. From sock tap takeoff on Bill Robinson, through long range of startling vocal mimicry that embraces a Sinatra carbon as easily and incisively as a Lanza, the book includes virtually every known song-topper with their mannerisms and delivery sharply drawn: injection of the cheeky, cheeky spoofing adds to values as does the light, tight patter. There's plenty savvy and polish in the Davis performance, his hold on the tablers being strong all the way.

Myron Cohen, always a prime favorite with Miami area cafegeers, keeps them yocking steadily with his dialect characterization. He's come up with some howl-raising newies to add to his parcel of standards the patrons call for. The delineator of the garment industry—vacation resort types is developing, incidentally, into a first-rate actor, the facial expressions adding to the laugh quotient.

Georgie Tapps, with two males and two female assistants, tee off matters with a colorful set of trail routines. It's in the modern-ballet-tap idea with eye-catching kneel-slides added. Bizarre costuming and tap-network that calls for intricate interweavings in the overall pattern, rouse and reactions for hefty response.

Miss Tucker, per usual, is a sock showman, playing every nuance of her specially written material from the comic to the nostalgic. Limiting herself to 50 minutes, the condensed catalog retains the better items in the lineage of male foibles, badinage with vet accompanist-maestro Ted Shapiro and the reconstruction of the 50 years in show biz. They eat it up and ask for more, although a good portion of the patrons have seen her several times this winter. Harry Richman is the suave, smooth master of ceremonies, keeping the show moving at even flow. Len Dawson and his orch are highly capable at the showbackings.

Lary.

Ringside, Paris

Paris, March 1.
Pat Rainey, Jean Marecider, Bill Tamper, Kansas Fields, Jean Combe, Al (Pats) Edwards; \$2 minimum.

Small American-owned jazz boite was full for Pat Rainey's opening. For her first European stint, the Boston chirp shapes as a looker with a nice way with a ballad, though she can use a more varied rep for better results. Backed by a jazz combo and the added vocalists of Al (Pats) Edwards, club is doing SRO biz to the U. S. jazz crowd and the younger Gallic set.

Miss Rainey slithers to mike for husky opening on "From This Moment On" and then alternates with standards and the blues, all given neat rendering, but still calling for more individual stamp before she can really get top appeal here. She uses hands and body well and can gracefully gab with the aud without any arch effects.

A good jazz combo plays interim music for dancing on the tiny floor, and Kansas Fields' rocking drums, Bill Tamper's trombone, Jean Marecider's piano and Jean Combe's guitar are okay for jazz rhythms. Edwards gives out with boom-voiced blues and rocking numbers that register. Club tab is reasonable in this category, and, with its steady clientele, looks to keep on with good biz. Mosk.

Eddys, K. C.

Kansas City, March 5.
Carl Ravazza, Jay Marshall, Tony DiPardo Orch (8); \$1 cover.

The plush room of the three Eddys has a bill much in keeping with its mood for this fortnight with a return date by Carl Ravazza and newcomer-to-these-parts, Jay Marshall. They add polished singing to comedy magic for an un-

usually long 55 minutes here. Smooth backing of Tony DiPardo and orch helps to make a particularly well-paced, entertaining show.

In the opening spot Marshall holds tight rein on customers' attention while he dabbles in magic and turns biting humor on himself and tricks via a clipped English accent for continuous flow of chuckles. Then he takes a turn at ventriloquism with gloved left hand mouthing the words of song and chatter. It's well done and funny throughout.

Ravazza repeats nicely as exponent of suave vocalizing with romantic music done to finesse. He relies largely on special songs which provide a variety of rhythms, moods and comedy, but always back to the romantic as his long suit. An ermark of his work is song recitations done without the orch, or with but slight assists, to relate comedy material leaning but slightly on the sly and risque.

This is a large helping of entertainment for the customers and is generously received all the way.

Quin.

Bon Soir, N. Y.

(FOLLOWUP)

There are a few Gotham niteries that manage to jam the customers in most every night and the downtown Bon Soir is one of them. Policy of booking in acts to augment a stock company setup has paid off for this Greenwich Village bistro, due to the generally steady stream of entertaining shows offered. Current bill falls into that vein.

Talent lineup comprises Kaye Ballard, Oliver Wakefield, The Three Riffs and room's regulars, Jimmie Danie's, Norme Tate and the Three Flames. Mae Barnes, usually listed in the latter category, is missing from the card, having gone into the musical, "By the Beautiful Sea."

Trio of non-regulars performs in the comedy idiom, with pleasant results in all instances. Wakefield's British approach to humor comes off nicely. Material mostly of the double entendre school goes for a steady stream of chuckles and an occasional guffaw. The Three Riffs hit home with several yock bits, including a takeoff on the Ink Spots, an impress of Billy Daniels singing "That Old 'Black Magic'" and carbonings of Nat (King) Cole, Rose Murphy and Billie Holiday. Their version of "Fugue for Tin Horns" from "Guys and Dolls" is a neat entry. Guys wind up with a rockin' revival number.

Miss Ballard also gets some funny material across. Femme, who makes her entrance with a vocal specialty, displays a strong set of pipes. Potent laugh-getters include her interpretation of a femme vocalist singing "Where or When" while suffering from hiccup, impress of Bette Davis performing in an Anna Magnani-type role, bit about a gal's reaction to a \$470,000 inheritance and a take-off on a vain actress.

Miss Ballard, who's opening tomorrow (Thurs.) at the Phoenix Theatre, N. Y., in "The Golden Apple," is taking a two-week recess from the Bon Soir until Tuesday (16). Patricia Bright has taken over for that period.

Vocaling by Daniels and Miss Tate continues in a solid groove, while the Three Flames back the show in topnotch fashion and also take over the spotlight for some neat solo stints. Jess.

Amato's, Portland, Ore.

Portland, Ore., March 1.
Ben Yost's Royal Guards (4), Howard & Wanda Bell, Sparklets (5), Wynn Walker Orch (5) with Rene Weis; No min., \$1.50 cover Sat. \$2.50.

George Amato has booked a solid, well-rounded show into his deluxe showcase. The Royal Guards have been making an annual appearance at an Amato Supper Club for many years, starting at the boniface's spot in Astoria, Ore., during the war. The Ben Yost outfit is always popular here. Eddie Hoffman is the only singer who has returned, the other three being newcomers. Well-disciplined lads put out plenty of harmony and display some nifty showmanship.

Howard & Wanda Bell stop the show in the duce spot with their easygoing terps and balancing stuff. Average-sized guy handles his well-stacked femme partner with ease.

The five Sparklets open and close the show with some fancy terping. Longstemmed, well-endowed gals add plenty of class to the current layout.

Wynn Walker and his orchestra do their usual topdrawer job of backing the show and petite Rene Weiss pleases with some chirping during the dancing seshes. Fect.

Mt. Royal Hotel, Mont'l

Montreal, March 2.
Vic Hyde, Roger Coleman, Normand Dancers (6), Mac Chamitov Orch (8), Bill Moodie Trio; \$1-\$2 cover.

With male performers dominant in the current layout, the pert Normand dancers in two, brisk routines add a solid femme touch to the Normand Room's show. Topliner is Vic Hyde, vet returnee to this hotel, whose brisk patter and well collection of hoked-up musical instruments make for plenty of sound and an almost circus-like atmosphere in this plush room.

With the hotel carrying its usual heavy quota of conventioners, Hyde's uninhibited offering seems grooved right down their alley. From his opener with an old cornet, Hyde builds the comedic angle neatly, using a brace of his own inventions for some effective music and then clinches with his four-trumpet combination. Sheer volume and tempo keep interest throughout.

Baritone Roger Coleman, doing his first appearance in this lofty room, scores handily on a solid song session. Coleman tees off in a brisk manner with "Stranger in Paradise," and then clicks with a rather over-arranged grouping of songs about Paris winding up with the inevitable "Can-Can" bit. Love Paris! Plugging his Decca waxings with reasonable restraint, he reprises his latest, "Everything I Have," for an okay begoff. Strong piping and pleasant way of working makes Coleman a good thing in the vocal slot of most hotels and cafes. More individuality and less song styling after the established recording faves, however, would boost his overall value.

Music for entire showcase is by the Max Chamitov orch, with drummer Morrie Struzer directing in the absence of Chamitov, who is hospitalized because of surgery. Norma Hutton does the thrashing and femcee chores and the Bill Moodie trio cuts the interlude sides. Neat.

Silver Slipper, Las Vegas

Las Vegas, March 1.
Bela Lugosi Revue, with Lugosi, Hank Henry, Sparky Kaye, Bill Willard, Jimmy Cavanaugh, Virginia Dew, Joan White, Terre Sheehan, George Redman Orch (4); produced by Eddie Fox. No cover or minimum.

Dracula is burlesqued in a series of skits for big yocks as Bela Lugosi scores with patrons no matter what he does. In familiar horror makeup, Lugosi uses a big cape around his dress suit to elicit screams in a vampire skit with Joan White, who plays a hypnotized femme in sheer nightdress. This sets the stage for Dracula's next appearance as a butler in a hilarious "Dragnet" skit that involves a cellar scene in which Slipper comic Hank Henry all but wraps up honors for himself.

Two more well together to dispense hilariously eerie doings in a 60-minute revue, Lugosi is no mean ad libber, along with Henry, and there is no doubt he has the affection of the audience, which is aware that the 72-year-old actor still has plenty of that old spark left.

Henry is a dependable comedian who ably ties the show together, as usual. Jimmy Cavanaugh is a funny Sgt. Friday, and with Sparky Kaye puts over a hospital scene that gets big laughs. Kaye is good in the "Dragnet" skit, Bill Willard, co-author of the piece with Henry and producer Fox, is an adept straight man, who spends most of the stint on a bed as a corpse, with Henry regularly telling him to see if he's fallen asleep. Virginia Dew and Joan Mann are good in supporting roles, with Miss Dew also exhibiting a fine voice in a pair of blues numbers.

Terre Sheehan is a blonde strip dancer who emerges from a large champagne glass of bubbles in a socially a la Lili St. Cyr. Divestment routine is more elemental than sexy, as members of both sexes in the audience are equally absorbed with the idea of just what it's all about. Femme sheds clothes, then doesn't to perambulate through audience to give away a pair of bottles of champagne. She returns, strips, returns to glass, reclines in it, and curtain. Bob.

Re-Elect Benny as Abbott

Hollywood, March 9.
Jack Benny was re-elected Abbott of the Friars, along with George Burns as Dean, Bob Hope as Proctor, Lou Holtz as Prior and Tony Martin as Herald.

Ronald Reagan was named chairman of the board of directors and George Jessel chairman of the board of governors. Fect.

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) M
(P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner.

Vagabonds
Vagabonds (4)
Maria Neglia
Condos & Brand
Mary Ann Bentl
Frank Linale O
 ed on page 63)

Continued from page 1

The composer still maintains a Manhattan apartment despite his protracted engagements in Europe, where he divides his time between Vienna, Paris, Berlin and London. On his own, via official U.S. channels, he had the anthology of poems by Rosemary and Stephen Vincent Benet, "A Book for Americans," translated into German. Stolz is proud of the official U.S. cultural agency's letter of commendation for his initiative "to further cement German understanding of American ideals." Stolz is also proud of having been inducted last week into the Grand St. Boys, in New York, although of course, considerably removed, via Vienna, birthright from the GSR Army.

NEW YORK CITY

Oliver W
Kaye Ba
Dolores
Cafe
Goofers
4 Tunes
Aristocra
Anthony
Celebr
Ed Schae

(Continued on page 63)

Palace, N. Y.

Royal Rockets (3); Simpson's Humanettes, Jack Wallace, Bourbon & Baine, Joe Termini, Robert Lenn & Tattlers (5); Ross & La Pierre, Noble Trio, Myron Roman House Orch; "Alaska Seas" (Par), reviewed in VARIETY Jan. 27, '54.

From the oldtime railbirds to the present day oldsters attending shows here, the Palace audiences remain unique. Very many plunking down their coin are oldsters who remember the "Palace when it was the Palace." To most of those, any performer who hasn't been at that house at least three or four times is virtually an intruder and a "Johnny-come-lately." They are slow to accept new talent or loathe to warm up to strange faces and to anyone who tries something that isn't in a path repeatedly traveled.

Booker Danny Friendly admittedly has a difficult time booking bills to the satisfaction of this crowd and still maintain a semblance of freshness. To be sure, Friendly generally has several new acts on the session. Many have a rough time. For some it's not because of the state of their own development, but because of the mental lethargy of the Palace audiences. It's pretty discouraging for those working in a field where reaction is immediate and important.

The present Palace bill is somewhat better than the audience at show caught would admit. Disregarding the reaction of this crowd, the card has a good quota of novelty, freshness and variety. In the New Acts column are The Royal Rockets, Noble Trio and Jack Wallace. In the case of the last-named, he does a lampoon of Liberace which is clever and biting. But apparently few in the house ever heard of the subject, despite his high tele ratings.

Topper on this session is Frank Ross & Anita La Pierre, a staple and talented turn who have the virtue of appealing to all audiences. Ross' instrumental imitations and general run of clowning to Miss La Pierre's straightening make for a solid turn readily appreciated by all.

Simpson's Humanettes constitute a good marionette act. Their dolls have good motion, and do exceptional tricks, such as their conception of a magician. Their dancers have good movement. They're okay for most media.

Bourbon & Baine are a youthful ter duo who have revamped their act to specialize in burlesques of oldtime dances. Tango and Charleston are their highlights and they walk off to a good mitt. Male should cut out the impression that he's poking fun of the act his parents used to do. It just isn't nice.

Joe Termini, as always, makes a likeable impression at this house. His clowning around various string instruments is a comedy highlight here.

Robert Lenn & The Tattlers (4), latter group comprising two couples, show some good arrangements restfully delivered. They make their mark with 'New York's My Home.'

Myron Roman does a good job of backstopping the acts with the Jo Lombardi house band. Latter is on leave in Philly, where he's bantoning for the Danny Kaye show.

Casino, Toronto

Toronto, March 5. Ames Bros. (4), Don Cummings, Susan & Tommy Valli, Rima Rudina, Tubby & Spatts, Archie Stone's House Orch; "Slight Case of Larceny" (M-G).

Neat 75-minute stage package has the Ames Bros. as as toppers, plus a hefty surrounding bill that maintains the Casino calibre. Singing quartet, in dinner jackets, rates the teenagers' reception, but adults also go for the lads.

They open with a bouncy "I Can't Give You Anything But Love," a swell "I Can't Believe That You're in Love with Me" and "I Wanna Love You," all love lyrics with plenty of kidding, and over to the riotous reception. On plenty of novelty switch, foursome is into "Clancy Lowered the Boom" and "Dry Bones"; another switch to solo takeoffs on Laine, Eckstine and Pinza, all over terrific; with lads not only tops on group vocals styling and delivery in the straight groove but also socko on self-kidding comedy histrionics.

Don Cummings is in as emcee and whams over in his own slot in patter, his kidding of television commercials, a drunk act and his handling of a sardle, all over to top returns. Susan and Tommy Valli open proceedings with a neat shoe to "Puttin' on the Ritz" then into a series of dance styles ranging from the cakewalk to the Castle Walk, a hot titterhue, and

a robust Charleston finish, with mixed team notable for smoothness in delivery and class appearance.

Rima Rudina, girl violinist and flashing-eyed brunet, is also over big on her classical opening and then to surprise switch to hillbilly music and square dance calls; then back to her "Rhapsody in Blue," plus a medley of George Gershwin pops, with plenty of interpolated applause from the audience.

Tubby & Spatts have no difficulty in getting over with their fast and different acrobatics, with plenty of face-slapping and attendant clowning. Audience appreciates their balance and precision work, complete with one-foot and head stands.

Whole bill is a refreshing stage stint, with all acts scoring, plus hefty background by Archie Stone house orch. McStay.

Empire, Glasgow

Glasgow, March 5. Stan Laurel & Oliver Hardy (with Gordon Craig, Leslie Sprling, John Sullivan), Derek Rossie & Tony, Harry Worth, Ursula & Gus, Alan Rowe, Paul Arland, Roy & Ray, Jill, Jill & Jill, Bobby Douds Orch.

Laurel & Hardy offer the sketch, "Birds of a Feather," in vaude here. They receive an affectionate if not solid welcome back, being new to the younger outfronters who missed them in their heyday. But they're well-loved by older customers who followed their pix over the years.

They walk on separately through doors in a set of the Cuckoo Inn, and indulge in their familiar childish comedy of failing to recognize each other. They follow this by seeking a job, deciding to become whiskey tasters in a distillery.

Scene two finds Hardy a patient in the alcoholics ward of a mental hospital, with Laurel as the flower-carrying visitor. Various supporting players take part as nurse, undertaker and doctor, each trying to find out what kind of bird Hardy is. Sketch has him injured through imagining he is a bird and walking out of the window in attempt to fly. Tag is when entire room becomes filled with bird-sounds and real live birds fly out from a cupboard.

Sketch, only mildly amusing, raises average quota of laughs. Betty Kayes and her Pekinese Pets next put on a fine dog act.

Rest of show—the Laurel & Hardy scene is presented by Bernard Delfont—has good novelty value. Best is Derek Rossie with his horse, Tony, which does even better tricks than the recent visitor, Trigger.

Harry Worth, English ventriloquist, takes capital out of a timid, nervous style and good singing voice. Ursula & Gus offer a stand-out juggling act in which male half juggles deftly with footballs, colored playballs and hoops.

Jill, Jill & Jill have a neat tap-dancing act, and Alan Rowe, an Australian artist, scores with impressions. Paul Arland has an odd mixture of magic and fish-baiting in a not-too-clearly defined act, and Roy & Ray are two young male accordionists who also sing.

Olympia, Miami

Miami, March 4. Mickey Rooney (with Danny Morton), Sid Kroft, Hope Zee, Jose & Madeline Linder, Les Rhode House Orch; "Conquest of Cochise" (Col).

One of the zingiest bills to play this house in months is the Mickey Rooney package. Biz should be heavy throughout the week with the marquee lure a potent factor.

Rooney is in and out of the hour-long proceedings, handling the emcee chores in assured, easy manner. On his own he keeps them pounding all the way with his songs, hoodery, stories and impressions of the film families. He works in Danny Morton for a bright session of jibing, with himself the butt for the barbs tossed around. He has them happy all the way and could stay on longer.

Supporting lineup is a solid one that keeps the pace mounting. Opening slot is a sock kickoff with the Latino terplings of Jose & Madeline Linder. Their native dance devisings are completely uninhibited, sparking excitement and resultant palming.

Puppet work of Sid Kroft is superior, the costuming, colorful, the staging of the figurines imaginative and brought off with finesse. It's an ad-pushing stint.

Hope Zee adds spark to the layout with the hoodkiss, Huttonish approach to the tunes she belts over. She works in comedy angles to heighten the impact of her collection, with stubholders paying off via wrapup reception. Les Rhode and house orch hand the show-backings authoritatively. Larry.

Chicago, Chi

Chicago, March 5. Tony Bennett (with Chuck Wayne), Don Kenyon, Howard & Wanda Bell, Four Evans, Henry Brandon House Orch; "Long, Long Trailer" (M-G).

With Tony Bennett high on the disk popularity polls at present, this three-week vaude layout should score strongly with the teen set, but may mean weakish matinees. Supporting card is nicely variegated and shapes as a pleasantly diverting hour.

Bennett essays seven numbers in a 20-minute slice, alternating a few fresh tunes with a reprise of his clicker Columbia disks and holding intro chatter to a minimum. His record hits like "Rags to Riches" and "Because You're Mine" are solid with the highschool elements, while the offbeat selections are refreshing and for the most part, nicely accented in his dusty baritone. Some eloquence is lost on sensitive "Since My Love Has Gone" by choppy phrasing and a tendency towards overdramatizing, but the tune is smartly backed by the electric guitar of Chuck Wayne, who assists in all of Bennett's output.

Mirth side is held up by Don Kenyon, new to Chi, whose amiable slow-speed wit, song satires and ogling ventriloquizing manage to sustain a steady volley of chuckles. Spoofing pop music, he sings "Some Enchanted Evening," as per Terrence Lorr; knives French balladeers, and dishes up sacrilegious hillbilly versions of romantic faves. Monolog of Prussian officer giving concert is completely engaging and lands squarely for laughs, as does ventriloquism trickery at finish with detachable dummy.

Four Evans contribute productions in two generation of tap terps, with the unit dividing into mother-father and sister-brother duos. Offspring handle up-to-date jive stepping while the parent team engages in nostalgic topknotted shuffling of the '30s. Whole routine, with solos and combinations, passes briskly and with showmanly precision for large returns.

Acro team of Howard & Wanda Bell leads off the show with a potpourri of body balancing stunts that provides constant thrills for backflips to head-on-head and hand-to-foot recovery. Couple moves swiftly from incident to incident and builds anticipation for best moments.

Henry Brandon orch showbacks and contributes a good instrumental of "That's Amore" for teecoff.

L'Olympia, Paris

Paris, March 4. Georges Brassens, Tohamia, Jean Valton, Ina & Bert, Claude Luter Orch (8), Latin Pop Stars (4), Viganos (5), Shivers (2), Jean Poiret & Michel Serrault, Gastly, Heinkes (2), Gaston Lapeyronne Orch (12), Dany Revel, Blondie; \$125 top.

In the second layout the Olympia is definitely in, with SRO at practically all its shows. Popular-priced music hall, in a good location with enough top-line acts, is what the public wants, and they are plunking down shekels to see it. Present show has a fine trio of toppers with neat to nifty supporters in the dumb and offbeat fold to make this a pleasing show.

Gasty starts things with a fair juggling routine for a pleasant opener. Then the Heinkes (2) supply a fine trick bicycle riding turn with the man doing some neat arabesques on a whirling bike and then working up to riding with one wheel up in the air and backed by a prancing wife who climbs up for riding-balancing from time to time. After the agitation, Jean Valton calmly comes out and slays them with a solid imitation act in which he runs the gamut of all the v.k. tricky voices here in a welter of good material that makes this a heavily-mitted act.

Ina & Bert, a graceful acro dance team, with Ina being twisted into incredible shapes by Bert and thrown into high splits. This is a good entry. Claude Luter orch (8) is the Left Bank jazz group that has crossed the river. Boys give out with a fine derivative New Orleans jangle liked by the younger set and warmly applauded by the oldsters. They are accompanied by the Latin Pop Stars (4) youngsters who dance to the frenzied tempos. They are well regulated, colorful and fit in well with the bouncing orch for matinees.

The Shivers (2) are a hep balancing act with contortions and a leap through a paper hoop into a handstand getting the crowd. Act is fast, powerful and makes the intricate balancing look easy. The Viganos (5) are a top teeterboard acro act. Tohamia delivers her renditions of her arty and gurgly

songs, balanced by the more romantic and dramatic for good effect. Then headliner Georges Brassens makes his incongruous entrance. This troubador comes out dragging his guitar and then goes immediately into his self-written rep with nary an interest in the audience. His natural voiced piping of his own anarchic, poetic lyrics soon gets the house, and though he takes potshots at conventionality bigotry and small-mindedness, his overwhelming explosive love of life and nature makes him a begoff.

As an added attraction, Jean Poiret & Michel Serrault have been run in from their successful cabaret stint. Pair do a takeoff on an interview here with a returning film star who has made his mark in the U. S. Clever facetiousness, timing and material make the boys as funny in this immense hall as in their tiny cabaret, Mosk.

Apollo, N. Y.

Stump & Stumpy, Johnny Otis Band (11) and Marie Adams, Lillette & Sam Stewart, Six Antonetts, Leonard Reed, Jay Smythe; "Glory Alley" (M-G).

For the first time in several sessions, a comedy act shares headlines at the Harlem key. Yocksters Stump & Stumpy outdo themselves, while Johnny Otis' band is the other top turn. The bill rides to a pleasing finish.

For the first several minutes, the most Otis proves is personal versatility—with drums, piano and vibes. It isn't until he's joined on the last instrument in some jam debits by guitarist and trombonist that he gets a whacking ovation. New band through a plump Marie Adams, demonstrates lots of personality and bounce, but her pipes are ordinary in choices like "Every Night of Week" and "Honky Tonk." Leonard Reed, frequent Apollo emcee, loses his usual appeal when he upstages Miss Adams in her vocalizing. His mugging is distracting and juvenile.

Stump & Stumpy breeze through a series of near-extempo routines. Stumpy is mimicked by his partner in brilliant fashion, and brace adds to dialog with a few tricky taps and vocal parodies for more laughs. The turn has a sense of timing which never fails.

Kickoff routine is delivered by Jay Smythe, dancing on roller skates. Terping done is short of quality standards, and the skates, apparently there to give a touch of precariousness and novelty, don't add a thing. The Six Antonetts (four guys, two gals), excite with new twists on teeter turns.

One of the best acts during the evening comes from Lillette & Sam Stewart, who, because they have recently teamed, are in New Acts.

WARREN TRIO TO PROVIDENCE

Providence, March 9. The Sheraton, Biltmore, Providence, has signed the Mimi Warren Trio, starting March 15. Spot until then will be operating with an organist.

Variety Bills

Continued from page 62

LAS VEGAS, NEVADA

Desert Inn	Sands
Jackie Miles	Tallulah Bankhead
Les Charlville	El Rancho Vegas
Betty Reilly	Harry James Orch
El Cortez	Marilyn Canter
Jay Jason	Sahara
Laverne Pearson	Kathryn Rayson
Wild Bill Davis	Jack Carter
Trilo	Sueta & Asoka
Sadie From	Red Hot & Blue
Hunger	Steve Wippler
Flamingo	Maxie Rosenbloom
Rose Marie	Bill Willard
Lenny Kent	Sparky Kaye
Bill Kenny and	Nicholas Trio
Les Spots	Bill Willard
La Frontier	Joan White
Howard Keel	Jim Cavannah
Blackburn Twins	Virginia Dew
Neely	Bill Willard
Carson Bros.	G Redman's Orch
Golden Nugget	Bill Willard
Wace & Guffy	Four Aces
Dorothy Allen	M Shagnessy
Larry Collin	Rafael
Joe Venuti Orch	I Fields' Trio

RENO

Maps Skyroom	Cambians
Rudy Dwyer	S Young Orch
Rudy Cordinas	Riverside
Skelettes	Alan Jones
E Fitzpatrick Orch	Honey Bros
W. Golden	George Prentice
4 Knights	Riverside Starlets
Joe Cappel	Bill Clifford Orch

HAVANA

Monmartre	Marcel Pefore
M de Paris Orch	Jacqueline Lerol
Nicholas Trio	R Ortega Orch
Acro-Vargas	Red Hot & Blue
Bergaza & Terraza	S de Espana Orch
Rosenau Russell	Celia Cruz
Leoneur Orch	Bill Willard
E Antunes Orch	C Delaine
C de la Playa Orch	Mano Lopez
Frank Lou	Maria & Alexander
Olga Chaviano	Patricia Alvarez
Frank Gittili	Bertica & Rolando
Estrella Perez	Orlando de la Rosa
Ray Carson	A Romeu Orch
Condeley	Senen Suarez Orch
Actu & Cellini	

Unit Review

Folies-Bergere

(HALLENSTADION, ZURICH)
Zurich, March 1. Jules Borkon presentation (by arrangement with Paul Derval) of revue in two acts (24 scenes) by Michel Gyarmany. Produced by Derval; direction, sets and costumes by Gyarmany; musical adaptation, Pierre Larrieu; conductor, Andre Tilly; choreography, Yvan Rhyko; costume supervision, M. Derval; set supervision, H. Delorme; masks by Buzon.

Features Xenia Monty, Claude Daltsy, Christine Niky, Denise Marjay, Paule Margery, Andree Frederika, Les Greco (2) and Mariette, Drea, Bernard Norman, Jose Rene, Clark, Guy, Frank, Claude, Anne & Judith, Florence, Gina Lage, Tony Gardia, Karl, Lisa, Les Boys, Les Mannequins, Les Nus, Les Danseuses, Les Danseurs. At Hallenstadion, Zurich, Feb. 28, '54.

On their first world-wide tour, the "Folies-Bergere of Paris" has made its last European stop at Hallenstadion here, before taking off for South America. The Zurich 1000-seater, an outlet somewhat similar to Mission Sq. Garden, has been rearranged for the occasion to give the show more intimacy, with the capacity brought down to 5,500. Show is a real hit here, despite mixed notices, and many performances are SRO.

As usual, the No. 1 plus factor is sets and costumes and—natch—shapely femmes. There are several plush production numbers in this international edition, which is a sort of roundup embracing some of the more spectacular scenes of "Folies" in recent years, obviously with an eye on not-too-heavy, easily transportable props wherever possible. General production values, however, do not suffer from this handicap and look as ultra-spectacular as any ticketbuyer rightfully expects from a show with this famous tag.

Paradoxically, the top spot among the lavishly mounted scenes is carried away by one featuring neither pulchritude nor bare-breasted beauties. Tagged "Chineses Inevitable," it is a tastefully presented, eye-filling display of all-golden, glittering Chinese costumes and beautifully-done masks, for maximum returns. To avoid local censor-trouble, the famous "Folies" nudes have now become near-nudes, but without harming any of the show's overall effect or b.o. lure. Incidentally, there are only two typical nude numbers in the edition, "The Hall of Women" and "The Source of Love," both mediocre, whilst most of the others are either in more or less full costumes or featuring the bare breasts only sporadically, such as in the two finales.

Whereas all scenes based on pure fantasy and destined for eye-values only are first-rate, others relying on "historical figures" such as Chopin, George Sand, Countess Walewski, Napoleon or Josephine de Beauharnais, fail to come off and are sometimes a bit tedious taste, especially when mingled with spoken lines. The single all-spoken comedy scene, "The Magic Cushion," is overlong and tedious and could easily be eliminated.

Singing, dancing and acting abilities of the cast are definitely below average. However, this is not too drastically felt in view of the strongly dominating accent on production values of which the costumes alone are a rare treat, being exceptionally tasteful and highly imaginative in colors and designs. The cast impresses as a team, than on account of any individual performances. Stars of the show are shapely Xenia Monty as a plushly garbed (and ungarded) leading lady, and Claude Daltsy as a brassy comedienne. There is only one vaude act involved, Les Greco (2), sock adagio-acro male team, who are also featured with a female partner in a two-hunters-against-snake number that shapes as one of the highlights. Mezo.

Kaycee Auto Show Draws 100,000 in 8-Day Run

Kansas City, March 9. Annual Auto Show closed out an eight-day stand Saturday (6) in Exhibition Hall with an attendance of nearly 100,000. Entertainment for the show was Eileen Wilson thrashing twice daily, with Warren Durrett orch (13) and Marilyn Maye backing up. Randall Jesse, WDAF-TV special events and newsman, handled the m.c. chores.

Direction of the show was by a committee, including R. G. Ben-trup, Ray Faddis, George Sharpe Jr., Andy Klein, Don Armacost and Earl Davidson.

Plays on Broadway

The Girl in Pink Tights

Shepard Traube (in association with Andrew B. Farrell) production of operetta in two acts (17 scenes). Music by Sigmund Romberg; book, Jerome Scott; lyrics, Joseph Fields. Leo Robin, Stars: Jeanmaire, Charles Goldner, features: Brenda Lewis, David Atkinson, Alexandre Kalloujny, Robert Smith, developed and orchestrated by Don Walker; production directed by Traube; dances and musical numbers staged by Agnes De Mille; scenery and lighting, Eldon Elder; costumes, Miles White; musical conductor, Sylvan Levin; music arranged by Trude Rittman. At Mark Hellinger, N.Y., March 5, '54: \$7.20 top (\$5.40 opening).

Boris Volodya Kuznetsov, Alexandre Kalloujny, Lisette Gervais, Jeanmaire, Lotta Leslie, Charles Goldner, Lotta Leslie, Brenda Lewis, Clyde Hallam, David Atkinson, Edgington, David Alken, Hattie Hopkins, Dan Krupa, Van Beupen, Robert Smith, British Tars, Tom Reider, John Taliaferro, Policeman, Walter Stanford, Newspaper Boy, Maurice Hines, Shoeshine Boy, Gregory Hines, Mike, Kalem, Walter Stanford, Nellie, Lydia Fredericks, Hollister, Ray Johnson, Simone, Katia Gelstein, Mimi, Eva Rubinstein, Lucette, Lynne Marcus, Juliette, Nancy King, Giselle, Lila Popper, Paulette, Mickey Gunnersen, Jenny, Beryl Towbin, Blanchette, Ted Thurston, Emilie, Tom Reider, Sonmiller, Douglas Rideout, Gypsy Violinist, Douglas Rideout.

Singers: Jane Howe, Deedy Irwin, Peggy Kinard, Marni Nixon, Michelle Reiner, James Spiller, Beverly Scott, Herbert, Banks, Robert Briscoll, Stan, Pajenski, James Schlader.

Dancers: Meredith Baylis, Joan Bowman, Mary Howard, Rhoda Kerns, Marlowe, Ellen Matthews, Dorothy Scott, Beverly Simms, Diana Turner, Harry Asmus, Louis Kosman, Paul Olson, Edward Simeet, William Wesley.

Renee Jeanmaire is captivating, but otherwise "The Girl in Pink Tights" is disappointing. It's a question, therefore, whether the tiny French ballerina, with the help of a reportedly large advance sale, can carry this ornate, ponderous operetta long enough to get back its hefty investment. Probably not.

"The Girl in Pink Tights" (not to be confused with the forthcoming 20th-Fox picture, "Pink Tights") had its genesis in a score by the late Sigmund Romberg, for which Leo Robin provided lyrics and the playwright-librettist team of Jerome Chodorov and Joseph Fields supplied the book. Don Walker took the Romberg musical themes, developed and orchestrated them for the show, with which producer-director Shepard Traube makes his first attempt with a musical.

Except for a few passable tunes, "Lost in Loveliness," "In Paris and in Love" and perhaps "When I Am Free to Love," the score is commonplace and tiresome. Leo Robin's lyrics are serviceable, but the Chodorov-Fields book, about the merger of a visiting French ballet troupe and a dramatic company in New York just after the Civil War, seems labored and progressively tedious.

The dancing is uneven, ranging from an attenuated, oldhat comedy ballet near the finale to a touching little pas de deux with Jeanmaire and French dancer Alexandre Kalloujny that provides one of the highlights of the long first act. But although she hasn't much voice and obviously lacks training, Jeanmaire is a delightful singer. Above all, she's an enchanting personality, with stunning looks, a rifty figure, humor, gaiety and an infectious casual air of enjoying herself.

Opening with a straight ballet, the show gradually gets under way and, on the strength of several dances and songs by Jeanmaire, the first act is moderately entertaining. In the second act, however, the operetta gets stalled by the overstuffed plot and steadily slows down to a deadly finale. Even the pert, vivacious ballerina star is ultimately defeated by the material.

Besides the talented Jeanmaire, there are creditable contributions by costar Charles Goldner, a Viennese character comedian brought from London to play the engagingly temperamental, scheming ballet impresario; dancer Kalloujny as the ballerina-star's partner; Brenda Lewis, almost completely wasted as the harried producer of the dramatic company, and Joshua Shelley as the based-on-real-life impresario's assistant, wearing a bell "so I know where you are." David Atkinson is a stiff romantic lead.

Miss De Mille's staging of the dances and choreography provide the show's occasionally diverting moments. Eldon Elder has designed enough scenery to cram the Hellinger Theatre's backstage dimensions; Miles White has supplied a storehouse of colorful costumes, including several suitably revealing ones for Jeanmaire, and as pit conductor Sylvan Levin does what he can to enliven the music.

The Burning Glass

Theatre Guild and John C. Wilson production of drama in three acts (four scenes) by Charles Morgan. Stars: Cedric Hardwicke, Isobel Elsom, Walter Matthau, Isobel Elsom, Scott Forbes, Ralph Clanton, William Roerick. Staged by Arthur Kennett; setting, Oliver Smith; costumes, Noel Taylor; lighting, John Davis. At Longacre, N.Y., March 4, '54: \$8.40 top (\$7.20 opening).

This latest Charles Morgan drama premiered Feb. 18 in London and was reviewed from there in last week's VARIETY. There's no point, therefore, in going into detailed coverage of the play here, except to consider its Broadway boxoffice prospects and the quality of this Theatre Guild-John C. Wilson production. Briefly, the former are only moderate and the latter are mixed.

As noted in the London notes by Myro, "The Burning Glass" has a theme of urgent importance, but is somewhat talky for U.S. acceptance. A serious drama in old-fashioned melodrama form, it offers an intelligent man's penetrating consideration of the ethical position of science in the atomic age. Morgan, an eminent novelist-playwright and former drama critic of the Times of London, obviously thinks the contemporary scientist's moral status isn't too good.

This is a fascinating thesis, provocatively expressed, but slow-starting and, after a gripping philosophical argument in the second act, lapses into hokum melodrama in the third act. Since the characters are unevenly written, the individual performances vary considerably. The staging of video director Luther Kennett seems rather deliberate.

Cedric Hardwicke provides most of the play's best moments as the urbane British Prime Minister, while Maria Riva, best known as a television actress, has an interesting quality as the coolly indomitable wife of the young scientist who discovers the burning glass capable of destroying life on any part of the earth. Walter Matthau doesn't succeed in clarifying the ill-motivated role of the scientist's unreliable, amorous partner.

Scott Forbes seems a bit too uncomplicated and strangely un-British as the scientist, Isobel Elsom is properly restrained as his worried mother, William Roerick is blandly sinister as a secret agent from behind the Iron Curtain and Ralph Clanton is acceptably intense as the prime minister's impatient aide.

Oliver Smith designed the handsome manor house drawing room and Noel Taylor provided suitable costumes.

'HIS AND HERS' MAY PAY BACK 60G INVESTED

"His and Hers," Albert Selden-Morton Gottlieb production which folds Saturday (13) at the 48th Street, N.Y., may ultimately repay its \$60,000 investment. The show has already returned 20% to the backers, has another \$20,000 in cash and had a film deal in the works. Additional coin may also come from the stock and amateur rights.

Fay and Michael Kanin comedy starring Celeste Holm and Robert Preston involved \$37,138 production cost, \$6,470 tryout loss and earned \$7,856 operating profit on its first four weeks on Broadway, ending Jan. 30.

'Cadillac' Seen Shifting To Royale During May

"Solid Gold Cadillac," currently in its 19th week at the Belasco, N.Y., will probably move to the Royale, N.Y., during May. "The Immortalist," now in its 5th week at the latter house, would close or move to another spot. However, the Billy Rose production took to a boxoffice slip last week and is presumably a questionable bet to continue beyond May.

Idea of shifting "Cadillac" from the Belasco to the Royale is not a matter of total seating capacity, but because the former house has a second balcony (with an outside entrance), which has a lower scale and is always resisted by patrons. At a \$4.80 top and \$6 weekend, the Belasco capacity is \$28,300, while that of the Royale is \$31,000.

The Hard Way

Julie Wilson, who scored personal clicks in London in "Kiss Me, Kate" and "South Pacific," in the latter as successor to Mary Martin, has remained in England to study acting at the Royal Academy of Dramatic Art. Following completion of the course, she plans to join a repertory company for a tour of the British provinces, playing straight parts in Shakespeare, Shaw, Wilde and contemporary authors.

Singer was sought for the femme lead in the upcoming Broadway musical, "The Panama Game," and has had other approaches from New York and London managements, but preferred to concentrate on learning to act.

169G Profit On \$250,000 'Town'

"Wonderful Town," musical click starring Rosalind Russell, has earned \$169,664 net profit thus far on its \$250,000 investment. There has been \$100,000 profit distributed to date. Balance includes \$25,000 cash reserve, \$17,382 bonds and deposits, \$5,099 prepaid insurance, etc., \$427 receivable and \$21,756 available for distribution.

For the four weeks ended Feb. 6, the Robert Fryer production grossed \$200,488 (bringing the total gross for the 390 performances to date to \$2,639,320) and earned \$22,864 profit. The show, adapted by Joseph Fields and Jerome Chodorov, with music by Leonard Bernstein and lyrics by Betty Comden and Adolph Green, is currently in its 54th week at the Winter Garden, N.Y.

Carol Channing takes over as star April 5, succeeding Miss Russell.

Seatholder-Critics' To Share Possible Profits Of Off-B'way Tryout

Attempt to get seatholder reaction to a tryout production by offering a limited number of legitgoers a share in the possible profits of a production will be initiated at the President Theatre, N.Y., during the seven-day run of a two-part bill produced by Ramon de Alba. The de Alba production, which comprises Robinson Jeffers' "The Cretan Woman" and Charles Weidman's dance-play version of "Lysistrata," goes into the President Friday (12), with two performances skedded daily for the limited engagement.

The first 50 patrons at each of the performances who submit a written critical appraisal of the show to de Alba will be in line for a cut of the producer's end of the profit if the show proves successful. De Alba will set aside 10% of his share of the profit, not to exceed \$20,000, for distribution to "preview critics" if the production pays off. If 50 patrons at each of the 14 performances slated for the

(Continued on page 68)

Ballet Theatre Set For Al Fresco at Jones Beach

Ballet Theatre has been set to appear at Jones Beach Marine Stadium, N.Y., this summer, as part of the mammoth revue which Guy Lombardo will produce there for the State of New York. Troupe of 40 will appear for the entire season, being incorporated into the musical extravaganza, based on the "Arabian Nights," which is being prepped.

Principals of the dance group are still to be set, with Yurek Lazowski being mentioned as choreographer. This would mark first time for a major ballet troupe or longhair unit to be used in such an event, as well as a "first" for Ballet Theatre.

Schedule for the musical itself hasn't been set, but Morton da Costa will be overall director, and Allen Zee production director.

World premiere of Arnold Schoenberg's opera, "Moses and Aron," will take place Friday (12) at the Hamburg (Germany) Music Hall, under auspices of the North-West German Radio.

Inside Stuff—Legit

Growing professional character of off-Broadway was pointed up last Sunday (7) via coverage in the theatrical sections of the N.Y. Times and Herald Tribune. With two off-Broadway musicals the only openings of the week, both papers gave the shows the same treatment allotted Main Stem entries. Both sheets ran front page pix on the attractions, "Threepenny Opera" and "Golden Apple." Former opens tonight (Wed.) at the Theatre de Lys, while the latter bows tomorrow (Thurs.) at the Phoenix Theatre.

Besides the picture spread, both papers also devoted feature articles to the two tuners. The musicals were penned by individuals previously represented on Broadway and the casts of the two shows are made up mostly of performers who've appeared in Main Stem productions. Music for "Threepenny" was composed by the late Kurt Weill, while Marc Blitzstein did the adaptation of the book and lyrics. Original text was by Bert Brecht. "Apple" was written by John Latouche, with music composed by Jerome Moross.

Walter F. Kerr, a legit stager as well as drama critic of the N.Y. Herald Tribune, is naturally inclined to stress matters of staging in his reviews of Broadway shows. In his unfavorable notice last week of "The Burning Glass," he concluded, "I guess the only really constructive criticism I have this morning is this: when a stage mirror isn't a real mirror and doesn't reflect anything, nobody should tie his tie in front of it. Walter Matthau attempted the feat last night and emerged with something truly fascinating." Kerr's current directing assignment is "The King of Hearts," comedy by Jean (Mrs.) Kerr and Eleanor Brooke, due April 1 at the Lyceum, N.Y.

Playwrights Co., producer of "Ondine," at the 46th Street, N.Y., did not attempt to replace Mel Ferrer as costar with Audrey Hepburn, as reported in last week's issue. Management considered such a move during rehearsals and the tryout, when there was friction between Ferrer and stager Alfred Lunt. Idea was dropped, however, primarily because of the actor's unique position of having proposed Miss Hepburn for the vital femme lead and persuading her to do it.

To accommodate members who may be delayed by legit, television and radio rehearsals, the ballot boxes for the special election and quarterly membership meeting next Friday afternoon (12) of Actors Equity will be kept open throughout the session. Balloting is to select six membership representatives on the nominating committee for the annual election in June. Meeting will be at the Astor Hotel, N.Y.

Legit Bits

Vincent Sardi, Sr. recuperating at his home on Long Island after major surgery...Realtor-producer Roger L. Stevens planned to Seattle last Thursday (4) to look over a local shopping centre owned by one of his syndicates. He's due back Friday (12)...Harold Cohen, VARIETY mugg in Pittsburgh and drama critic of the Post-Gazette there, was in town last week to catch the Broadway shows...Jose Ferrer returned Monday (8) from Europe and leaves shortly for the Coast...Judy Lynn, last seen on Broadway in "Top Banana," has joined John Murray Anderson's "Almanac," taking over some of the songs of Polly Bergen, who left the show because of a throat ailment...Fred Golden, of the Elaine Thompson ad agency, is confined to his Long Island home with a liver ailment. As previously indicated, the Vanderbilt Theatre, N.Y., will be torn down following Ruth Draper's closing there Saturday night (13). The site will become a parking lot. That will leave 33 legit houses on Broadway, including the City Centre.

Phyllis Hill has returned to the cast of "Fifth Season" after a brief vacation in Europe...Richard Aldrich returned over-the weekend from a brief vacation in Florida. His partner, Richard Myers, leaves early in April for his annual trip to Europe, during which he will catch the shows in London and Paris, returning in June...Julius Fleischmann, associate producer with Aldrich & Myers and bankroller of the Metropolitan Opera, is still in Miami recovering from a heart attack, but will spend the entire summer at his residence at Chatham, Cape Cod...Sam Handelsman, managing director of the Playhouse in New York, Philly, has opened a New York office. He has also engaged Bernard Simon as pressagent in New York, with Thomas J. LaBrum continuing as p.a. in Philly...Legit actor Michael Higgins will be in the "Electra" to be staged at the Henry St. Playhouse, N.Y., week of April 18. Meantime, he's on "The Big Story" on NBC radio tonight (Wed.) and in "The Web" on CBS-TV Sunday (14).

Julius Pfeiffer has extended the Chi stay of his "Good Nite Ladies" another week, with the farce hitting the road March 21...Ted Goldsmith, pressagenting "Porgy and Bess," off to Minneapolis and Toronto...Chi Daily News columnist-critic Sydney J. Harris back at his desk after a Broadway sprint to catch the current show crop... "Me and Juliet" skedded for the Shubert, Chi, April 7 with the Broadway cast...Anna Russell, concert comedienne, has been signed by the N.Y. City Opera for two appearances this season. Making her U.S. opera debut, Miss Russell, a soprano, will sing the Witch in Humperdinck's "Hansel and Gretel" April 3 and 18...Singer appeared on Broadway last season with her "Anna Russell and Her Little Show"...

A. E. Matthews, vet British actor, will star in a new play, "The Manor of Northstead," set for King's Theatre, Glasgow, April 19. Other principals are Charles Heslop and Marie Lohr.

Rufus S. Phillips plans a Broadway production next season of "The Tin Cup," a psychological drama by Richard Reich, stage-doomer at the Broadhurst, N.Y...Kent Smith, Katherine Meskill and Lee Tracy will be the council representatives on the nominating committee for the annual election of Actors Equity. Smith will be chairman of the group, and David Wayne, Marjorie Gatenon and Scott McKay will be council alternates. Six representatives of the membership are to be elected...Eli Walach goes to London this week to play the Okinawan interpreter, the David Wayne part in the British production of "Teahouse of the August Moon." He'll be the only U.S. import in the cast...Vince McKnight, currently press-agenting "The Moon Is Blue" on tour, this week rounds out his 25th year in legit on Broadway, a period preceded by five years in show business in Atlantic City. His New York activities began in the out-of-town press department of the Shubert organization in March, 1929. Tony Butitta returning March 17 from Italy on the Saturnia and flying out promptly to Los Angeles to start his Civic Light Opera publicity chores...The Garson Kanins are in Scotland, each working on a new play. Mrs. (Ruth Gordon) is set to appear this fall at the Edinburgh Festival in Thornton Wilder's comedy, "The Matchmaker," with Tyrone Guthrie doing the directing...Actors Equity is on the prowl for three representatives to cover the rustic circuit this summer...Shakespeare Guild Festival off-Broadway group, switched to non-Equity policy following breakdown of negotiations with the Fact Finding Committee, repping the craft unions...Lionel Abel's "The Death of Odysseus," which was produced off-Broadway by the Artists Theatre, will be printed in the summer issue of the Ford Foundation's Quarterly Perspectives...Choreographer Jerome Robbins will stage Aaron Copland's opera, "The Tender Land," which will have its world premiere by the N.Y. City Opera Co. April 1. William Hammerstein will stage the troupe's first production in an opera company repertory of "Show Boat," with book by his father, Oscar Hammerstein 2d, and music by Jerome Kern, April 8. Three theatrical stage designers, Howard Bay, Oliver Smith and John Boyt, will also be represented for the first time with the company this season...Elaine Perry, producer of "King of Hearts," is quarantined at her New York home with mumps, presumably caught from John Stader, mopey actor who missed a couple of weeks of rehearsals of the show because of the same illness...Singer-actress Nola Fairbanks is

(Continued on page 67)

Largest List of Backers, 178 of 'Em, Are Lined Up for 'Beautiful Sea'

What's believed to be the largest lineup of backers—178—ever lined up for a single show is listed for "By the Beautiful Sea," musical being produced by Robert Fryer and Lawrence Carr. Show, starring Shirley Booth, with book by Herbert and Dorothy Fields, music by Arthur Schwartz, and lyrics by Miss Fields, is currently playing a tryout engagement in Boston. It's financed for \$300,000, with no provision for overcall.

Listed among the backers, with investment as low as \$200, are the following: Frank J. Davies, of Paterson, N. J., representing an undisclosed client, \$60,000; Morris M. Schrier, attorney representing Music Corp. of America, \$15,000; Helen Thompson, president of Play of the Month Club, a ticket subscription agency, \$7,800; Edwin H. Morris, president of E. H. Morris Music, publisher of the show's score, \$6,000.

Also, Louise Silcox, representing the Authors League Fund, \$6,000; Walter Vincent, president of the Actors Fund, \$6,000; film-legit comedienne Rosalind Russell, star of Fryer's current production of "Wonderful Town," \$4,000; orchestra conductor-contractor Meyer Davis, \$3,000; Irwin D. Wolf, Pittsburgh department store exec and board chairman of the Pitt Civic Light Opera, \$3,000; Charles R. Meeker Jr., managing director of the State Fair Auditorium, Dallas, representing a local syndicate, \$2,000.

Also, Mrs. John Peyser, wife of the television director, \$1,500; Franklin J. Schaffner, director of "Studio One" video series, \$1,500; Frederick J. Cudlipp, of NBC, \$1,200; Donald McDonough, tv technician, representing a syndicate, \$1,125; producers Sherman and Marjorie (Mrs.) Ewing, \$1,000 each; filmmaker Charlton Heston, \$1,000; director-producer Joshua Logan and his wife, Nedda Hargigan, \$1,000 each; actor-dancer-stage manager Edmond Balin, \$750, and producer and tv announcer-commentator Kenneth Banghart, \$750.

Also, actress Dorothy Blackburn, \$750; production associate Gabriel Katzka, \$750; director-producer Martin Manulis, \$750; music copyist Mathilde Pincus, \$750; Robert Foreman, assistant to BBD&O president Ben Duffy, \$600; commercial artist Harold Fonville, \$500; George Gaynes, featured singer in "Wonderful Town," \$500; stagemanager Samuel Liff, \$500; actor James O'Rear, \$500; Jack Schlissel, general manager of the production, \$600; dancer Leonard Claret, \$300; actor-dancer Tom E. Hansen, \$300; actor: Cris Alexander, \$250; actress Phyllis Hill, \$250; commercial tieup agent Norman Kent, \$250; actress Rita Talbot, \$250, and actress Midge Ware, \$250.

PRODUCER'S WIFE ANTES FULL \$100,000 BACKING

Helena W. Charlton, wife of producer Richard Charlton, is putting up the entire \$100,000 financing of American Productions, which he has formed to present plays on Broadway and elsewhere. Charlton is partnered with Ann Lee in the operation of the Sombrore Playhouse, Phoenix, but that is not part of the American Productions setup.

Initial \$26,000 investment in American Productions was made by Mrs. Charlton last November and the balance was put up about a month later. Profits from the venture are to be split 50-50. The Charltons are currently in Phoenix, but their home is listed in the partnership papers as Oyster Bay, N. Y. Firm's place of business is listed as New York.

2% Loss on Ontario

Bard Setup for 1953

Montreal, March 9. Ontario's Stratford-on-Avon Theatre last week (3) released its first annual statement, which showed an operating loss for the '53 season of \$4,133, less than 2% of the total cost of \$212,188.

More than 68,000 persons attended last season and officials of Stratford's Festival Foundation hope to have better than 114,000 for the eight-week '54 session.

What an 'Itch'!

With the payment last week of another \$40,000 dividend, "Seven Year Itch" has distributed \$407,000 profit. On the basis of the usual 50-50 split, that gives the backers a 33% profit, or over 3 1/3 times on their \$60,000 investment.

'Can-Can' in 45th Week, Still SRO

"Can-Can," the Cole Porter-Abe Burrows musical, continues to refute the perennial gripe about critics destroying the theatre. The show, which drew generally mild reviews, is still playing to capacity-plus attendance and, as of Jan. 30, had paid \$70,000 profit on its \$300,000 investment.

For the four-week period ended Jan. 30, the Cy Feuer-Ernest H. Martin production grossed \$202,300, against a theoretical capacity of \$200,640. It earned \$44,579 for the period, giving it \$171,251 total net profit to date, after payment of N. Y. State unincorporated business tax. Assets remaining after profit distribution included \$23,30 in bonds and deposits, \$1,399 accounts receivable, \$3,498 unexpired insurance, \$25,000 cash reserve and \$47,823 balance available for distribution.

Show is currently in its 45th week at the Shubert, N. Y.

Kaycee Starlight Sets 10-Musical '54 Sked; 'Oklahoma' as Closer

Kansas City, March 9.

Lineup of shows to be presented outdoors in Swope Park next summer was announced recently by William N. Deramus, president of the Starlight Theatre. "Oklahoma" is set to close the season with a two-week run beginning Aug. 23, summer's strongest offering traditionally being saved for the closer.

Board is making an important change in policy to provide a 10-day run of the opener, "Call Me Madam." Heretofore all shows except the finale have had a week's run, opening on Sunday. "Madam" will open the season Friday, June 18, and summer's schedule will thus be extended three days.

The other shows which complete the list of 10 are "Sweethearts," "Three Musketeers," "Girl Crazy," "Carmen," "Gentlemen Prefer Blondes," "Hit the Deck," "Song of Norway" and "No, No Nanette." Eight of the 10 represent preferences of audience, 80,000 of whom voted in the annual poll last fall.

Richard S. Berger, production director, currently is in New York auditioning principals for the summer. He has signed Billie Worth for the Mrs. Sally Adams role in "Call Me Madam," with Donald Burr set for masculine lead. He is due to return to K.C. to pick up the reins here early in April.

Barn Ops Map No Moves Against New Equity Rules

Summer theatre operators apparently don't intend any further moves to get Actors Equity to revise its new summer stock rules. At least no action has been stirred up by the barn managers since receiving notification from Equity two weeks ago that a revamping of the rules wasn't contemplated.

Silo owners had attempted to get Equity to enter into confabs to defend the union's new rulings relating to the raising of the jobbing minimums, revision of the rule calling for a five-day rehearsal period and the limitation of the number of actors allowed to tour in one package on jobbing contracts.

New Dance Group Presentations will offer its second annual festival series of six concerts at the 92nd St. YM-YMHA, N.Y., March 29-April 4.

HAYWARD COAST POST LOOMS FOR BERNSTEIN

With "Kind Sir" and "Prescott Proposals" due to fold on Broadway shortly, Herman Bernstein will probably go to the Coast on a managerial assignment for Leland Hayward. Latter is producing film versions of "Mister Roberts," "The Spirit of St. Louis" and "The Old Man and the Sea." Bernstein, his general manager in legit, will probably serve as studio contact on the pictures. Hayward is due east tomorrow (Thurs.) for about a week's visit.

Leo Freedman, pressagent for "Kind Sir," "Prescott" and "Picnic," plans to take at least six months' vacation when the three shows close. He had figured on going to Italy, but his wife's critical injury recently in an auto crash in Ottawa may force them to remain in the U. S. In any case, neither Freedman nor Bernstein who have been associated with former Joshua Logan productions, will work on his forthcoming musical, "Fanny," which is scheduled for Broadway next fall.

No one is set thus far to manage or pressagent the show.

'Story' Plagiarism Suit Must Be Tried

Plagiarism suit by Stanley J. Kauffmann against the authors, producers, director, etc., of "The Starcross Story" will apparently have to go to trial. Motions by the plaintiff for a temporary injunction and by the defendants for dismissal were turned down last week by Judge Edward J. Dimmock in N. Y. Federal Court.

In ruling on Kauffmann's motion, the court said, "In view of doubts that I entertain as to whether there was any infringement and as to the ability of the plaintiff to establish his right to a final decree, the motion for a temporary injunction is denied." Kauffmann's suit claims that "Story" infringed his novel, "Hidden Hero," published by Rinehart in 1949.

"Story," produced by John C. Wilson, the Shuberts and S. S. Kreiberg, with Eva Le Gallienne and Mary Astor costarred, opened last Jan. 13 at the Royale, N. Y., and closed the same night. It was authored by British playwright Diana Morgan and was first produced unsuccessfully under the title, "After My Fashion," in London in May, 1952. It was favorably received in a tryout last summer at Westport, Conn., and elsewhere.

Defendants in the suit, besides Miss Morgan, are Wilson, Kreiberg, J. J. Shubert and various heirs of the late Lee Shubert.

Davidson in Milwaukee Shuttles After 63 Years With Theatre to Be Razed

Milwaukee, March 9.

After operating as a legitimate house for over 63 years, the Davidson house will shutter permanently on termination of lease tomorrow (Wed). Razing starts Thursday or Friday. Upcoming plays on the Davidson's winter schedule will be shifted to other houses.

The Boston Store, which held an option on the 50 rear feet of the Davidson for several years, served notice on the T & M Realty Co., owners of both the Davidson property and the adjoining Medford Hotel, that the department store required use of the land by April 1.

"Good Night Ladies," skedded for the week beginning March 25, has been switched to the Pabst Theatre.

During the Davidson's years of operation, the house has been under the management of Sherman Brown, James Higler, Floyd Scott (all deceased), Fred Spooner and Cyril Grody.

When the house went bankrupt in 1930, present manager Anthony Thence, Asher Levy, Chicago theatre operator, and Higler assumed the management. When Levy established permanent residence in California, his interest was purchased by Thence and two Madison theatremen, John Scharnberg and Hugh Flannery.

Snarl on 'Howe and Hummel' Rights Though Subjects in Public Domain

That's Important

Chicago, March 9. Ted Goldsmith, pressagent for "Porgy and Bess," currently at the Civic Opera House, left the following instructions with the Civic office staff:

"If anyone calls asking for passes and says he's my friend, turn him down politely. If he says I've promised him duets, turn him down impolitely. If he says he hates my guts, take care of him—he's important."

'Sabrina' in Black; Pays Back 40G

"Sabrina Fair," Playwrights Co. production of the Samuel Taylor Comedy, is now in the black. As of Jan. 30, the show had earned \$28,535 operating profit in New York, added to \$10,888 profit on its tryout tour and \$29,160 received to date from its pre-production film sale to Paramount. Production cost was \$57,844 and the original investment was \$50,000.

For the four weeks ended Jan. 30, the play, costarring Margaret Sullivan and Joseph Cotten, grossed \$123,961 for an operating profit of \$13,768. That brought the total earnings to date to \$68,313, and after deducting the production cost, left a net profit of \$10,469. After a return of \$40,000 to the backers, the show's assets included \$13,350 in bonds and deposits and \$7,119 available for sinking fund.

The production is currently in its 17th week at the National, N.Y.

'House' Scribes Polish Musical Show in Cal; Pearl Bailey for Lead

"House of Flowers," the Truman Capote-Harold Arlen musical to be produced next fall by Saint Subber, is nearing completion. The authors have gone to Palm Springs, Cal., as house guests of the David C. Selznicks, and expect to do the final work there. Show is aimed to start rehearsals Aug. 10, open a tryout Sept. 9 in Philly and come to Broadway early in October.

Pearl Bailey and Josephine Premice are set for leads, with the director and designer to be selected. Locale of the yarn is an island in the French West Indies. Capote, who is writing the book and collaborating with composer Arlen on the lyrics, originally authored the piece as a straight play. When it was decided to do the piece as a musical, however, he began collaborations from Italy by telephone, cable and mail to the Coast. Pair began working at first-hand four weeks ago, when the novelist-playwright returned to the U. S.

Aldrich Keeps Falmouth; Picking Up Fresh Staff

Richard Aldrich, who had considered disposing of his major interest in the Falmouth Playhouse, Coanameset, Mass., has decided to continue to operate the Cape Cod spot, but with an entirely new staff, which he is currently selecting. James Awe was general manager for Aldrich last season.

Aldrich will also operate the Cape Playhouse, Dennis, Mass., with Charles Mooney continuing as associate producer, and the Cape Cod Musical Tent, formerly the Cape Cod Music Circus, Hyannis, Mass.

VICTORIA, B. C., ORIGINAL

Victoria, B.C., March 9. Totem Theatre, stock company which moved from Vancouver last summer, will do an original play this month by its ingenuite and production secretary, 25-year-old Norma Macmillan.

It's a three-act comedy of British Columbia life called "A Crowded Affair."

Involved situation has arisen over the rights to "Howe and Hummel," Howard Teichmann's dramatization of the Richard Rovere biographical sketches. Otto Preminger wants to option the original material with the idea of getting a new adaptation, but Teichmann hasn't yet signed a release. Meanwhile, at least two other scripts based on the lives of the late attorneys are reportedly going the rounds.

Preminger, who staged "Moon Is Blue" for Aldrich & Myers, hopes to produce "Howe and Hummel" in partnership with them and their associate, Julius Fleischmann. He wanted to do the play some time ago, but Teichmann declined to make a new rewrite, so the deal fell through. Subsequently, James Russo & Michael Ellis optioned the script for production in London and New York, but at that time Rovere refused to okay the deal and the option has since lapsed.

Odd angle on the situation is that since Howe and Hummel were actual persons on the New York scene during the last century, their characters are in the public domain. Thus, although Rovere researched them and wrote the sketches that appeared in the New Yorker mag and in a book published by Farrar, Straus & Young, anyone else can write a new bio about them, or do a play, musical or any other treatment. In fact, Saint Subber is reportedly mulling a musical production and there has been talk on the Coast of a television series.

Partial Release

Teichmann is understood about to sign a partial release of his dramatic option on the Rovere sketches. That would permit Rovere to option the material to Preminger for the latter to arrange for a new dramatization. Teichmann would presumably get a percentage from such a version, but none of his treatment could be included. His collaboration with George S. Kaufman, "The Solid Gold Cadillac," is a current hit at the Belasco, N. Y.

Besides the "Howe and Hummel" project, Preminger is also considering a revival, in partnership with Aldrich & Myers and Fleischmann, of Barrie's "The Admirable Crichton," with David Niven as star. Meanwhile, the stage-producer is working with Carolyn Green on her one-act comedy, "Janus," which Aldrich & Myers figure on trying out on the strawhat circuit next summer prior to a Broadway presentation in the fall.

On the immediate A & M schedule is "Sailor's Delight," Lawrence Langner's adaptation of the Peter Blackmore comedy. Eva Gabor, who starred in the strawhat tryout last summer, has withdrawn to take a film assignment, and the producers are negotiating with Arlene Dahl, Zsa-Zsa Gabor, John Ireland and Joanne Dru for various parts. John C. Wilson is to stage the show, which will be done next fall if it cannot be readied for this spring.

'MOON' REVIVAL LOOKS PROFITABLE IN LONDON

London, March 9.

Jack Hylton revived "The Moon Is Blue" at the Vaudeville Friday (5) with an all-British cast headed by Frank Leighton, Andree Melly and Anthony Oliver. The original production, with Diana Lynn, Biff McGuire and Robert Fleming, opened July 7, 1953, and closed Dec. 5, '53.

The revival of the legit version coincides with the West End box-office success of the Otto Preminger film version, which is now in its ninth week at the London Pavilion.

Miss Melly acquires herself admirably, with Leighton and Oliver also scoring. Rousin reception indicates a profitable new run.

'Budd' Authors' New Play Set for Minnesota U. Bow

Minneapolis, March 9.

U. of Minnesota Theatre has scheduled a new play by faculty member Louis O. Cox and Robert Chapman, "The General," April 26-May 2.

New play is concerned with personal loyalties and how they effect the individual in relation to himself and his society.

Play Out of Town

Anniversary Waltz

Joseph M. Hyman & Bernard Hart production of comedy in three acts (six scenes) by Jerome Chodorov and Joseph Fields. Casts: Macdonald Carey, Kitty Carlisle, features Phyllis Fovah, Howard Smith. Directed by Moss Hart; setting and lighting, Frederick Fox; costumes, Robert Mackintosh. At Shubert, New Haven, March 3, '54; \$4.20 top.

Millie	Pauline Myers
Okkie Walters	Warren Berlinger
Alice Walters	Kitty Carlisle
Debbie Walters	Mary Lee Dearing
Bud Walters	Macdonald Carey
Chris Steelman	Andrew Duggan
Janice Revere	Jean Carson
Harry	Don Grusso
Sam	Donald Hylan
Mr. Gans	Howard Smith
Mrs. Gans	Phyllis Fovah
Diane	Pamela O'Neill
Handyman	Terry Little

When a group of people with show biz knowhow decide to put on a footlight clambake, the outcome can be very gratifying entertainment. That's how it is with "Anniversary Waltz," a word concoction dreamed up by Jerome Chodorov and Joseph Fields; worked up by producers Joseph Hyman

and Bernard Hart; polished up by director Moss Hart, and played up to the hilt by a talented troupe.

"Waltz" will make sweet music on cash register bells, and keep Broadway ribs tickled for some time to come. It will have another month of simonizing and by that time the present sturdy laugh content should be developed into something super in escapist diversion.

There's nothing startlingly original about this story of 15 years of marital bliss that strikes temporary discord, only to be brought back into tune in time for the commuters to catch the late evening train home. But there's plenty of originality about the up-to-the-minute treatment the authors have given it, and the many sock laugh lines with which they've peppered the script.

Ad exec Bud Walters and his wife Alice celebrate their 15th anni by having her parents in for dinner. The festivities become

over-festive and with a series of toasts under his belt, Walters divulges to the shocked parents that he and his wife had had a premarital romance. The resultant uproar blasts the calm of family life, which has oil temporarily poured on the surging matrimonial sea, only to have the typhoon strike anew when the Walters' 13-year-old daughter innocently mentions the pre-nuptial slip when she appears on a network video juvenile panel. A complete husband-wife breakup is averted when a rabbit test indicates a new tax exemption is on the way—and that's the curtain.

When this one eventually terminates its Broadway tenancy, something good on celluloid built around it can be released.

Laughs tumble over each other in its present form and staging will require a bit of repacing and timing to overcome this. Otherwise, direction exhibits a keen sense of comedy values and how to utilize them to best advantage. Incidentally, Moss Hart's assignment on staging this comedy has expanded beyond normal dimensions

due to the fact that the authors' confinement to concurrent activities in the development of their musical ("Girl in Pink Tights") has virtually divorced them from work on "Waltz" during its incubation period.

Dialog is exceptionally bright. Wordage emphasizes the "many a truth spoken in jest" philosophy, rather than simply a succession of gags. There's depth of perception in the numerous barbs that punctuate the chatter and a wealth of humorous wisdom that strikes a responsive chord among a wide variety of stubholders.

Grade-A thesping marks the efforts of the hep troupe assembled to interpret "Waltz." Macdonald Carey, back to footlights after a 13-year hiatus, makes his return a telling one. Personable, and with a flair for chuckle-rousing delivery, he fits nicely as the television-hating husband whose idiosyncrasy touches off much of the family squabble. Kitty Carlisle makes her first Broadway non-musical role a stepping stone of popular acceptance in the straight field. She puts plenty of verve into the wife char-

acter and adds an attractive appearance to the assignment.

Standard comedy faves Phyllis Fovah and Howard Smith come through with worthy performances, cast as the parents. Some of the choicer guffaws are delegated to this duo and they know exactly what to do with them. Pauline Myers manages to be a very amusing maid without encroaching on stereotyped territory; Andrew Duggan sets well as Bud's semi-hypochondriac partner; Jean Carson scores handsily as a blond four-time graves widow; Warren Berlinger and Mary Lee Dearing unfold bright moppet talent as the Walters offspring; Pamela O'Neill is efficiently obnoxious as a teenage busybody; Don Grusso and Donald Hylan make a comic pair of deliverymen, and Terry Little does okay as a handyman.

Frederick Fox has provided an attractive sunken living room setting that allows for interesting playing on two separate levels. Costuming by Robert Mackintosh is appropriate dressing to complement an overall quality picture. Bone.

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"Luisillo is a fantastic dancer with a beautiful line and turns that are breathtaking. How his slight frame can generate such energy is one of the miracles of the dance. His numbers with Teresa are masterpieces of timing." DAILY MAIL (London)

"Last night we saw poem after poem, the real language of their country with always new beauty. In certain instances they reached the climax which up to today was reached only by Argentina or Escudero. What a splendor..." JOURNAL DE GENEVE (Geneva)

"Here is no slithering chorus, prettily costumed, trained like demure ponies, but a ballet of elegant, slim waisted demons, making with secretive, savage little grins a dazzling background for the whirlwind energies of Teresa and Luisillo. Crescendo follows diminuendo in rapturous, even rowdy succession." MANCHESTER GUARDIAN

"The audience applauded endlessly and kept stamping, demanding encore after encore." DE TELEGRAAF—Amsterdam

"Teresa, Luisillo and their admirable troupe play with high virtuosity the full scale of the psycho-physiological cleaver. They give us a rare spectacle of violence and at the same time a perfectly disciplined fugue. These ardent dancers seem to be ever ready to jump like jaguars on an invisible prey and the voluptuous women surrender or deny themselves with the abandon of wild cats enflamed by desire." PARIS PRESS—L'INTRANSIGEANT

"Teresa, Luisillo and their Company obtained here in Madrid the highest possible triumph. They were greeted with the most extraordinary applause." ARRIBA—Madrid

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Off-B'way Show

Haven in the Dark (ORIGINALS ONLY, N.Y.)

Paul Nord's "Haven in the Dark" is a tasteless tale of little dramatic skill. Intermittent announcement said that Originals Only is a theatre for playwrights and audience, the frank purpose being to find commercial successes for uptown. "Haven in the Dark" is anything but.

"Haven" is a macabre melodrama about a drama critic, his son by a previous marriage and the lugubrious complications that follow the latter's arrival from the "old country." There are confusing shifts from direct action to play-within-a-play and back again. At the finale, the daughter has been packed off to marry a sailor, with the mother making the honeymoon a threesome, and father is devoting himself to the prodigal son, who has now gone mad and blind, but has not yet slit his throat, although he carries a razor handy in his pocket.

As the father, Donald Stuart, president of Originals Only, wanders casually through the script. Henry Hood as the son, is embarrassingly emotional. Michael Wollman designed the set, Alki directed and Tom Hill produced.

Equity Show

The Hasty Heart (LENOX HILL, N. Y.)

John Patrick's "The Hasty Heart," a Broadway click of 1944-45, had more than mere timeliness, as the current revival by Equity Library Theatre demonstrates. The comedy also has wisdom, humor and heart.

As the stubborn Scottish lad who arrives at the British convalescent but with an incurable illness, Terence Kilburn traces the boy's emotional ups and downs accurately, from the first truculent entrance to the touching finale. He makes Lachie understandable, even when he is most recalcitrant. The American soldier, Yank, as portrayed by Al Markim, is amusingly frustrated. Ken Donnelly and Mark Lenard, respectively portraying the English Tommy and the Australian Digger, provide a virtual vaudeville turn with a fly-swatter. As the Colonel in charge, Frank L. Macintosh is a master of British reserve.

Elizabeth Lawrence in the sole female role, clarifies why hospital patients fall in love with their nurses. Walt Witcover has obviously chosen his cast carefully, and directed a meticulous production in which no detail is lost. Designer Zvi Geyra has created a vivid set in which North African heat, flies and lethargy are completely believable.

In the next two weeks "The Hasty Heart" will trek to the Bronx and Queens, which thereby have a treat in store.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Magic and Loss (D)—Alex Cohen, Ralph Alwang, prods.; Michael Gordon, dir.; Uta Hagen, star.
Palama Game (MC)—Frederick Brisson-Robert E. Griffith-Harold S. Prince, George Abbott-Jerome Robbins, dirs.; prods.; Eddie Foy Jr., Janis Paige, John Raitt, stars.

Midweek Blizzard Dents Chi Biz; 'Tch' \$16,300, 'Ginger' \$14,500

Chicago, March 9.

Midweek blizzard plus traditional Lenten slump hurt Loop legit biz last week. Early part of the week was especially bad after a 12-inch snowstorm tied up traffic.

Estimates for Last Week

Good Nite Ladies, Great Northern (10th wk) (\$5; 1,500). Nearly \$8,000.

Porgy and Bess, Civic Opera House (1st wk) (\$4.80; 3,600). \$21,600 for six shows here; another \$7,280 Sunday (28) in Kansas City (includes 20% tax retained by non-profit venture).

Seven Year Itch, Erlanger (24th wk) (\$5; 1,334) (Eddie Bracken). \$16,300.

Time Out for Ginger, Harris (8th wk) (\$4; 1,000) (Melvyn Douglas). \$14,500.

'Anniversary' Fine 17½G In Five New Haven Shows

New Haven, March 9.

Hefty word-of-mouth boosted window sale to substantial figures at last week's preem of "Anniversary Waltz" at the Shubert (3-6). At \$4.20 top, gross climbed to a fine \$17,500 for five performances.

House is dark this week. Future bookings include "Guys and Dolls" (15-20), "Moon Is Blue" (25-27), "Good Nite Ladies" (March 29-April 3) on twofer basis. "Pajama Game" is due to break in here week of April 12-17, with an advance performance on April 10, first time this has been tried here.

'Moon' Fine 20G, Mont'l

Montreal, March 9.

"Moon Is Blue" continues into a second week at Her Majesty's here in Montreal following a fine opening stanza of \$20,000. So-so reviews and a mild overall pan of performances offered, failed to discourage legit theatregoers and the curious.

Mention by most critics that film of same show had been banned in this province hasn't hurt b.o. The 1,704-seater is scaled at \$3.38.

'Moon' \$9,500, Richmond

Richmond, March 9.

"Moon Is Blue" in eight performances at the 1,500-seat WRVA Theatre here ending Saturday (6), grossed \$9,500.

Top was \$3.15.

Current Road Shows

(March 8-20)

Anniversary Waltz (Kitty Carlisle, Macdonald Carey) (tryout)—Plymouth, Boston (8-20) (Reviewed in VARIETY this week).

By the Beautiful Sea (Shirley Booth) (tryout)—Shubert, Boston (8-13); Forrest, Phila. (16-20) (Reviewed in VARIETY, Feb. 17, '54).

Dial M for Murder (Maurice Evans)—Walnut St., Phila. (8-13); Ford's, Balto. (15-20).

Evening With Beatrice Lillie (Beatrice Lillie)—Biltmore, L.A. (8-20).

Good Nite, Ladies—Great Northern (8-20).

Guys and Dolls—Colonial, Boston (8-13); Shubert, New Haven (15-20).

King of Hearts (Donald Cook, Jackie Cooper) (tryout)—Playhouse, Wilmington (11-13); Walnut St., Phila. (15-20).

Magic and Loss (Uta Hagen) (tryout)—Parsons, Hartford (15-20).

Moon Is Blue—Her Majesty's, Montreal (8-13); Royal Alexandra, Toronto (15-20).

My 3 Angels (Walter Slezak)—Shubert, Wash. (8-13); Hanna, Cleveland (15-20).

New Faces—American, St. L. (8-13); Cass, Detroit (16-20).

Oklahoma—Shubert, Detroit (8-13); Opera House, Boston (15-20).

Porgy & Bess—Civic Opera House, Chi. (8-20).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi. (8-20).

South Pacific (Jeanne Bal, Webb Tilton)—Municipal Aud., Savannah (8-10); Bell Aud., Augusta (11-13); Memorial Aud., Chattanooga (15-17); Temple, Birmingham (18-20).

Stalag 17—Locust, St. Phila. (8-13); Nixon, Pitt (15-20).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi. (8-20).

Twin Beds—Wilbur, Boston (8-20).

Equity Show

(March 8-21)

Hasty Heart—DeWitt Clinton H.S., Bronx, N.Y. (12-13).

Kiss Me, Kate—Lenox Hill Playhouse, N.Y. (17-21).

N. Y. City Ballet \$37,230 In Eighth Week; Kabuki Gets \$25,200 in Third

The N. Y. City Ballet, in its eighth frame at N. Y. City Center, racked up a healthy \$37,230 last week on eight showings at a \$3.60 top. The Azuma Kabuki Co., Jap dance troupe being presented by Sol Hurok at the Century, N. Y., grossed \$25,200 in its third week, at a \$4.80 top.

N. Y. City Ballet has two more weeks to go in a highly-successful winter run. Breaking temporary precedent, company will spend its entire final week giving eight performances of this season's sock new hit, "Nutcracker."

The Kabuki troupe, winding up March 27, will then go on a short tour. It will play a week at the Shubert, Boston, starting March 29; another week at the Forrest, Philly, April 5, and a stanza at the National, Washington, week of April 12. Group is likely to follow with a week or two in Chicago.

On the road, Ballet Theatre racked up a neat \$37,700 in eight performances along the California coast. Troupe garnered \$5,200 in Pasadena on Sunday Feb. 28. Santa Barbara, Monday (1), grossed \$4,700; Bakersfield, Tuesday, \$4,530; Fresno, Wednesday, \$7,550; Stockton, Thursday, \$3,100; San Jose, Friday, \$6,200; and two in Berkeley, Saturday, \$6,500.

Legit Bits

Continued from page 44

engaged to James Larkin, U.S. show biz rep of British Overseas Air Corp. Patricia Mayne may be the femme leg in "Fanny," the S. N. Behrman-Joshua Logan-Harold Rome musical for which Edlo Pinza is set as male lead. It may try out on the Coast next summer.

Carl Fisher, general manager for the Phoenix Theatre, N.Y., and the upcoming "Pajama Game" musical, will have a similar assignment on George Abbott's revival next fall of "On Your Toes." Lee Bowman will be costarred with Uta Hagen and Robert Preston in "The Magic and the Loss," for which Phil Adle is general manager. Writer J. P. Calan and stage manager Marjorie Winfield (Mrs. Cahn) are due from San Francisco this week to reside permanently in New York. Ken Donnelly is playing Tommy in the current EIT production of "Hasty Heart."

Edith King, who plays Audrey Hepburn's foster-mother in "On-dine," has a new plaster cast on her broken leg, enabling her to get around the stage more easily.

Ruth Draper, who closes her solo drama engagement at the Vanderbilt, N.Y., Saturday (13), will resume her tour. Jerry Fujikawa is assistant stage manager of "Teahouse of the August Moon," at the Martin Beck N.Y., succeeded by Yuki Shimoda who moved to London to be technical assistant to stager Robert Lewis on the British edition of the play.

Current London Shows

London, March 9.

(Figures denote premiere dates)
Airs Showgirls, Royal Ct. (4-22-53).
Alce, Lyric (11-18-53).
Angels in Love, Savoy (2-11-54).
Anno Lucasta, Hippodrome (1-28-54).
As Long As We Live, Churchill (7-8-53).
Bla Knife, Duke York's (1-15-54).
Birthday Honours, Criterion (10-6-53).
Brother Friend, Wyndham (12-3-53).
Burnt Offerings, Strand (2-16-54).
Charley's Aunt, St. Martin's (2-16-54).
Confidential Clerk, Lyric (8-16-53).
For Better or Worse, Churchill (7-8-53).
Fifth Season, Cambridge (2-24-54).
Gulls and Dolls, Coliseum (2-28-53).
Henry VIII, Haymarket (11-18-53).
I Capture Castle, Aldwych (4-5-54).
King and I, St. Martin's (11-18-53).
Liberty Bell, Strand (2-25-54).
Love Match, Palace (11-10-53).
Moon Is Blue, Vaudeville (3-3-54).
My Boy, St. Martin's (11-18-53).
Mousetrap, Ambas. (11-25-53).
Old Vic Repertory, Old Vic (9-14-53).
Paint Your Wagon, Haymarket (2-11-53).
Paris '90, St. Martin's (2-22-54).
Private Secretary, Arts (2-24-54).
Pymon, St. Martin's (11-18-53).
Queen of Hearts, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (9-12-50).
Ring Out Bells, Vic. Pal. (11-12-53).
Sleeping Prince, Phoenix (10-3-53).
Someone Waiting, Globe (11-25-53).
Tropicana, New London (10-10-53).
Wish You Were Here, Canto (10-10-53).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

First Edition, New Watergate (3-11-54).
 I Am a Camera, New (3-12-54).
 Wedding in Paris, Hipp. (4-3-54).

'Road' \$1,600, Los Angeles; 'Come On' Around \$1,600

Los Angeles, March 9.

Rekindling of the Biltmore Saturday night (6) gave the town a total of four legitts align. Biltmore's entry, "An Evening With Beatrice Lillie" is in for three frames. No other newcomers in sight for some time.

Estimates for Last Week

Come On and Play, Ivar (3d wk) (400; \$3.60). Around \$1,600, below the breakeven point.

She Dood It In Dixie, Beaux Arts (3d wk) (\$42; \$2.40). Around \$1,200, which is under costs.

Tobacco Road, Civic Playhouse (6th wk) (400; \$3.60) Up to \$1,600.

'Dial' Smash \$29,200, Philly

Philadelphia, March 9.

"Dial M for Murder," which brought the first Scotland Yard man to the local stage since October, 1954 ("Edwina"), ended a long drought of British crime fare with a sensational first week at the Walnut. Thriller is slated to go clean entire second week.

Legit biz is on the upbeats here. "Stalag 17," playing a return date at the Locust at \$2 top, topped expectations in its initial stanza and figures to do even better this week. Ballets de Paris, which came into the Forrest under sponsorship of S. Hurok and the Messrs. Shubert, got a heavy play from dance lovers on its return visit. With three playhouses still lighted, no openings are skedded for this week.

Estimates for Last Week

Ballets de Paris, Forrest (1st wk) (M-1,760; \$5.20) (Leslie Caron, Colette Marchand, Roland Petit). Marquee strength, plus fine notices, aided French dance troupe. Solid \$30,000.

Stalag 17, Locust (1st wk) (CD-1,580; \$2.60) (George Tobias). Prison camp comedy getting strong play, thanks to popular price and public reception. Good \$11,000, with advance indicating even bigger take second week.

Dial M for Murder, Walnut (1st wk) (D-1,380; \$4.55) (Maurice Evans). Theatre Guild subscription held down gross somewhat, but kept mystery meller tickets out of hands of agencies and specs. Ducats at premium all week long, as well as for coming week. Smash \$29,200.

'Pacific' Over \$22,400 In Jacksonville Week

Jacksonville, March 9.

"South Pacific" took in over \$22,400 at the Florida Theatre here last week.

Bal-Web Tilton starrer is splitting current week between the Municipal Auditoriums, Savannah (8-10), and the Bell Auditorium, Augusta (11-13).

Lillie \$12,000 for Four In Kansas City Stop

Kansas City, March 9.

Second live legit here within two weeks, after an absence of stage-fare all fall and winter, saw "An Evening With Bea Lillie" bring moderately strong trade to the Fox Midwest Orpheum Theatre in a three-day stand last week.

Three evening performances and a matinee (1-3) racked up \$12,000, okay for the stand. It was the only legit in the Orpheum in months, and the only one scheduled there this winter and spring.

John Antonello office handled here.

'Angels' \$13,300, D. C.

Washington, March 9.

"My Three Angels" drew almost \$13,300 at the Shubert Theatre here last week. Comedy winds up a fortnight's stand here this week. Play garnered four rave notices.

Greco 17½G, Frisco

San Francisco, March 9.

Jose Greco and his dance company opened at the 1,775-seat Curran March 1 to generally warm reviews. Show wound up the first frame of a two-week stand with a fair \$17,500.

House is scaled to \$4.20.

Blackstone \$6,300, Columbus

Columbus, March 9.

Blackstone the Magician pulled \$6,300 out of the hat in five performances at the Hartman here last week. Top was \$2.50, with children half-price.

Nothing new on the Hartman horizon before April 12 when "Dial M for Murder" is due in.

Sharp Seasonal Decline Hits B'way; Jeanmaire 40G (6); Hepburn \$40,100, Hardwicke \$7,600 in 4, 'Clerk' \$23,400

Broadway took a general shelling last week, with receipts for practically all shows dipping from previous session's takes. Even some of the more solid entries were caught in the downward slide.

Closings are already skedded for seven shows, not including Ruth Draper's one-woman presentation, which winds up a limited engagement Saturday (13). Also shuttering Saturday are "His and Hers," "Lullaby" and "The Winner." There were no closings last week.

There are two openings this week, both off-Broadway. "Three-penny Opera" begins a limited stand at the Theatre de Lys tonight (Wed.) and "Golden Apple" also goes in for a limited run tomorrow (Thurs.) at the Phoenix Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Burning Glass, Longacre (1st wk) (D-\$6.48; 1,048; \$26,817) (Cedric Hardwicke). Opened last Thursday (4) to one favorable notice (Atkinson, Times) and six unfavorable reviews; grossed over \$7,600 for first four performances.

Caine Mutiny Court Martial, Plymouth (7th wk) (D-\$6.48; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Over \$32,700 with theatre party commissions cutting into take (previous week, \$32,700).

Can-Can, Shubert (44th wk) (MC-\$7.20; 1,361; \$50,160). Under \$50,600 (previous week, \$51,000).

Confidential Clerk, Morosco (4th wk) (C-\$7.80; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Over \$23,400 (previous week, \$27,500).

Fifth Season, Cort (59th wk) (C-\$4.60; 1,056; \$25,227) (Menasha Skolnik, Richard Whorf). Under \$20,000 (previous week, \$21,700).

Girl in Pink Tights, Hellinger (1st wk) (MC-\$7.20; 1,527; \$53,000) (Renee Jeanmaire, Charles Goldner). Opened last Friday (5) to three affirmative notices (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram) and two negative reviews (Atkinson, Times; Kerr, Herald-Tribune) and two inconclusive opinions (McClain, Journal-American; Watts, Post); Grossed over \$40,000 for first three performances and three previews.

His and Hers, 46th Street (9th wk) (C-\$4.80; 925; \$22,927) (Celeste Holm, Robert Preston). Over \$9,700 (previous week, \$17,000); closes Saturday (13).

Immortalist, Royale (4th wk) (D-\$6.48; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Over \$16,600 (previous week, \$20,000).

John Murray Anderson's Almanac, Imperial (13th wk) (R-\$7.20; 1,400; \$50,300). Over \$32,300 (previous week, \$38,900).

Kind Sir, Alvin (18th wk) (C-\$6.48; 1,311; \$39,460) (Mary Martin, Charles Boyer). Under \$18,100 (previous week, \$23,600); closes March 27.

King and I, St. James (154th wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner, Patricia Morison). Nearly \$32,000 (previous week, \$37,400); closes March 20 to tour.

Kismet, Ziegfeld (14th wk) (MD-\$7.20; 1,628; \$57,908) (Alfred Drake). Over \$57,500 (previous week, \$57,900).

Lullaby, Lyceum (5th wk) (C-\$4.80; 995; \$22,845) (Mary Boland). Under \$6,100 (previous week, \$7,900); closes Saturday (13).

Me and Julia, Majestic (41st wk) (MC-\$7.20; 1,510; \$58,000). Under \$18,100 (previous week, \$37,900); closes April 3.

Oh, Men, Oh, Women, Miller (12th wk) (C-\$6.48; 920; \$23,248) (Franchot Tone). Over \$21,600 (previous week, \$22,900).

On dine, 46th St. (3rd wk) (D-\$7.80; 1,139; \$59,512) (Audrey Hepburn, Mel Ferrer). Over \$40,100, with theatre party commissions cutting into take (previous week, \$40,600 in four performances and two previews).

Picnic, Music Box (54th wk) (CD-\$6.48; 1,010; \$27,534). Under \$17,800 (previous week, \$20,800).

Prescott Proposal, Broadhurst (12th wk) (CD-\$6.48; 1,160; \$29,500) (Katharine Cornell). Almost \$16,300 (previous week, \$13,100); scheduled to close April 3.

Remarkable Mr. Pennypacker, Coronet (10th wk) (C-\$7.80; 1,027;

\$28,262) (Burgess Meredith, Martha Scott). Over \$17,400 (previous week, \$20,400).

Sabrina Fair, National (16th wk) (C-\$6.48; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Over \$27,000 (previous week, \$29,100).

Seven Year Itch, Fulton (68th wk) (C-\$6.48; 1,063; \$24,400) (Tom Ewell). Over \$19,700 (previous week, \$26,004).

Solid Gold Cadillac, Belasco (18th wk) (C-\$6.48; 1,077; \$28,300) (Josephine Hull). Over \$27,400 (previous week, \$28,700).

Tea and Sympathy, Barrymore (23d wk) (D-\$6.48; 1,060; \$28,300) (Deborah Kerr). Nearly \$28,000 (previous week, \$29,000).

Teahouse of the August Moon, Beck (21st wk) (C-\$6.48; 1,214; \$31,681) (David Wayne, John Forsythe). Almost \$32,200 (previous week, \$35,155).

Winner, Playhouse (3d wk) (CD-\$5.80; 999; \$21,500) (Joan Tetzel, Tom Helmore). Under \$10,000 (previous week, \$8,000 in six performances); closes Saturday (13).

Wonderful Town, Winter Garden (43rd wk) (MC-\$7.20; 1,510; \$54,173) (Rosaling Russell). Almost \$41,600 (previous week, \$49,900).

Miscellaneous

Ruth Draper, Vanderbilt (6th wk) (CD-\$3.60; 720; \$13,000). Winds up limited engagement Saturday (13).

Opening This Week

Golden Apple, Phoenix (MC-\$4.80-\$3.60; 1,150). T. Edward Hambleton-Norris Houghton (Phoenix Theatre) production of musical written by John Latouche, with music by Jerome Moross; financed at \$65,000, cost about \$65,000 (excluding bonds), can break even at around \$13,000 gross; opens tomorrow (Thurs.).

'Sea' \$39,750, Hub; 'Dolls' \$21,400

Boston, March 9.

Biz was spotty here last week with "By the Beautiful Sea," starring Shirley Booth, going clean in its second week at the Shubert, while "Guys and Dolls," in 10th week here but second at the Colonial, sagged. "Twin Beds," aided by 7 and 9:30 p.m. shows on Friday and Saturday, fared okay in its first week at the Wilbur.

Opening last night, Mon., were "Anniversary Waltz," costarring Macdonald Carey and Kitty Carlisle, which moved into the Plymouth for a fortnight, and the Ballets de Paris, which relit the Opera House for a week.

Estimates for Last Week

By the Beautiful Sea, Shubert \$6 Fri-Sat. \$4.80 other nights; 1,700 (2d wk) (Shirley Booth). Pulled a hefty \$39,750 for the first full week. Final week is current.

Guys and Dolls, Colonial (\$6 Sat. \$4.80 other nights; 1,500) (2d wk here, 10th in Hub). Slipped to near \$21,400. Final week is current.

Twin Beds, Wilbur (\$3.60; 1,200) (1st wk). Okay \$10,500.

'OKLA.' FIGHTS DETROIT STORM FOR \$22,100 TAK

Detroit, March 9.

"Oklahoma" grossed \$22,100 last week, the season's worst snowstorm keeping playgoers in doors early in the week. Musical is in its final frame at the 2,050-seat Shubert. Top is \$3.60. Next production scheduled for the Shubert is "My 3 Angels," set for two weeks beginning March 22.

'Faces' \$21,500, St. Louis; Reynolds-'Gigi' \$13,000

St. Louis, March 9.

"New Faces of 1952" wound up the first of a two-week frame at the American Theatre Sunday (7) with a good \$21,500 take. The house is scaled to \$4.27, except Saturday night, when it is hiked to \$6.10, the highest of the current season.

Debbie Reynolds also copped plaudits for her role in "Gigi" in the first of a two-week session at the Empress Theatre. With the usual \$2.50 top prevailing, the show grabbed a good \$13,000.

Met Opera Preps \$1,200,000 Tour; Grips Walkout Threatens Show

The Metropolitan Opera is ready to launch another extensive tour this spring, to cover 14 cities over a six-week period, with gross on the trip likely to hit over \$1,200,000. The Met has to start its tour this season later than usual because of a late Easter (no city will play the Met Holy Week), so that the six-week trek is one week less than last year. Company will open in Cleveland April 19, for a week's stay.

Tour will run through May 29, and include stops as far away as Dallas, Minneapolis and Toronto. The Met is taking 13 opera productions along with it, and will give 49 performances in all. It's going back to Chicago for the first time since 1951, and also returns to St. Louis after a lapse. All dates are guaranteed, at a \$19,000 minimum a performance on one-nights against a percentage. (Last season's guarantee was \$18,000).

Top will run from \$7.20 to \$10, depending on location. Tour coordinator Francis Robinson estimates the Met's share of the \$1,200,000 gross will be just under \$1,000,000, with management hoping to make a 10% profit on the tour. Touring costs will prove the deciding factor.

Stagehand Walkout

Possibility of the Met shutting down over a labor dispute, for the first time in its 70-year history, was narrowly averted Monday (8). Stagehands stopped work for 10 hours all that day, and picketed the theatre for 2½ hours in the late afternoon. But an hour before curtain time they returned to their posts, and "Tannhauser" went on as scheduled, with no untoward results.

The Met and the stagehands union have been negotiating for 14 months on a new contract for the one which expired in June, 1952. A retroactive 2% increase has been the bone of contention. Prexy Richard Walsh, head of the parent International Alliance of Theatrical Stage Employees, called off the pickets late Monday. Met management and union execs were still huddling late yesterday (Tues.) on the matter.

'Porgy' Booking Rounds Out L.A. Opera Season

Los Angeles, March 9. Booking of "Porgy and Bess" to round out the Civic Light Opera season for 1954 was announced by managing director Edwin Lester. Bevins Davis-Robert Breen production, on Broadway last year, will open here July 13 as the third offering of the CLO season, with Cab Calloway featured in the role of Sportin' Life.

CLO season will open April 19 with "Brigadoon," to be followed by "The King and I" and "Porgy." Final offering of the season will be Mary Martin and her daughter Heller in a new musical version of "Peter Pan."

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Final Loss Tally On 'Hour' Reaches \$47,979

"The Children's Hour," Kermit Bloomgarden's revival of the Lillian Hellman drama, represented a loss of \$47,979 on a \$50,000 investment. The show, a Broadway production last season, closed in Chicago last Dec. 5. It earned back about half its investment on Broadway, but dropped virtually all of it on tour.

For the final four weeks in Chicago, the play grossed \$69,746, for an operating profit of \$33. Closing expenses came to \$3,117.

Balance of \$2,021 on the venture was returned recently to the backers.

76G Gain Already In on 60G 'Tea'

"Tea and Sympathy," the Playwrights Co. & Mary K. Frank production of Robert Anderson's drama, has earned \$76,841 net profit thus far on its \$60,000 investment. Distributed profit to date is \$60,000 after return of capital.

For the four weeks ended Jan. 30, the Deborah Kerr starrer grossed a capacity-plus \$114,509, for \$28,032 profit. That brought the total operating profit to date to \$128,552, before deducting the \$51,712 production cost. After profit distribution, the remaining assets included \$8,700 bonds and deposits and \$8,141.

Show is currently in its 24th week at the Ethel Barrymore, N.Y.

Modern-Dress 'Othello' Set for Rochester Arena

Rochester, N. Y., March 9. The Arena Theatre, Rochester's resident stock company, will turn from comedy to tragedy for its fourth annual Shakespeare production, "Othello," which is scheduled for a three-week run beginning tomorrow (Wed.).

Show will be completely in the round. The comedies, "Twelfth Night," "Midsummer Night's Dream" and "Much Ado About Nothing," were given three-quarter staging. "Othello" will also be done in modern dress.

Dorothy Chernuck and Omar K. Lerman will produce. Miss Chernuck is director.

Seatholder

Continued from page 64

President submit criticisms, they could make a profit of about \$25 apiece over the admission tab of \$3 being charged by de Alba.

Production is being offered at the President, considered an off-Broadway showcase, under concessions from the various unions. It'll cost de Alba about \$5,000 for the week's run. Double bill is financed at \$20,000 with an additional \$10,000 cash reserve. According to de Alba, production is set up so it could move to Broadway under its present capitalization figure. Switch to Broadway will be made if justified by critical comment. However, if reports are negative, de Alba intends to tour the show in the fall as a concert presentation.

Both "Cretan Woman" and "Lystrata" utilize casts of 13 members. In some instances performers will double in both offerings. Cast of the Jeffers work includes Rex Ingram.

Jiggling the Dial

A midwestern theatre manager phoned the drama department of his local newspaper to say that he had a Broadway hit show booked in for arrival shortly.

Reporter took down the info, and announced to his readers next day that Maurice Evans was due soon in town in "Violins for Murder."

Kaycee Orch Readies 2d Opera Festival

Kansas City, March 9.

Second opera festival of the Kansas City Philharmonic Assn. is set for March 11 and 13 and March 18 and 20, "La Traviata" for the first two performances, "Madame Butterfly" for the second two. Licia Albanese, Thomas Hayward and Walter Cassel are being brought in to play leads in "Traviata." Tomiko Kanazawa, David Poleri and Thomas Tipton will take leads in "Butterfly."

Opera festival was inaugurated in 1953 at end of the orchestra's regular season, and similarly presented two operas in four performances. As last year, operas are under direction of Hans Schwieger, orch director.

Scale for the festival events range from \$1.50 to \$5. Arthur Wisner, orch manager, said that 25% of capacity was sold in the first week following availability of tickets, Feb. 6.

Shubert Feud

Continued from page 1

his brother Lawrence Shubert Lawrence, Sylvia Wolfe Golde (Lee's sister) and attorney William Klein. Incidentally, there may be some uncertainty about Klein's status as a trustee and at the same time attorney for J. J. Shubert.

Out of Firm

Although he may not actually receive the money for some time, Milton was left \$100,000 in cash under Lee's will, with additional provision for him to get the income from one-sixth of the residual estate. Another clause instructs the trustees to vote the stock "so as to assure the continuance of employment" of Milton (at \$25,000 a year), Lawrence (\$25,000) and Lawrence Jr. (\$10,000).

How effective the latter provision may be is apparently a question. It may depend largely on the actual terms of the various partnership agreements between J. J. and Lee Shubert, and the stock setups of the numerous Shubert corporations. For the moment, however, Milton Shubert appears to be out of the firm, but he operates the Sam S. Shubert Theatre in Washington as an independent project.

It is reported, without confirmation, that all of Lee Shubert's personal holdings were in stock in the Shubert enterprises. If that is true, some of the Shubert stock would presumably have to be sold to pay the cash bequests under Lee's will, while income from his share of the stock would comprise the residual estate.

It is reported that under the partnership agreement between J. J. and Lee, all outside stocks and bonds on the general market were owned jointly by them, with outright ownership going to the surviving brother, J. J. On that basis, J. J. not only is in sole control of the Shubert theatrical and realty interests and owns half of the Shubert stock, but now also owns all the outside stocks and bonds of the partnership. This latter money, reputedly worth many millions, would go to J. J.'s heir or heirs.

Background of much of the complication about the Shubert setup stems from the long-standing feud between J. J. and Lee. There is apparently no rift between the younger generation of Shuberts.

Future B'way Schedule

(Theatre indicated if booked)

Golden Apple, Phoenix, tomorrow (Thurs.).

Gilbert & Sullivan, President, March 23.

Kings of Hearts, Lyceum, April 1.

Magie and Loss, Booth, April 6.

Anniversary Waltz, Broadhurst, April 7.

By Beautiful Sea, Majestic, April 8.

Pajama Game, May 12.

Plays Abroad

Arizona Lady

Berne, Feb. 26.

Stadttheatre production of operetta in two acts (seven scenes) by Alfred Grunwald and Gustave Beer, with music by Emmerich Kalman. Directed by Walter Lederer. Musical direction, Anton Kneusel; sets, Lois Egg; choreography, Sybille Spallinger; choir direction, Walter Furrer; costumes, R. and S. Zimmermann. At Stadttheatre, Berne, Feb. 24, '54.

Donna Parrelli, Hedy Krauss, Harry Sullivan, Erich Alerie, Chester Kingsbury Jr., Peter Garden, Billy Dexter, Ulo Paniza, Walter Lederer, Otto Marau, Jim Slaughter, Wolfgang Warnke, Bill Sanders, Ingrid Warner, Rex, Rudolf Schmidt, Danny, Tino Bertrand, Cavarelli, Heinz Weibmann, Tom, Uli Eichenberger, Bessy, Paula Holzhammer, Sunny, Ingrid Warner, Bonita, Marilyn Tyler, Benchley, Alfred Koch, Seligreen, Erich Grohwein, Molly, Dorothea Klebs, Jongo, Paul Widmer, Zuni, Walter Beutler, Yvonne, Max Baechold, Gilbert Goldigger, Josef Heyn, Jeremy, Max Jakisch, Streetsinger, Erich Fischhof

This is the first stage presentation of Emmerich Kalman's last operetta which he started in the U.S. (of which he was a naturalized citizen) and completed, prior to his death last October, in Paris, where he had lived since 1950. Written by librettists Alfred Grunwald and Gustave Beer (the former also wrote Kalman's hit operetta, "Countess Maritza," together with Julius Brammer), the musical is sort of a how to the U.S., with the action taking place on an Arizona ranch as well as in Kentucky.

Although lacking the freshness and wealth of musical ideas of such Kalman successes as "Maritza," "Csardas Princess" or "The Circus Princess," "Arizona Lady" still rates among his better musicals, especially due to, for European standards, a rather unusual libretto that is for once free of barons, counts and nostalgic gypsies as well as of schmalzy pseudo-sentimentality. The story, though not of world-shaking originality, keeps moving at a steadily lively pace and offers a fair amount of possibilities for solos and production numbers. "Lady" should please U.S. audiences, provided certain too obvious "Americanisms" of the run-of-the-mill horse-opera type are eliminated and the story smoothed out a bit, conforming to U.S. tastes. One grave error is particularly noteworthy, inasmuch as a rodeo is falsely represented as a horserace with prizes to the winning horse. This being an essential part of the plot, it may cause some problems.

The plot concerns a beautiful, witty ranchowner, her valuable racehorse, Arizona Lady, and a dashing stranger whom she hires as a foreman. Complications arise when the horse is stolen and brought across the Mexican border. The stranger is suspected to be a notorious cattle-rustler and jailed by the sheriff, the ranchowner's fiancée. He escapes, and all is straightened out when the real badman and his gang are unveiled, and the ranchowner is happily united with the stranger, with whom she has, naturally, fallen in love.

The score, in part, skillfully captures the U.S.-Mexican flavor, but there are also quite a few tunes that distinctly sound Viennese-Hungarian. This may also prove a handicap for U.S. presentation and pop appeal. Among the likeable, melodious tunes are "Arizona" (staged as a big production number in the first finale and reprised in the second), "Wouldn't It Be Nice to Be in Love," "Ride, Cowboy," "Red Roses," "Do You Know, Dearest, What You Are to Me," "Make for Each Other," "Senorita, Be Mine," "I Like to Dance on Sunday" and "Little Cowboy Song." None, however, shapes as a potential big pop hit, with "Arizona," "Red Roses" and "Senorita" probably the nearest thing to it.

The Berne production has been carefully prepared and imaginatively directed by Walter Lederer (who also sings the lead), with only the second part slightly lagging at times. Lederer and his leading lady, Hany van Krauss, are both well chosen and do a competent job vocally as well as acting-wise. Peter Garden and Lia Held step out lively as the buffo couple, although their numbers are definitely not among Kalman's best.

Youthful U.S. singer Marilyn Tyler registers in a short part as a two-timing Mexican dancer. Sets and costumes are excellent, and several dance numbers are neatly executed, indicating even more ample possibilities where a large budget permits. Mezo.

You'll Be Lucky

London, March 1.

Jack Hylton, George & Alfred Black presentation of revue in two acts (16 scenes). Directed by Alec Shanks, Joan Davis; costumes, decor by Shanks, Josephine Clinch; extra music and lyrics, Ross Parker, Phil Park; additional dialog, Harold Purcell; orchestrations, Billy Terenti; orch under direction of Ronnie Munro. At Adelphi Theatre, London, Feb. 25, '54; \$1.75 top.

With Al Read, Sally Barnes, Lauri Lupino Lane, George Truzzi, Trio Hugony, Regency Singers, Ann Tyrell, Josephine Blake, Josephine Anne & Lucky Lovell, John Oakley, Trevor Griffiths, Peter Gilmore, John McCulloch, Berkeley Dancers (4), John Tiller Girls (16).

Between them, Jack Hylton and George & Alfred Black have fashioned a successful formula for revues. They take a couple of radio stars, surround them with a lively spectacle and wind up with a major boxoffice hit. The last attraction at this theatre ran almost two years; this one may not be as successful, but obviously has a prosperous season ahead.

The two stars of the current production are both newcomers to the West End stage. Al Read, a north country comedian with his own radio show, had built up an advance reputation by his true-to-life interpretations of ordinary folk, using the trick of repetition to hammer home a joke. He does it with a measure of success in a number of sketches. None has any pretensions towards sophistication, but each reflects the artist's powers of observation.

Sally Barnes has made her way to the West End via tv, and the girl has that impish personality which audiences find appealing. There is a vivacity about her delivery but she has been rather sadly let down with inadequate material. She is no Marie Lloyd, yet had to do an impression of that famous star singing "Don't Dilly-Dally on the Way."

Most of the broad comedy is provided by Lauri Lupino Lane and George Truzzi, whose plate-smashing routine and paperhanging slapstick would be more acceptable in a pantomime than a West End revue. Trio Hugony has an effective line in acrobatics and Josephine Anne has a click number in "Bella, the Belle of the Bowler." Spectacle highlight is the scene of the destruction of the Spanish Armada, staged with splendor and realism. Entire production is attractively costumed, brightly decorated and has been spiritedly directed. Myro.

Elmer Wiener, N. Y. concert manager and pressagent, to Pittsburgh on an emergency press job for the Pittsburgh Symphony. He'll be there for three weeks, then goes to Cleveland to handle press for the H. J. Miskell organization, which manages the local Metropolitan Opera season of a week, opening April 19. It's the 11th Met Cleveland season for Wiener.

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Literati

Beebe on Skolsky

Gotham newspapermen are passing around the blistering editorial Lucius Beebe wrote in his *Territorial Enterprise* and *Irish City News* (Nev.) re Sidney Skolsky. He took the columnist to task for having "recently remarked in print without, as far as we know, provocation that the publisher of The *Territorial Enterprise* was, at some unnamed date, involved in a fist-fight in a Hollywood resort 'with patrons after making some insulting remarks.'" Whereupon Beebe made his points, denying having ever been "in a quarrel, brawl or altercation of any description in and around Hollywood or any Los Angeles restaurant, saloon, nightclub or similar resort."

The rest of it is very heated, as regards Beebe's attitude towards Skolsky—certainly one of the strongest yet in recent years, especially about personalities in the show biz-literati belt.

25 years before Barnum & Bailey introduced it to the States. Yaaks immediately went for and have ever since preferred the three-ring and two-platform style of performance, but the British circus has clung to this day to the single ring.

Book will surprise many an American by its inventory of new-standard circus devices which originated in Britain and not, as often supposed, on this side.

Land.

Lost Emerson Poem

The Friends of the Dartmouth Library, in Hanover, N. H., have published for the first time a long-lost and forgotten poem written 132 years ago by Ralph Waldo Emerson.

The poem, "Indian Superstition," was penned by Emerson when he was a 17-year-old Harvard undergraduate and gives evidence of the influence of East Indian lore on the poet a full 20 years before the beginning of the transcendentalist movement. Kenneth W. Cameron, assistant professor of English at Trinity College in Hartford, Conn., said it opened up an early and previously unexplored chapter in the life of the poet-philosopher.

A Mellow Cassidy

"Europe—On the Aisle" by Claudia Cassidy (Random House; \$3.50), takes its title from the column in the drama and music critic conducts in The Chicago Tribune. The book consists of several travel essays written during recent summers when the author and her husband visited the Continent.

Critics of Miss Cassidy should find new appreciation for "the swan of Shawneetown" in her present volume—for here is no cryptic, acerbic Cassandra of the performing arts. Miss Cassidy, often spare and acid in her newspaper comments, obviously is in love with Europe. Few travel books since the works of the late Richard Halliburton have contained such headlong passages of purple prose. The author revels in sights, sounds, tastes and smells of the Continent, and she transmits much of her joy in remarkable descriptive paragraphs.

It is curious to find Col. McCormick's employee maintaining a somewhat girlish romantic fixation for Edward VIII; but all is forgiven when she writes touchingly and warmly of Pablo Casals and Myra Hess at a 1951 concert in Perpignan.

Until her chapter on London (of a couple of seasons ago, hence rather dated in appeal), Miss Cassidy writes little about the legitimate theatre. Her concern, apart from being an articulate tourist, is mainly with personalities of the music world. Her treatment of Flagstad is feminine and mealy. But there can be no doubt that it is Miss Cassidy at the typewriter when she opines, for instance, that George Sebastian's conducting "seems to accompany Siegfried by riding a pogo stick down the Rhine."

Robert Downing.

Television—A World Survey

Unique addition to basic TV library is this new volume recently published by UNESCO under the series of reports on "Press, Film and Radio in the World Today." Book is global scanning of tv, and is first to put under one cover needed material on latest status of technical facilities, programming, tv reception, set manufacture and distribution, video film, and production of equipment in 52 different countries. It's a valuable reference primer not only for educators and programmers, but also for governmental agencies, film distributors, broadcasters and manufacturers.

Book runs electronic gamut from A for Algeria (no tv outlet there yet, but Radio Diffusion Francaise has plans) to Y for Yugoslavia (first experimental outlet going up soon in Belgrade). It's crammed with figures, facts and forecasts on tv situation in all continents. Want to know how many lines per picture used, respectively, by Belgian, French and Dutch tv? (625, 819 and 625). How many transmitters in England? (5). Operating Schedule for tv in Tokyo? (Four hours daily, from noon to 1:30 p.m. to 9 p.m.). Call Letters of station in Dominican Republic? (HIT-TV). Facilities at Denmark's single station? (One small studio, 2 Phillips image-orbit cameras). When will Sweden start regular telecasting? (July 1, 1956).

Survey reveals considerable progress has already been made in building exchange of programs among various European nations, particularly Holland, Belgium,

France, England, Italy. Various means of cooperation, including films, live pickup and kine are being developed. Swiss have constructed telephone relay shortwave network with one relay point above famous Jungfrau in Alps, and this may be used eventually for transmitting sound and pix, providing base for tv linking of Italy, France, Germany and Switzerland.

"Television—A World Survey" is more than mere collection of statistics and tv info. In excellent introductory essay, Henry Cassirer, UNESCO tv chief who edited and wrote this report, analyzes and evaluates program, financial and technical problems that confront tv in every nation. Intro winds up with this interesting challenge: "... if broadcasters do not reach a large audience, they fail to utilize the basic nature of television, which by necessity is a medium of mass communication. But if broadcasters follow the accepted taste of the (frequently imagined) majority, television will not contribute to society, but rather level off the peaks of cultural tradition and achievement." Pack.

CHATTER

Bernie Kamins appointed Coast representative for Bantam Books.

Curtis Pub's Caslie Stinnett doing a bright monthly promotion leaflet, "Speaking of 'Holiday'."

Jon Whitcomb is at the Sahara in Las Vegas to do a Cosmopolitan article on the gambling town.

Aaron Seltzer appointed new editor of *Cinemeditor*, quarterly publication of American Cinema Editors.

Roy Rogers writing weekly article for Javes for Sunday Graphic, London, on his experiences in Scotland.

David McKay Co. bringing out "This Is Norman Brokenshire," the radio-tv commentator's autobiography, later this month.

Harold Robbins' "Never Leave Me," in the 35c edition, looks like it may rack up 1,000,000 copies. Avon is the publisher.

Sportscaster Bud Palmer has written an article "How To Watch Baseball on TV," for the May issue of TV Review magazine.

Malvin Wald commissioned to write an article on the year's best documentary shorts for the April issue of *Films in Review*.

Joan Eisner, formerly co-publicity director with Simon & Schuster, now public relations director for Reinhold Publishing Co., N. Y.

British singer David Hughes wrote article in the *Daily Sketch*, London, on experiences with teenagers during his recent U.S. trip.

"Mary Anne," Daphne Dumaurier's next novel, is "the scandalous story of her great grand-niece," which Doubleday will publish.

Henry Hay writing tv gossip for *Glasgow Evening News*, with Archie McCulloch his opposite number on *Glasgow Evening Citizen*, Beaverbrook organ.

New, revised edition of Arthur Murray's "How To Become a Good Dancer," with added "Dance Secrets," by Kathryn Murray, published by Simon & Schuster.

Horace McCoy's novel, "The Great Louisiana Lottery," will be published by Dell in a paperback edition to coincide with release of Nat Holt's film version. Eddy Gilmore, former A.P. bureau chief in Moscow, left for London Saturday (6) on the *Liberte*. His new book, "Me and My Russian Wife," is due for publication shortly via Doubleday.

Herman Wouk's "Caine Mutiny" has passed the 1,000,000-mark in its 95c reprint edition, and Doubleday will publish the play version. "The Caine Mutiny Court Martial" (hard-cover), on May 20.

Ken (Hawthorn Books) Giniger sez "no Christine, she," in referring to VARIETY's mislabeling last week of Marty Links as "a 'Bobby Sox' bringing out Miss Links' 'Bobby Sox' syndicated cartoon series in book form in August."

The *Peebleshire Advertiser*, weekly Scot newspaper founded in February, 1845, folded due to staff and other problems. Journal was founded by John Bathgate, of Edinburgh, who emigrated to Dunedin, New Zealand, in 1863.

Clark Kinnaird (King Features) has written a book on "A Guy Named Runyon," which Lippincott will bring out in May. Kinnaird first met Damon Runyon at the famous "Monkey Trial" in Dayton, Tenn., and in 1949, he wrote the introduction to "Runyon First and Last," a Lippincott anthology.

San Diego VARIETY mugg Donald Freeman's radio-TV column in The San Diego Union, that city's morning paper, being syndicated to other Coast papers in powerful Copley chain. Outlets include papers in Glendale, Burbank, Alhambra, San Pedro, Monrovia, Venice, Culver City, Redondo Beach.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

John Bainbridge's announced intention of writing the life and lack of loves of Greta Garbo certainly deserves a Pulitzer E. for Effort. If he pulls it off he should get all prizes, including that of her landman, Alfred Bernhard Nobel.

A dreadful amount of nothing has been written about her in 30 years. Glum and glamorous, her chief genius I suspect was her skill, or luck, at getting publicity by suppression.

This was certainly not a wilful design for living that she worked out all by herself. She had a childish shyness which never wore off, my psychoanalyst assures me. Sometimes this wears off so completely that we get its opposite, as in the case of the late G. B. Shaw, who as a youth would walk up and down for an hour in front of a house, where he was invited for dinner, before he could screw up enough courage to ring the doorbell. In later years he all but pushed bells through the wall.

In the case of Garbo, she still runs at the sight of strangers and dummies up in the presence of friends. Earl Wilson chased her so often he thought he was training for an Olympic marathon. Maybe when she is 60, say in 10 years, she'll change. We may even live to see her being kissed by m.c.'s on audience participation programs.

Her friends could not supply Bainbridge with much. Maurice Stiller, the Svengali to this Trilby, has been dead a long time. So, too, has been John Gilbert. Ditto Eddie Goulding's wife, who was an intimate friend, as the term was employed in those circles.

But Mercedes d'Acosta is still around, I imagine. Garbo got Metro to hire the socialite as technical adviser on "Rasputin" at \$1,000 a week because she was supposed to have known Grand Duke Alexander's daughter and son-in-law, socially, in Paris. This sort of technical advice eventually cost Metro \$1,000,000 in a libel action.

Bob Reud, George Cukor and Gaylord Hauser could hardly be expected to kiss and tell, and even if they were willing I doubt they would have much to tell. As for the unit men on her pix, they have long since gone their several ways and didn't know much beyond what they squeezed out for the fan mags and that, in durability and depth, had all the permanence of soap bubbles.

Her Credits Clipped By Who's New

Who's Who gave her an inch in 1933, which was a lot for a picture star. An actress born in Stockholm on Sept. 18, 1906, (a figure which a serious biographer would have to check), daughter of Svan and Louisa P. Gustafsson, she was said to have been educated at the Royal Dramatic Academy, though I always thought Stiller spotted her in a barber shop where she was working on crew haircuts.

The capsule bio listed her pix as "Coesta Berling," "The Temptress," "The Torrent," "Love," "Flesh and the Devil," "Susan Lenox," "Mata Hari," "Grand Hotel" and "As You Desire Me," ignoring her fine performances in "Anna Christie" and "Romance."

All the trade Boswells could add was that she was five feet six, had golden hair, blue eyes and weighed 125 pounds. Nothing about the size of her feet, her bust measurement, waist, hips or underslung carriage. They did, however, dig up that she began as a dancer. 'C'est tout.

Oh, there was something about her having starred in "The Mysterious Lady" (uhuh) and "Woman of Affairs." In France un Homme d'Affaires is a business man, so I guess "Woman of Affairs" was a picture dealing with her multifarious transactions in trade, apartment houses and possibly some coupon-clipping enterprises.

I once slept in a bed she occupied, though not at the same time of course. That was when Bob Reud got me her suite at the St. Moritz. Except that it had a nice view of Central Park, there was nothing about it that would help a biographer.

On second thought, I slept in another bed of hers. She wasn't there on that occasion either. She had leased the place to Carl Brisson.

The Doctor Takes To Bed

To help Bainbridge, I asked my psychiatrist to lie down on a couch while I plied him with questions. He mumbled something about bradykinetic, censor, clonus hysterics, compensation, defense reflex, depersonalization, promomania (wanderlust), Electra complex, conism, eremophila, festination, gamophobia, acedia, agnosia, angeric, anapathy, apophobia, mild dementia praecox, kainophobia and other psychoanalytic terms which just about landed me in a bed of neuroses.

Some of them could be applied to Garbo's behavior-pattern. Others seemed to me away off the beam. Bradykinetic I suppose applied to her acting, her slow movements and feelings too deep for expression, but these are in the catatonic syndrome where underacting is considered high art, just as 50 years ago overacting got all the kudos.

Clonus hysterics, which is a feeling of a nail being driven into one's head, I suppose was what he meant by her aversion to mass interviews. I could go along with his use of depersonalization, which is a loss of feeling of personal identity. His use of a defense reflex, which could account for her veils and fast walking, is okay by me also. Of course, when he dragged in the censor, which is a personified function of the ego designed to prevent emergence into conscious recognition of repressed material, that could be applied to anybody, not Garbo particularly. Compensation, too, was of dubious help, since this is a mechanism of the mind by which an approved trait is developed to conceal from the ego the presence of an opposite and not so desirable trait. All actors, exhibitionists and extroverts in their work, have a measure of modesty when off the set or stage.

47 Going On 39?

Mild dementia praecox, too, is wide of the mark because though characterized by introversion, repressed effects and hidden interests, it is most common in patients between 15 and 30, and Garbo, even by the public record, is at least 47.

Gamophobia, which is a fear of marriage, I suppose has some substance in this case as has kainophobia, which is a dread of new things. Garbo was all right in silent films, less at ease when sound was added (acromania) and simply could not be dragged by a lariat into radio, tv, 3-D or widescreen productions. By now and with the coming years I suspect agnosia will show more in her personality, because that is a fear common to stars who think they are headed for character parts.

As for being angeric, which is applied to one who is dull, listless and lacking in energy, that might stick in the present instance. So too might anapathy, which is an aversion to human society. Garbo certainly has shown she has an a. to h. s.

Some Gay Vikings Left

That her behavior is characteristic of people born and raised in a cold climate, where winters are almost all night and summers are never warm for long, cannot be sustained even by psychiatrists who have specialized in weather balloons. Karl Dane was a morbid comedian who finally committed the Dutch act, and Warner Oland was a sad man, but against these melancholy Scandinavians can be placed the buoyant behavior of Carl Brisson, Jean Hershoff, Celeste Holm, Greta Nissen, Peter Freuchen, Sonja Henie, Sigrid Gurie, Lars Hanson and Tutta Rolff—all Scandinavians noted for their cheerful view of life on or off a stage.

Freud, no doubt, will give Bainbridge a lot of clues to Garbo's character, but I'm afraid he would get more chapters out of studying the Sphinx, which I understand was modeled by a woman.

The biographers who got Bankhead, Waters, Brice, Tucker and West got all the gravy. In brief, Bainbridge is not to be envied on this one. He needs every bit of help he can get, and he certainly is welcome to all this.

2 Bright Cartoon Books
Ella Bentley Arthur's "My Husband Keeps Telling Me to Go to Hell" (Hanover; \$1.50) isn't exactly a cartoon book excepting that Richard Taylor's illustrations of the malapropisms and double-entendres contribute so much to this book. Mrs. Arthur, longtime friend and confidential secretary to Dorothy Dix, coauthored "Dear Dorothy Dix with Harnett T. Kane, so it is fitting that Kane did the foreword to this anthology of boners which are culled from a lifetime of advice-to-the-lovers correspondence to Mrs. Dix.

Fourthright cartoon comedy is Abner Dean's "Cave Drawings for the Future" (Dial; \$3.50) which are both futuristic and primitive but not too much so as not to edify the contemporaneous seeker-of-laugh. Dean has done some of his most imaginative best in this anthology. Abel.

Emily Kimbrough's Europe
In "Forty Plus and Fancy Free" (Harper; \$3) Emily Kimbrough has done an updated grandma's version of her initial bestselling (with Cornelia Otis Skinner) "Our Hearts Were Young and Gay." The WCBS (N. Y.) broadcast, with three other virginal and vigorous grannies, are here "revisited" in a series of Anglo-French-Italo travails done with diverting prose and an eye on the anecdotal snapper.

The lecturer-author, quondam fashion editor and mag contributor carries all of it off with a delicious sense of humor, and all travelers will be interested in an appendix charting the plusses and minuses of the European restaurants visited last year. Trau.

Prentice-Hall Surplus
Prentice-Hall wound up 1953, its 40th annual year, with an earned surplus of \$2,291,182. Net profit for Allyn & Bacon, a wholly-owned subsidiary, was \$123,457. P-H currently has 1,800 employees and a \$1,000,000 construction plan under way for two new buildings at Englewood Cliffs, N.J.

P-H's annual stockholders meet is set for March 23 in Dover, Del.

Crouse's 'Writing Recession'
The United States is undergoing a "writing recession," believes playwright Russel Crouse, who spoke at Ohio Wesleyan U., in Delaware, O., last week. The readjustment, he claims, is "caused by the terrific demand for creative writing" from the theatre, television, pix and radio. As a consequence, the spreading of creative material so thin has affected all mediums, mostly television at the moment.

Broadway became thinned out once before when many dramatists were lured to film studios, but they always came back, Crouse said. He was made an honorary member of Ohio Wesleyan's chapter of Theta Alpha Phi, national collegiate dramatics honorary.

The British Circus
"The English Circus," by Ruth Manning-Sanders, published in the U. S. by the British Book Centre, N. Y. (\$4.50), is engaging history written in a chatty style and extensively researched. There are separate chapters on the various circus arts, horses, cats, wirewalking, juggling, etc., and much anecdote on the early showmen, a hardy breed operating against prejudice, puritanism, local ruffians and escaping animals. A fascinating tale of a lion loose in the sewer system of Birmingham, coming up to roar at manholes all through the city and starting a near-panic among the superstitious lower orders of the day, is included.

Author details the creation of the three-ring circus in England

Broadway

Metro pub-ad chief Howard Dietz back from a West Indies vacation. Arthur Kober and George Oppenheimer collaborating on a new play. Lillian Arnold joined William Schuller, agency, as casting consultant for legit, tv and pix.

Van Johnson and pianist Alexander Brailowsky off to Europe Saturday (8) on the *Liberte*. Ed Harrison, vet film flack, on the job again after a five-month hiatus caused by a leg fracture.

Jerry Sager, pub-ad director of B. S. Moss Theatres, back at his desk following hospitalization for surgery.

Attorney Julian T. Abeles deserting suburbiana, having sold his Greenwich (Conn.) estate for a 5th Ave. co-op.

Tommy Fleming in town to make radio-tv rounds as part of the campaign for Universal's "Yankee Pasha."

Elizabeth Taylor and Michael Wilding left for a Florida vacation following their return from England last week.

Rutgers Neilson, RKO's foreign publicity chief, on the mend at St. Vincent's Hospital after an emergency appendectomy.

Seiznick Releasing Organization leased entire top floor of the new 22-story office structure at 477 Madison Ave. for spring occupancy.

Otto Preminger winged to the Coast over the past weekend to set up an office on the 20th-Fox lot where he'll produce "Carmen Jones."

Rita Gam, star of Metro's "Saadia," to be on hand for the March 18 benefit preem for the French Hospital at the Normandie Theatre.

Leonard Goldenson named to the Mayor's Advisory Council, group of Gotham businessmen performing chamber-of-commerce functions.

Leslie Hunt, now 74, a veteran member of Actors Equity, and now residing with Dr. Ralph Reed, Elmore St., Central Islip, N.Y., would like to hear from friends.

Borrah Minevitch flew in from his Paris residence on a quickie to see his Harmonica Rascals, currently at the Moulin Rouge, Hollywood, and on other vidpix business.

Art Weems, vice-president of General Artists Corp., is on the critical list at the Cedars of Lebanon Hospital, Hollywood, following a heart attack suffered last week at the Knickerbocker Hotel there.

George Jessel does a pitchman's garb for the opening of "Yesterday and Today" at the Embassy on Friday (12), the film he spied for Abner J. Greshler (UA) and in which he has a participation interest.

Spyros Skouras Jr.'s first, a girl, was born Aug. 3; their second, boy, Aug. 16; and now their third is also prognosticated for August—in fact Aug. 8 and twins is the forecast according to the family physician.

Mel Martin, after six years in Europe, playing in divers languages in France and Italy as well as in England, probably into the Bon Sol shortly upon his return to the States, MCA (Harry Bloom) handling him.

Lowell Thomas and Cinéma to receive a special award of merit from National Assn. of Travel Organizations in recognition of "This Is Cinéma" as a force "in stimulating interest in travel in this country and abroad."

James Mulvey, prez of Samuel Goldwyn Productions, spent the past few days with the Brooklyn Dodgers in pre-season warmup play at Vero Beach, Fla., and returns to N.Y. tomorrow (Thurs.). He's a stockholder in the ballclub.

Richard Barstow, who took a leave of absence as choreographer of Judy Garland's "Star Is Born," to stage the 1954 version of the Ringling circus, due back on the Coast April 5 to finish the finale musical number for the picture.

Lou Shanfield, of 20th-Fox's homeoffice are department who retired Friday (5) after 21 years of service with the company, was honored by 75 of his colleagues at a testimonial dinner at Luchow's. He had been art director from 1933 to 1950.

James E. Stroock, president of Brooks Costume Co., arranged for the second consecutive year with John Ringling North for the receipts for the Ringling Bros., Barnum & Bailey circus opening at Madison Square Garden, N.Y., to be donated to the United Cerebral Palsy drive.

Joe Laurie Jr. in St. Clare's Hospital, 415 W. 51 St., for two or three weeks of rest, primarily to reduce the high blood pressure which has placed a strain on his heart. It means training down (the author-comedian had put on some extraneous weight), plus no-smok-

ing and other more temperate habits.

Preview of Aaron Copland's new opera, "Tender Land," commissioned by Richard Rodgers and Oscar Hammerstein 2d, will be given at the home of Prince and Princess Artchil Gourieli March 21, as a benefit for the League of Composers. Opera will have its world preem at N. Y. City Center April 1.

Steve Hannagan Associates has been changed to Robinson-Hannagan Associates. William E. Robinson, former publisher of the N.Y. Herald Tribune, is chairman of the board, and Joe Copps, who was associated for many years with the late Steve Hannagan, remains president. Larry Smits and Paul Snell are vice-pres. Margaret Ray is secretary; Camille Street is treasurer.

William Schuman, composer and pres. of the Juilliard School of Music, made the presentation yesterday (Tues.) at a St. Regis lunch, when the third annual Capezio Dance Award was given to Doris Humphrey, modern dancer and choreographer. Award included a citation and \$500 cash prize to Miss Humphrey for "her creative leadership in the modern dance and for the repository of high distinction with which he has enriched it."

Paris

Peter Walker, American thespier, into the Gallic legit, "The Mark of The Toro."

David Lichine here readying Empire Theatre for a series of performances by his ballet company, Les Ballets De Los Angeles.

Edith Piaf, heading the new show at the Châtelet, now reconverted to music hall, gets 25% of the gross with a \$576 daily guarantee.

Jean Renoir has written two plays, one in English and one in French. French play, "Orvet," concerns a 50-year-old man in love with a 15-year-old femme hobo.

Although the legit hit, "The Dazzling Hour," is still going strong here, the italo pic version, "The Hour of Charm," with Gina Lollobrigida, has opened in the first-run Champs-Élysées.

Pierre Brasseur reopening legit hit, "Kean," after a month in the hospital. Play had to close down sans Brasseur. Layoff cost the management of Sarah Bernhardt Theatre and the insurance company \$75,000.

Jean-Louis Barrault-Madeleine Renaud Co. and the Theatre National Populaire organizing a Shakespeare weekend at the Palais de Chaillot with legit versions of "Richard II" and "Hamlet," the film version of "Henry V" plus lectures.

French télé getting more lavish with a \$4,500 show going on this week. It is "Captain Alcide," by Pierre Mac Orlan and Nino Frank, three medieval swashbuckler utilizing three cameras and a vast decor. Pierre Larquay and Aime Clariond are starred.

Miami Beach

Spyros Skouras and 20th-Fox board of directors due in town for meeting this week.

Diosa Costello and her new act set for April at Saxony's Pagoda Room, following Yvonne Adair.

Rocky Graziano, in town for visit with family, signed two-year pact with Martha Raye for tele shows.

Buddy Hackett into Nautilus Hotel's Driftwood Room for 10 days. Eddie Albert set for date late in month, following Mickey Rooney.

Veronica Bell, featured in Latin Quarter show here, heads for Manhattan March 18 for a vacation before returning to Paris and seventh-month pact with the Folies Bergere.

Israel

A poster in Jerusalem announced the showing of a "three-dimensional film."

Almea Terra, pianist from Italy, gave a recital at the Tel-Aviv museum hall.

The latest successes on the Hebrew stage are Roger McDougall's "Escapade" at the "Habimah" and "Pygmalion" at the Chamber Theatre. The satirical troupe, Hamatate (The Broom), is just celebrating its 25th annl.

While "Fort Ti" (Col) was running at a cinema in Tel-Aviv, patrons were amazed to find that the polaroid specs used on this 3-D'er gave no view. What had happened was that the disinfectant used had had in some way clouded the specs.

Modern radio equipment has arrived in Jerusalem from Switzerland to be installed at the Jerusalem broadcasting station, The Voice of Israel. The new machines will replace old-fashioned ones in use for the last 15 years. Studios can now be enlarged to provide more extensive rehearsals.

London

Constance Moore booked into Cafe de Paris for one month opening March 8.

Benjamin Gigli makes his second British tele appearance as star of "Music For You" March 16.

Sydney Burns just back from a week in France where he has been seeking novelties for his new revue.

Linda Reiner here lining up a new play before she returns to start a production chore on Broadway this fall.

After several postponements, Jack Buchanan finally arranged to open at the Cafe de Paris May 24 for one month.

Moiria Lister has left the cast of "Birthday Honors" at the Criterion because expecting a baby; replaced by her understudy, Joy Andrews.

Herbert Lom, star of the Drury Lane production of "The King and I," guest artist in "Star Bill" on BBC radio last Sunday (7).

Claude Whincup elected national proxy of Cinematograph Exhibitor Assn. at annual general meeting in London yesterday (Tues.).

Mitch Miller featured in the BBC's "Show Band" show Monday night (8). Yesterday (Tues.), he left for Holland on first leg of continental jaunt.

British comic Frankie Howard selected to replace Gilbert Harding on "What's My Line," while the regular paneller is vacationing in the West Indies.

George A. Hamid of George A. Hamid & Son, off to France and Spain to get new European attractions for circuses, etc. Expected to set about 25 novelties for America.

Jose Ferrer and Rosemary Clooney back from the Continent on a short stopover before heading for Hollywood where Ferrer is to direct "The Shrike" for Universal.

Cornelia Otis Skinner presented her one-woman production of "Paris '90" after critical nixes, and opened last Friday (5) with a new solo show. Costumes and properties had to be sent over here from N.Y.

Jeff Warren returned here to take up a featured role in the new British musical, "Wedding in Paris," which comes to the West End next month. Last year, he played romantic lead in the Coliseum production of "Call Me Madam."

Pittsburgh

Nino Nanni winds up four-week stay at Monte Carlo March 13.

Andre Philippe back on a quick repeat to top the Copa next week. "Julius Caesar" pushed back one week at the Penn, until March 20.

Dick Kerr with Horace Heidt show at Hotel Statler in N. Y. is a local boy.

Jules Pfeiffer bringing his "Good Night Ladies" to the Nixon again Holy Week (April 12).

Flu forced Blackstone to cancel Wheeling, W. Va., following his smash Pittsburgh date.

Gertrude Bromberg in town beating the drums for Maurice Evans in "Dial M for Murder."

Henry Boettcher, head of Tech drama school, staging its present production of Chekhov's "Sea Gull."

Gene Kelly's parents, who have been wintering in Florida since Christmas, will be home for Easter.

Gloria Lee, who used to have her own line at old Nixon Cafe, now at Frank Sennes' Moulin Rouge in Hollywood.

Portland, Ore.

Smiling Jack Smith at the Oregon Clover Club.

Nadine Jansen and Russell Jones topping show at Jack Lawler's Tropics.

Gloria Swanson in town for two days to promote her dress line at Olds & King Dept. Store and coordinate a fashion show.

Leon Mandrak, Lee Donn, Buck Jones, and Bob Gentry for a second week at Amato's Supper Club. Nellie Luther inked to follow.

Vienna

By Emil W. Maass
Graz festivals will be held July 1-12.

American soprano Marion Bravos gave concert in British Council Hall.

Franz Theodor Csokor elected President of Austrian Post Club.

Vienna Singing Boys, under Hans Kuehntreiber, left for Australia and New Zealand.

International Congress of Scientific Film Producers set to be held here May 27-June 3.

Buergetheatre to be taken over by USA and used by American sponsored Red-White-Red network. Burg Theatre accepted Franz Theodor Csokor's latest drama,

"Caesar's Widow," or late 1954 preem.

Kammerspiele prepping world preem of Ladislav Fodor's newest comedy, "Miau." Gustav Manker is directing.

Filmstar Hanneli Matz made her legit debut in Academy theatre, playing lead in Jean Anouilh's "Colombe."

Burgtheatre accepted Arthur Miller's "The Crucible" and Charles Morgan's "The River Line" as next productions.

Hanneli Matz offered femme lead in "Mannequins for Rio" with William Holden opposite. She would appear in both the German and English version.

Berlin

By Hans Hoehn
Count Basie due to appear here in March.

"A Queen's World Tour" (Rank) premed at Astor.

UFA will start its own film production this summer.

Algefa started shooting "Der treue Husar," starring Paul Hoeber.

S. N. Behrman's "Jane," based on Somerset Maugham's novel, premed at Komodee.

Lucie Hoefflich celebrated her 71st birthday. She's currently in "Elektra" at Schlosspark Theatre.

Kenneth Spencer, American Negro, presenting a program of American folk songs at the Haus Wien.

Michael Bohnen directed Millocker's "Der Bettelstudent," opera premed at Titania Palast. Bohnen also has lead in it.

West Germany's Cannes executive committee informed producer Hans Domnick that his "Golden Garden," documentary film on California, will not be shown at the French festival because the pic is too pro-American. Oddly enough, shortly before the film's preem at Marmorhaus, a Berlin Senate official advised Domnick to postpone opening his pic until the Big Four confabs were over, claiming it is not pro-American enough.

Omaha

By Glenn Trump
Murli Lynne Trio held over at the Colony Club.

Sun Players making week stands in eastern Nebraska towns.

Local drive-ins opened last week, a month ahead of original plans.

Ground broken for Centennial Theme Center stage at Turner Park.

Earl Graves Combo now featuring Junior Raglin, ex-Duke Ellington.

George Stichka Rodeo again pacted for Seward County Fair at Seward, Neb., Aug. 16-18.

Dancers Ruth Harrison Fisher and hubby Alex entered reality biz here between engagements.

Former Lincoln school leader Pat Ash, now a councilman, there named chairman of city's board of equalization.

Royal Eckert, Minneapolis, Minn., recently stage manager in New York City, is new Technicolor director of Omaha's Community Playhouse.

Barcelona

By Joaquina C. Vidal-Gomis
The Domenechs at the Rio nightclub.

The Folies nitery has "Miss Denmark" along with Josiane Herve and comedian Gila.

Paco Martinez Soria presenting Roberto Salvanes' new comedy, "You Are No Longer Useful To Me" at the Talla.

The Comedia Theatre has "Other Life of Captain Contreras," Carlos Lemos, Elena Salvador and Gabriel Llopert are starred.

Legit authoress Julia Maura has launched her new comedy "The Eternal Donna Juana." It was inspired by the short story, "Grand Opera," by Vicky Baum.

American pix on Barcelona screens are "Pickup on South Street" and "Dangerous Crossing" (20th) "Tall in Saddle" (RKO), "When Worlds Collide" (Par) and "I Confess" (WB).

Munich

Arthur Miller's "The Crucible" lauded as the Munich legit season's top event.

Luise Ulrich off to Florence for outdoor lensing on her new film, "A Woman of Today."

French Director Andre Michel here to select young German actors for a French-German film set for lensing in Finland this year.

Controversial director Veit Harlan's "Stars Over Colombo" is rapidly paying off its huge costs.

"Sauerbruch," film biog of the German surgeon, completed by director Rolf Hansen. It will be released at the start of the 1954-55 season.

Hollywood

Charles Laughton planned in from N. Y. Jesse L. Lasky hospitalized with a chest cold.

Alan Ladd in town after 18 months abroad.

Dore Scharys celebrated their 22nd wedding anni.

Sam Zimbalist and Ben Goetz planned in from London.

Mervyn LeRoy returned from the Brazilian Film Festival.

Walt Disney back in town after a jaunt to the Bahamas and N. Y.

Mickey Gross and Len Simpson partnered in a new publicity firm.

Stanley Kramer cited for his work in behalf of the City of Hope.

Cesar Romero flew to Mexico City to join the "Vera Cruz" troupe.

William Wyler received the Italian Star of Solidarity for "Roman Holiday."

Friars Club's testimonial dinner for George Raft postponed to March 22.

Phil Hyams in from London to arrange joint production deals for Eros Films.

Lionel Barrymore will be guest speaker at the annual Book Chamber luncheon.

Jack L. Warner will be principal speaker at the American Cinema Editors' annual dinner.

Barbara Stanwyck will present awards at the American Cinema Editors' annual dinner.

Philip Dunne presented with the Books and Authors Club's award for scripting "The Robe."

Miguel Aleman, Jr., in from Mexico City for production huddles with Robert Goldstein.

Rex Allen out of the hospital but his broken leg will keep him off a horse for three months.

Art Arthur on a three-month leave of absence from his post as executive secretary of MPIC.

Robert Stack will emcee the Variety Club International Humanitarian Award dinner in Dallas.

Arthur S. Wentzel sparking a March 17 get-together dinner at Joe Chastek's Vagabond House in memory of Sid Grauman, who was born on St. Patrick's Day.

The B. P. Schulbergs have invited Mrs. Margaret Kolker Howard, whose director-husband William K. Howard died last month of throat cancer, to visit them in Miami Beach.

Washington

By Florence S. Lowe
Nat (King) Cole current at Casino Royal nitery.

Benefit preem of "Ballets de Paris," and Leslie Caron guesting, a sellout.

"Hollywood Ice Revue," starring Barbara Ann Scott, into Uline's Arena April 6-11.

Contralto Marian Anderson checks into Constitution Hall March 30 for concert under Patric Hayes-American U aegis.

British maestro Sir Thomas Beecham here for two concerts with National Symphony, sole appearance he will make during his current U.S. visit.

Arena Stage production of "Summer and Smoke," directed by Alan ("Remarkable Mr. Pennypacker") Schneider, held over for fifth session because of SRO.

Hildegard current at Hotel Statler with Johnny Johnston highlighted very social "champagne and orchids" tea and fashion show for benefit of National Symphony.

Evelyn Davis, who has trained many Broadway terpers, preeming a new ballad based on the Don Marquis characters, "Archy and Mehitabel," with her Dance Playhouse troupe.

Chicago

Lake Club in Springfield pacted with AGVA last week.

Leonard Silman, "New Faces" producer, visited here last week.

Blue Angel knocking off Monday night minimum charge of \$2.50.

Adele Inge, acro skater, added to Boulevard Room line at Conrad Hilton Hotel.

Johnny Lewis, cocktail booker, and General Artists Corp. parted ways last week.

Peggy Taylor, currently appearing in London, pacted with Chl MCA office last week.

Otis Carney in city last week directing a 30-man camera crew shooting scenes for "Cinéma Holiday."

Olivet Miller and Bert Gibson combining as a team under management of Bob Harrison, who's prepping a European tour for the act.

Wyoma Winters in town plugging her new Victor disks and appearing for the waxery at coin machine conclave at Palmer House this week.

OBITUARIES

WILL H. HAYS

Will H. Hays, 75, longtime head of the Motion Picture Producers & Distributors of America, died in Sullivan, Ind., March 7. Details in film section.

JOHN EBERSON

John Ebersson, 79, architect of over 500 theatres throughout the U. S. and on the Continent, died March 5 in Stamford, Conn. Born in Austria, he came to the U. S. in 1901. A partner with his son in the New York firm of John and Drew Ebersson, architects-engineers, he was credited with creating the "atmospheric theatre," a design popular during the '20s.

Ebersson designed and constructed some of the first modern film theatres. Among them were such Loew's houses as the Paradise, Bronx, N. Y., and the Valencia, Jamaica, Queens. He also built the Rex Theatre in Paris. His firm designed the band shell in Lewisohn Stadium, N. Y. Following World War II, the Eberssons were active in construction of nabe theatres throughout the country.

Surviving besides his son are his wife and two daughters.

JOHN L. BALDERSTON

John L. Balderston, 64, playwright-scenarist, died March 8 of a heart attack in Hollywood. During World War I he was a war correspondent for the Philadelphia Record. In 1915 he went to England and from 1920-23 was editor of the Outlook in London. From 1923-31 he served as chief London correspondent of the New York World.

Balderston, whose last screenplay credit was "Gaslight," was inactive since 1945, except for a brief stint at Metro last year. Among plays he authored include "The Genius of the Marne," "Tongo," "Berkeley Square," with J. C. Squire; "Dracula," with Hamilton Deane; and "Frankenstein," with Peggy Webling.

Wife and son survive.

ERNEST WAGNER

Ernest Wagner, 77, who had been with the N. Y. Philharmonic Symphony for 41 years until his retirement in 1944, died March 4 in Oceanside, L. I. While with the Philharmonic he played solo piccolo and third flute.

The son of musical parents, Wagner toured the country at the age of 10 as flutist with a concert group. Seven years later he joined the Thomas Orch., batoned by Theodore Thomas.

Following his retirement from the Philharmonic, Wagner appeared on radio and also conducted a local glee club in Long Island. He composed 24 études for flute and authored "Foundations of Flute Playing," used as a textbook.

Wife and a brother survive.

NOEL GAY

Noel Gay, 55, British composer, died March 4 in London. A writer of more than 20 musicals, he composed "The Lambeth Walk," sung and danced by Lupino Lane in the tuner, "Me and My Girl." Show, incidentally, ran for 1,646 performances in London. During the '20s he changed his name, Reginald Moxon Armitage, to Noel Gay when he decided to switch from classical compositions to pop tunes.

Among Gay's musicals are "Clowns in Clover," "Jack O' Diamonds" and "She Couldn't Say No." He scored his first legit success with the revue "Legit Press." His top money-making tune was "All the King's Horses," which netted him around \$25,000. In 1939 he wrote the anti-Nazi war number, "Run, Adolf, Run."

MRS. LOUISE JARECKA

Mrs. Louise Llewellyn Jarecka, 74, former concert soprano and wife of composer-conductor Taddeusz Jarecki, died March 6 in New York. Born in Iowa, she studied music in Paris where she was correspondent for Musical America. She sang throughout the U. S. and on the Continent.

Mrs. Jarecka also sang at the Congress of Mid-European Nations in Philadelphia for the guest of honor, the late President Jan Masaryk of Czechoslovakia. She travelled in Europe for 15 years, singing with various orchestras and the Polish opera. She and her husband left Poland in 1937.

A sister survives, besides her husband.

M. WOOD-HILL

Mrs. Mabel Wood Hill, 83, composer, professionally known as M. Wood-Hill, died March 2 in Stamford, Conn. Her works included

transcriptions of Bach, a rewritten and orchestrated version of Sir Henry Bishop's music to Robert Burns' operetta, "The Jolly Beggars," and such songs as "Songs of Capri," "The Gull" and "Oxford Garden."

In 1931 Mrs. Hill's "The Adventures of Pinocchio," a ballet-play, was produced in New York at the Longacre Theatre. Her orchestration of Couperin's trios, the Louis XIV Suite, was introduced at the Berkshire Music Festival at Stockbridge, Mass., in 1935.

Surviving are a son and two brothers.

MRS. RUTH CATON

Mrs. Ruth (Harris) Caton, 74, former vaudeville performer, died in Toledo March 1 after a two-year illness. She began her acting career at the age of five with her parents, James and Kitty Fox, both vaudeville performers.

Mrs. Caton teamed with her mother as the Melville Sisters, then became one of the Sutherland Sisters, seven young women chosen for the act because of their ankle-length hair. From 1910 to 1913 she worked in silent films for the old Universal Film Corp., using the name of Goldie Burbank.

She leaves two sons.

W. C. "BUD" CORNISH

Worthen C. "Bud" Cornish, 52, sports broadcaster, editor and magazine contributor, died in Portland, Me., Feb. 26, after a brief illness. He conducted a nightly sports roundup on Portland's WGAN for some 15 years and was noted for his gristcasting.

Born in Taunton, Mass., Cornish started his journalistic career in 1922 as the Portland Press-Herald sports writer. He served as the paper's sports editor for 22 years and subsequently switched to the Portland Evening Express & Sunday Telegram in a similar capacity. Wife and a son survive.

DORA GREGORY

Dora Gregory, 81, British actress, died March 5 in London. Following her stage debut in 1898, she appeared in about 500 roles. Her last London appearance was in 1942.

Miss Gregory, who also performed in films and on radio, made her initial London appearance in 1914 at the Vaudeville Theatre after touring in a number of plays. Among London productions in which she was seen were "The Sea Gull," "Three Sisters," "Dinner at Eight" and "Henry IV."

Her husband was the late H. C. J. Howland.

SAM ROBERTS

Sam Roberts, 67, theatrical veteran of 40 years as performer, theatreowner and booking agent, died in Chicago on March 7. In vaude, during the '20s and '30s, he was part of the comedy team of Roth & Roberts, later teaming as an act with his brother Irving. Retiring from the stage after some 20 years, he purchased the Lyric Theatre in Indianapolis, Ind. For past 15 years he had been an artist's representative in Chicago and house booker for the Palace Theatre in Rockford, Ill.

Surviving are his wife and three brothers.

E. OLIVER RAMSDELL

E. Oliver Ramsdell, 71, president of the Middlesex and Medford Amusement Cos., died in Winchester, Mass., Feb. 28, the day before his 72nd birthday. A vet exhibitor, he started in the business in 1913 when he and his brother opened the Orpheum Theatre in Malden, Mass. Since then he, and the companies with which he was associated operated many suburban houses in nearby Salem, Medford and Melrose.

Survived by his wife and two daughters.

WILL L. LINDHORST

Will L. Lindhorst, 64, magician, died March 7 in St. Louis. Dean of St. Louis magicians, he was rated as one of the top sleight-of-hand performers in the country. Lindhorst had toured the vaude circuit and in 1927 drew a salary of \$750. One of his tricks was a vanishing bird cage. He originated the radio show, "Chandu, the Magician," and also penned several books on magic. In recent years he operated a novelty shop in St. Louis.

Wife and a son survive.

E. ROMAINE SIMMONS

Ernest Romaine Simmons, in his late 80s, former dance director, casting director and production assistant to J. J. Shubert for over 40 years, died March 7 in New York.

Prior to joining the Shuberts in 1912, he had been accompanist and business manager for Lillian Nordica, the opera singer. He also produced "Hands Up," in which Will Rogers appeared.

During his youth, Simmons had been an actor and appeared for 40 weeks in "Tribby."

PEPI GLOECKNER-KRAMER

Pepi Gloeckner-Kramer, 80, veteran stage and film actress whose career spanned more than a half-century, died recently in Vienna. She observed her 80th birthday Jan. 17.

Miss Gloeckner-Kramer, who made her legit debut in a German language theatre in Budapest, joined Vienna's Volkstheater ensemble in 1892 and was a member ever since. She wed the then director of the Volkstheater, Leopold Kramer.

EARL B. WINK

Earl B. Wink, 44, director of the Reading Philharmonic Orchestra and cellist, died March 4 in Reading, Pa., following an illness of three months. A native of Allentown, Pa., he studied cello under Joseph Emonts in New York and played with the Allentown Symphony Orchestra before coming to Reading 12 years ago.

Surviving are his wife, a daughter, his mother and a brother.

LEON MENDELSON

Leon Mendelson, 52, for 31 years a staff member of Warner Bros. Pictures Distributing Corp., in Omaha, jumped to his death March 1 at Des Moines, Ia. He fell nine stories from an office building.

Mendelson was transferred to the Des Moines Warner office three years ago. He left Warners only six weeks ago to become a salesman for Columbia Pictures.

MRS. RUTH PREVOST

Mrs. Ruth Prevost, 37, tv actress, died in New Orleans March 7. She conducted "New Orleans Cookbook" on WDSU-TV for the past four years and gained wide popularity.

Surviving besides her husband are a son and a daughter, mother and father, a sister and two brothers.

JOHN A. ANDRES

John A. Andres, banjoist and entertainer at Albany area club and party dates for more than 40 years, died March 7 in St. Petersburg, Fla., where he was vacationing with his wife and a son. He was originally a painter.

Wife and three sons survive.

ARTHUR WEISS

Arthur Weiss, 85, a cellist with the San Francisco Symphony orch for 31 years, died March 5 in Berkeley, Cal. A native of Budapest, Hungary, he had also produced several light operas.

He retired about 25 years ago.

ARON W. HOWER

Aron W. Hower, 55, still photographer in the film industry for 20 years, died Feb. 27 in Hollywood. He has been ill since last September when he returned from a Hawaiian location. His Republic.

Surviving is his wife.

Mrs. Alice E. (Longval) Robert, musician and singer for years, died in Manchester, N. H., Feb. 28 after a short illness. She was a native of Manchester, where she was a church organist and sang in several operas as a member of the French organization, Societe Operettes.

Dr. Frederick Ernest Beckman, 88, retired professor of romance languages at UCLA, died March 4 in Los Angeles. In addition to his collegiate work he was active in the film industry, supplying German subtitles for American pictures.

Edward H. Oakford, 55, onetime head of the Keith-Proctor-Moss film booking office and grandnephew of the late E. F. Albee, who once headed the E. F. Keith Circuit, died recently in Milford, Conn.

James J. Cooney, onetime business manager of the old Jefferson Theatre in Portland, Me., died recently in that city. His wife and two sisters survive.

J. Caverson, 74, pioneer exhibitor in Yorkshire, Eng., died at Leeds, Eng., Feb. 22. He was father of Sidney and Joe Caverson, w.k. in London film circles.

Mother, 77, of Ben Goffstein, promotion manager of the Flamingo, Las Vegas, died March 3 in Los Angeles. She left two other sons and two daughters.

Father, 70, of Norman Dohn, WBNS-TV newscaster and Colum-

bia Dispatch reporter, died March 1 in Clarence, N. Y., five days after death of Dohn's mother.

Percy Friedman, 43, owner of the Yeoman Theatre, Yeadon, Pa., died in Philadelphia, Feb. 6. Surviving are his wife and three children.

Preston Harbin, 64, nabe theatre custodian in Omaha for 10 years, died of heart attack in that city Feb. 24. Survived by niece and nephew.

Granddaughter, two, of Thomas F. O'Connor, v.p.-treasurer of RKO Theatres, died Feb. 27 in Brazil, Ind.

Chesler Bias, 37, screen actor, died March 1 after a long illness at the Motion Picture Country Home on the Coast.

Mrs. Donald T. Fox, prominent in Omaha musical circles, in that city Feb. 26. Survived by her husband, two sons and her mother.

Father, 45, of Kenneth San Pedro, of Variety's office staff, died March 6 in New York.

Mother, 68, of Harry Loud, Metro trailer producer, died March 4 in Pomona, Cal.

Mother, 85, of M. H. Shapiro, of Broadcast Music, Inc. public relations, died in New York March 8.

McCarthy Nix

Continued from page 1

Party equal time to answer Stevenson, it's felt, the nets have met their responsibility. Whether Vice-President Richard M. Nixon or anyone else handles the assignment is not the nets' concern. And it's pointed out, the Commission has consistently declared that it will not interfere with a licensee's judgment in difficult situations.

Joe Won't Take 'No' From Nets

CBS and NBC were smack in the middle of a No Man's Land as Sen. Joseph McCarthy insisted he would demand equal time to reply to Adlai E. Stevenson's speech of last Saturday (6) from Florida in which he took the Republican Party and "McCarthyism" over the coals. Both webs nixed the Wisconsin senator's request for slotting on CBS tv and radio and NBC radio, matching the facilities given to Stevenson. Instead, acting what appeared to be as a team, they gave the nod to a request by GOP national Chairman Leonard Hall, to "answer" the 1952 Democratic candidate for President, with Vice-President Richard M. Nixon tapped to give the Administration's views. The veep is billed for Saturday (13) at 10:30 p.m., same niche as Stevenson had.

McCarthy took the position that "I am delegating no one to answer the attack made upon me. Everyone knows the FCC rules provide they must give me time, otherwise it's completely dishonest and unfair." If the webs refused, he would "take legal action. They will grant me time or learn what the law is. I will guarantee that."

Helen Sioussat, CBS Radio director of talks, and Sig Mickelson, the tv web's news and public affairs director, had responded to McCarthy as follows: "CBS Radio and television networks have already granted request of Leonard W. Hall for reply on behalf of Republican National Committee. We believe that grant of such time to the committee at its request will provide full balance."

Meantime, Edward R. Murrow was to unwrap his long held "McCarthy Story" on the CBS-TV "See It Now" last night (Tues.). It's understood that Murrow and coproducer Fred W. Friendly had been "waiting" for the strategic moment to spring the filmed stanza and decided that "this is it."

Berlin

Continued from page 2

the place by storm with their rendition of "Daddy," and young baritone Charles Applewhite, of the Berle show, definitely had the crowd calling for more. The Step Bros. opened in lively fashion, followed by blonde songbird, Jaye P. Morgan, with the trumpet of Leonard Sues also coming through solidly.

ASCAP prexy Stanley Adams, Paul Cunningham and Gene Buck led a small songsmith delegation at the affair.

Commie Writers

Continued from page 2

control the way Communist writers handled their scripts. Alland said he had heard of both radio and motion picture scripts being altered by Commie pressure, but could not give any specific examples.

Quizzed about other Communists he met while a radio writer, Alland said he had attended lectures on Marxism given by Eva Shafron. He listed also his former wife, Ruth Myers; Virginia Mullen, an actress; Les Bryant, a soap manufacturer, and his wife, Anita Hay, a housewife; Paul Perlin, a back lot worker in film studios; Alvin Hammer, and among radio writers — Pauline Hopkins, Sam Moore, Reuben Ship, Mike Davidson, Stanley Waxman, Jerry Fielding, Gene Stone, Bill Wolff, Jack and Mary Robinson, Judy Raymond, Hy Kraft, Lyn Whitney and Muni Diamond.

He said Paul Jarrico and John Howard Lawson tried to get him to return to the Party after he quit.

Narcotics Boss

Continued from page 1

increase in juvenile narcotic addiction in many places where it has been a problem. It would be most unfortunate, therefore, for the public welfare if any action such as the slowing of motion pictures on narcotics were taken now to endanger these recent gains.

"While I have profound respect for your views, I thought you should have the benefit of our experience in this field, as we can definitely trace drug addiction and drug peddling to the showing of certain motion picture films dealing with narcotics."

MARRIAGES

Juanita Wilcox to Edward Mitchell, Columbus, March 6. Bride was secretary to Jerome Reeves, WBNS-TV program director, and served as publicity promotion director of WLWC for three years.

Sandra Coughlin to Pete Yensen, Shelby, O., March 4. Bride's in WBNS-TV continuity department; he was a director there.

Marjorie Collins to Joseph G. Kennedy, Meredith, N. H., Feb. 18. Bride was formerly a theatre cashier; he's a Meredith theatre owner.

Wanda Saylor to Leo Heisel, Pittsburgh, March 1. Bride's leader of ECC Ranch Gals on WDTV; he's on WENS technical staff.

Anita Jeanne Marcus to Jules E. Kutner, Buffalo, March 7. Bride is daughter of Nat Marcus, Warner's Buffalo branch manager.

Glynn Hill to Frank Rogier, Feb. 24, N. Y. Couple are musical comedy and operetta singers.

Mildred Krauss to Sherman S. Kreiberg, Miami Beach, March 7. He's a legit producer and film exec.

Mary Hartig to Ronald Alexander, March 8, N. Y. Bride is a legit actress; recently in "Time Out for Ginger," he authored the comedy.

Joan Benny to Seth Baker, Beverly Hills, March 8. Bride is adopted daughter of comedian Jack Benny and Mary Livingstone; groom is a stockbroker.

BIRTHS

Mr. and Mrs. Sig Sakowicz, daughter, Chicago, Feb. 28. Father is a columnist for the Chicago Polish Daily News and a radio disk jockey.

Mr. and Mrs. Cameron Mitchell, daughter, Santa Monica, Cal., March 1. Father is a screen actor.

Mr. and Mrs. Nick Summa, son, Pittsburgh, Feb. 27. Father's with Baron Elliott orch.

Mr. and Mrs. James Chapin, daughter, New York, Feb. 22. Mother is with General Artists Corp.; he's with the Tony Pastor band.

Mr. and Mrs. John Thompson, son, San Rafael, Cal., March 3. Father is program manager of KNBC, San Francisco.

Mr. and Mrs. Mitchell (Mike) Jablons, daughter, New York, March 5. Mother is a N.Y. Herald Tribune staffer; father is publicity director for WLBB, N.Y.

Mr. and Mrs. Alan Neuman, daughter, New York, March 3. Father is a film director.

Mr. and Mrs. Irving Kahn, daughter, New Rochelle, N.Y., Feb. 10. Father is head of Teleprompter.

Mr. and Mrs. Walter C. Schier, son, New York, March 7. Father is manager of business affairs for the radio-tv department of the Dancer-Fitzgerald-Sample ad agency.

Mr. and Mrs. Gilbert Schwartz, son, New York, March 9. Mother is Lela Swift, director of CBS-TV's "The Web."

PRODUCTION NUMBERS THAT TRULY DESERVE THE APPELLATION 'TREMENDOUS'
—Variety



FRANK SENNES' MOULIN ROUGE, HOLLYWOOD — LIDO, PARIS — DESERT INN, LAS VEGAS

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VARIETY

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VOL. 194 No. 2

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BLUEPRINT FOR 'SPECTACULARS'

4-Network 'Light's Diamond Jubilee' As \$1,000,000 Two-Hour TV Show

Television's biggest spectacular to date, far overshadowing the Ford Motor Co. 50th anni show last spring in coin and coverage, is slated for Sunday night, Oct. 24, to ballyhoo the 75th marker of Edison's incandescent lamp. It's titled "Light's Diamond Jubilee" and is being set as a probable four-web two-hour spread for approximately \$1,000,000. CBS and NBC have been pacted, ABC being negotiated with, and DuMont a possibility for the largest skein in tv history.

N.-W. Ayer ad agency, representing the nation's electric companies' Diamond Jubilee Committee, has formally signed film producer David O. Selznick to assume the role of artistic director with complete authority on the entire production. While this would be Selznick's teledebüt, it's emphasized that he's not exiting film making. It's not known now where the show will originate, or whose facilities will be used, but speculation centers on emanation from the Coast with pickups in New York and elsewhere. Extravaganza will probably be a combination of live and film and go heavy on dramatic segments as a change of pace from orthodox variety programming.

Under the Ayer blueprint, a number of tv stations not on the air now but going into operation before next October, will be included in the spread. The size of the coverage is contingent on the cost of recapturing the extra-added time slots in one of the most complex arrangements on record.

Deal between Selznick and Ayer was wrapped up by Charles Miller, veepee of MCA Artists, Ltd., reping Selznick's interests. Jubilee Committee is under general chairmanship of Charles E. Wilson, ex-prexy of General Electric, with a 37-man panel that includes Herbert Hoover, Charles Edison, Harvey Firestone Jr., Eric Johnston, (Continued on page 63)

Breen's Ma-in-Law (77) As 'Porgy' Advance 'Man'

Minneapolis, March 16. "Porgy and Bess," scheduled for the Lyceum March 24-April 3, has a 77-year-old woman here as one of its advance agents.

She's Mrs. Florence Davis, mother-in-law of director and co-producer Robert Breen, and the non-salaried job, as far as she's concerned, is entirely a labor of love that she insists on undertaking.

With herself at the wheel, she drove to Minneapolis from Chicago, 437 miles distant, where the show is playing, bringing along the advertising paper, posters and tack cards in the car. Accompanying her was her seven-year-old grandchild.

Also B-e-r-le

Milton Berle made a play on nomenclature by accenting that Gustave Kerker, Victor Herbert, Jerome Kern, George Gershwin and Irving Berlin's surnames had the common identification of three-letter euphony, viz., K-e-r, H-e-r, etc. Comedian Berle is also a songsmith-member of ASCAP but doesn't claim anything in common just because it's B-e-r-le.

UA Heads For \$40,000,000 in '54

United Artists' spectacular climb from deficit operations is shown in disclosures made this week that the company is headed for a worldwide gross of \$40,000,000 in 1954. Company's first quarter is running ahead of the corresponding period of 1953 and prospects for the balance of the year are seen as good. Total revenue was only \$17,000,000 in 1951. This soared to \$24,500,000 in 1952. Complete returns haven't been audited yet for all of 1953 but the total looks to be \$36,000,000 or even slightly higher.

UA, being a privately-owned corporation, is not required to issue public statements on its financial welfare. But indications are the outfit is comfortably in the black (Continued on page 15)

Berlin 'Really to Work' On Music Box Revue On Cruise to Nowhere

According to present plans, the Irving Berlin's plan a May-June cruise to nowhere on a chartered houseboat or yacht with the songsmith's piano aboard and with an eye to "really going to work on 'Say It With Music' as my Music Box Revue," as he puts it. Back in 1937 he did the same thing with a Seattle-to-Alaska houseboat run, as a working vacation in company of Ellin (Mrs.) Berlin, and daughters, Mary Ellen and Linda. Samuel Goldwyn Jr. was also part of the group then.

Berlin, with his Paramount and 20th-Fox film chores to be completed by April 1, wants to fashion an original revue for his Music Box on Broadway this fall, an idea which has long been a gleam-in-the-eye but which may get nearer fruition now. He's on a Coast quickie this week to polish "There's No Business Like Show Business" at 20th-Fox.

MAMMOTH TINT SHOWS TO ROLL

By GEORGE ROSEN

The "Era of the TV Spectaculars" starts rolling in September. It'll also mark the first major commercial program push for color video. "Operations Spectaculars" is the No. 1 item on prexy Pat Weaver's NBC agenda, taking precedence over all other programming projects, and the network is currently prepping an official announcement of the '54-'55 season's blueprint.

The ambitious plans shape up thusly:

There will be two 90-minute "spectaculars" a month, all of them to be done in color (designed, of course, under the tint compatibility system, for black-and-white pickup). These will go into the Monday night 8 to 9:30 periods, once every fourth week, and Saturday night 9 to 10:30, also on an every-fourth-week basis. A sponsor (Continued on page 35)

R&H Cavalcade 'Dream' Cast Set For 450G Show

Scenes from all the Rodgers & Hammerstein musicals over their 11 years of collaboration, enacted and sung by Broadway's and television's top talent, backed by the appearances of video's top personalities and the scripting of the highest-priced writers in the trade will comprise television's "dream show"—General Foods 25th anniversary two-network 90-minute spread on March 28. The lineup of talent, material, personalities and production staff for the one-shot will bear a time-and-talent charge of \$450,000.

Moving in and out of the entire show will be Mary Martin and Ed Sullivan as hosts, with Jack Benny, (Continued on page 63)

Protests Yank 'Night' From DeeJay's Show

Detroit, March 16. Dialer pressure has forced disk jockey Ed McKenzie to ban all waxings of "Such a Night" from his WXYZ programs. It was rapped as "suggestive."

Tune was kicked off about two weeks ago with a three-disk spread (Johnnie Ray, Columbia; Bunny Paul, Essex; and The Drifters, Atlantic) and sparked a series of protest letters from mothers and schoolteachers, claiming that the fight against juvenile delinquency was useless if such songs were thrown at teenagers.

Fear Reds May Season 'Salt of Earth' With Paprika in Foreign Showings

Murrow 10-to-1

CBS' mail count on Edward R. Murrow vs. Senator Joseph R. McCarthy stood at 8,500-to-800 in the commentator's favor as of late yesterday (Tues.) with about 4,500 letters still to be tabbed.

The 10-to-1 ratio is exclusive of wires and phone calls which hadn't yet been tabulated.

Scorecard On TV & McCarthy

Washington, March 16.

The snowballing importance of television on the national political scene was emphasized again and again last week, in a series of developments swirling about the Senator McCarthy feud with the webs.

Following the decision of NBC and CBS to give time to answer Adlai Stevenson to the Republican National Committee rather than to McCarthy, these major developments followed:

1. Sen. Ralph Flanders, a conservative Vermont Republican, ripped into McCarthy with a speech on the Senate floor Tuesday (9) and was promptly hauled off before cameras to film some of the choicer segments of the talk. This film got such play on television that President Eisenhower told his press conference the next day he hadn't read the Flanders talk, but had seen portions of the Senator's film video show.

2. Tuesday night, Edward R. Murrow let go with his sensational film tv show which featured McCarthy promises and charges and which the commentator charged (Continued on page 35)

Fear is widely expressed by film executives and film critics in New York test a recent independent feature, "Salt of the Earth," fall into the hands of Russian or satellite Communists and they use it as a new "Grapes of Wrath" picturing life in capitalistic America as a tooth-and-fang struggle of oppressed poor people against monsters who own everything but hearts. An even greater concern is the potential of negative world reaction in countries this side of the Iron Curtain in the event—and not unlikely—of a distorted or specially angled presentation.

Even today, after 15 years, "Grapes of Wrath" is still a yummy item with the Red.

With one or two notable exceptions, the reaction of those who have seen the controversial union film stand on the principle that, whatever the production's faults, there should be no interference (Continued on page 15)

Emerson's Rental-Only Fee Plan on Tint Sets

The "Emerson Plan" (Emerson Radio-Phono Corp.) on "Tint TV To-Go":

1. Monthly rental charge—\$75.
2. Rental charge for first month—\$200.
3. Initial charge to include delivery and installation and instructions for operating the receiver.
4. Monthly charge to include servicing at no additional cost.
5. Emerson colorsets to be leased to dealers who will in turn sublet them to consumers.
6. Available everywhere where colorcasting exists but for the time confined to New York, Philly, Chicago and L. A.
7. Emerson will not sell colorsets to the public "until such time as we are convinced that investment in a color receiver will give the consumer maximum satisfaction."

Builders Show

AUDITORIUM, MINNEAPOLIS

Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

European Pix Flood Havana; Making Inroads Into H'wood Top Product

By JAY MALLIN

Havana, March 16. European films are flooding the market here, giving Hollywood heavy competition in this city. The number of European pictures being shown is increasing steadily, and already they have had some effect on profits of certain U. S. distributors.

Tom Sibert, head of 20th-Fox office, here, said: "The Europeans have made tremendous encroachments. The only consistently good grossers in 1953 were the Italian and French pictures." Charley Garrett, of Metro, reported: "The Europeans are cutting into our market." Ernesto Smith, of Columbia, said: "They are doing plenty of damage." Peter Colli, of WB, said: "The Europeans are getting some of the market."

With few exceptions the American companies reported a decline in profits. Paramount said its gross in Cuba in 1953 "dropped somewhat" from 1952. 20th-Fox gross in 1952 was \$543,000; in 1953 it fell to \$445,000. Only M-G-M achieved a slight profit increase, going from \$610,000 in 1952 to \$620,000 last year.

Figures were not readily available for the European distributors, but profit increases were reported to be "astronomical." Distribuidora de Peliculas Francesas, Distributors of French Pictures, was estimated to have increased its profits by "tens of thousands of dollars" in the 1952-1953 period. In 1953 alone, it placed 20 pictures at major Havana theatres.

The European trade is so lucrative that about six small companies have sprung up in the last year or so for distributing overseas films.

(Continued on page 55)

Gendarmes' Paris Pitch Helps The Curious To Spot Spurious at 30c

Paris, March 9. Under the aegis of the French police, an art exhibit of the "not-the-real-McCoy" is being held here, and is doing good biz with a large number of the curious who might not go to see the real thing, but are brought out to see the various attempts by thieves and forgers to approximate the real works of art. This well may bring up the problem of whether personal appearances are really b.o. lure and whether it is more fun to be fooled, etc. At any rate, this is an interesting offbeat gallery lure, and is also being hyped by the police as a means of helping the public to spot frauds, while also helping to fill the charity coffers of the local police at a 30c entry fee per head. Music Des Faux Artistiques, on Rue du Faubourg St. Honore, is holding the exhibit.

Gallery has the various fakes picked up through the years in painting, sculpture, sketches, stamps, money furniture, books and autographed letters of famed people, ceramics, glassware, lace and miscellaneous objects.

Whenever possible, the real work of one of the copied artists is put alongside the copy, and when they are side by side it is difficult to see how any connoisseur can be taken in by it. Copying is by no

(Continued on page 54)

JAP PRODUCERS SWING TO NUDIES IN FILMS

Tokyo, March 9.

Recent b.o. successes of European films featuring nude sequences, notably the French, "Un Caprice de Caroline Cherie," shown here in a version which would never pass U. S. censors, has spurred Japanese producers to a wave of emulation. This is unique in this country where mixed public bathing has long been a way of life and where sex is approached with a frankness equal to that purported to prevail in France.

Despite condemnation in the press of such scenes, and a threat from the advisory censors of the Ethics Board to urge scissoring of all such footage, four pix are now in production here which will contain flesh over-exposures.

Three of the major studios, Toho, Shintoho and Toei, have films before the cameras now which contain bathroom scenes of their curvaceous stars. Indie Gen-dai Productions is shooting a film with a Shanghai background which features the whipping and lynching of a nude Chinese woman.

Steve Allen to Emcee 'Command Performance' For White House Photogs

Washington, March 16.

Steve Allen will emcee an all radio-tv "command performance" at the White House Photographers' Assn. dinner in honor of President Eisenhower next Saturday (20) night. This winds up the annual trio of dinner in honoring the Chief Executive and highlighted by a parade of top show biz talent.

Other stars of the air waves and channels who will perform for the traditionally brass studded audience, headed by the President, will be the following: Eddie Fisher, Eileen Barton, Morton Downey and Hal LeRoy. The U. S. Army Band, with which ex G. I. Eddie Fisher rose to national fame, will usher in the President with "Hail to the Chief" and furnish dinner music. An NBC orch will play for the show.

White House Photographers Assn. includes both still picture and newsreel lensers. In the past, the studios have cooperated in supplying talent for the presidential tribute. However, this year the newspaper lensers have been in charge of the show, and recruited talent from the webs. A number of studio reps. are expected to attend the dinner.

Arthur Willi Talks to MCA

Arthur Willi, veteran talent exec, is talking an employment deal with Music Corp. of America. He'd be concerned with pic casting at the agency if the deal goes through.

Willi bowed out as Columbia Pictures' eastern talent rep last week after a 15-month association. Previously, he headed the RKO talent department at the homeoffice.



HORACE HEIDT

Currently Hotel Statler, New York Under Personal Management
WALTER PLANT
Statler Hotel, New York City, N. Y.

MCA's Fancy Stock Divvy To Top Execs

Hollywood, March 16.

Jules C. Stein, chairman of the board of the sundry Music Corp. of America companies, this week announced the first of a series of distributions of common stock representing ownership of the MCA companies. Today's allocations, exceeding 57% ownership of the companies, were limited to the trustees of the five MCA profit-sharing trusts for the benefit of the executives and employees of MCA, and to the nine directors and officers of the MCA companies, who although averaging under 46 years of age, have consecutively served the companies from 17-27 years.

The nine individual participants, four of whom started as office boys and two in the publicity department, are Lawrence R. Barnett, Karl F. Kramer, Maurice B. Lipsett, Charles Miller, Michael J. (Mickey) Rockford, Herbert I. Rosenthal, Taft B. Schreiber, Lew R. Wasserman and David A. (Sonny) Werblin.

With the exception of Wasserman who is MCA president as well as a board member, the others are vice-presidents and directors. All are now on the Coast for this confab of the MCA top echelon. Miller, Stein's brother-in-law, who is in charge of policy, is homebased in New York, as are Werblin, Barnett and Rosenthal. Werblin is roving exec in radio and tele; Barnett heads the act and band department; and Rosenthal heads up tele and vidfilms. Lissey is in charge in Chicago; Schreiber spends approximately equal amounts of time in New York and the Coast, and the others are based on the Coast.

Stein, founder of MCA, now 57 and a former physician (Ph.B; M.D.) as well as the creator of the traveling band, has been, in conjunction with his family, the sole stockholder of the MCA companies since the inception of Music Corporation of America on May 27, 1924, almost 30 years ago.

At a meeting held Monday (15) at Stein's home in Beverly Hills, he described the rapid worldwide growth of MCA throughout the

(Continued on page 63)

Amateur Hour's '1,000 & 1 Nights' A Milestone in Tyro Showcasing

HOT SPRINGS HAS HEARD OF NO RECESSION

By MATTY BRESCIA

Hot Springs, Ark., March 16.

This is the time of year when Hot Springs' population of 35,000 doubles to 70,000 and the one subject is gambling odds. Nobody here has heard about any recession. Wot dat? Folks are interested in horses and health, mostly horses. Hotels, motels, rooming houses and mudbaths are jammed. Two dailies, Sentinental Record and New Era, and four radio stations are full of races, crowds, odds and hubbub.

Texas oilmen are as common here as at a Republican convention. John Cella, the St. Louis legitimate theatre showman, operates Oaklawn, the only horse park in the country located smack in the middle of downtown. How convenient can it be to lose your shirt?

Among the show people who have checked in and out of here this season are Sophie Tucker, Joe E. Lewis (match), Joe Sands, now a Houston oil investor and formerly Al Jolson's accompanist and arranger; Marvin Schenck and sis wife from Loew's; Sam Baerwitz, indie producer; Dorothy Lamour.

IMPUGN A PROUD CITY?

Never! Says Dot Lamour As New Orleans Trembles With Plague

New Orleans, March 16.

A quotation relayed from Providence, R. I., quoting Dorothy Lamour as saying that New England hospitality beats the much-vaunted Southern hospitality — "and I'm from New Orleans" — stirred up a tempest in this city which is proud, suh, mighty proud of its charming ways. Chamber of Commerce President Lawrence Maloney, of the Southern Maloneys, declared "Miss Lamour's remarks certainly aren't typical of the thousands who visit the city. They love us."

Horried at the impugning of Southern ways, restaurateur Owen Brennan said: "Our Dottie didn't say it. She's too big a person." Hotelman Seymour Weiss rushed to the actress' defense: "She was undoubtedly just being diplomatic up there in that Rhode Island, trying to make with the gesture."

Then Miss Lamour wrote The Item: "I am proud to be a native of New Orleans and a southerner and so is my husband, Bill Howard, who is a native of Maryland and a pretty good one when you realize he has been asked to run for governor of the state."

Stanwyck's 2 Oaters

Hollywood, March 16.

Barbara Stanwyck will be galloping thataway in her next two pictures. Originally signed to star in "The Bandits" at Columbia, she will follow up with "Cattle Queen of Montana," which Benedict Bogeaus will produce for RKO.

In "Bandits," Miss Stanwyck plays a rancher's wife and in "Montana" she plays a rancher's daughter who falls heir to 10,000 cattle. First picture starts on March 29 and second on June 1.

Honor Nat Abramson

Department of Defense is handing a citation to Nat M. Abramson, WOR, N. Y., entertainment bureau head, at a dinner to be held March 29 at the Hotel Astor. Award is for his "patriotic services" in offering entertainment to the Armed Services.

From '51 through '53, Abramson provided a couple of shows a month at his own expense to armed service camps across the country.

Phil Frank's Vidpix Post

Phil Frank last week joined George Blake Enterprises, N. Y. tv-film production outfit, as partner and general sales manager. He'll concentrate on sales of commercials and packages being produced at the firm's new studios.

Frank resigned from his sales post with Screen Gems to join Blake after five years with the Columbia pix subside.

The cornpone circuit of radio and tv continues to confound the critics on the endurance angle, with the longevity sweepstakes headed up by Ted Mack's "Original Amateur Hour." On April 3 the show will give its 1,000th performance (aural and video combined), but the hoopla will be reserved for the following week's "1,001 Amateur Nights" on NBC-TV. Headliners today who were the Major Bowes-Lew Goldberg-Ted Mack simon-pures of yesterday will be coming around to pay their respects to the long-runner. Among them will be Mimi Benzell, Paul Winchell and Robert Merrill.

Major Bowes launched "Amateur Hour" in March, 1934, and the tv version teed off seven years ago. In the two-score span the show has become the springboard for many a tyro who today is in the name or near-name class. Yesteryear's hopefuls are among today's opera clicks, including Lucille Brown and the aforementioned Merrill and Miss Benzell. Others who trod the "Amateur" boards to stake their claim on the pro loops are Vera-Ellen, Ray Malone, Virginia MacWatters, Thelma Carpenter, Jack Carter, Irving Fields, Stubby Kaye, Frank Sinatra, Muriel Smith, Larry Storch, Bert Parks, the Mariners, Wesson Bros., Lou Willis Jr., Jan Bart, Jimmy Edmondson, Paul Winchell, Monica Lewis, Teresa Brewer, Sara Berner and Vic Mizzy.

There have been only four sponsors since the '34 launching — Chase & Sanborn, Chrysler, Old Gold and Pet Milk, the current check-grabber. It has never lacked for a backer except for the first weeks in tv. It's figured that nearly 800,000 have undergone the audition process and some 13,000 booked either for the airers of the traveling units. Of the latter figure, about 500 have remained in show biz.

Three-time winners on the "Hour" (actually a half-hour show, 8:30 p.m. Saturdays) during the past year will be brought together June 19 for a wing-ding at Madison Square Garden, N. Y., under the heading of "Annual Championship Finals." Highlights will be televised.

Robinson's Art Visits, Pidgeon's Bearing, Flynn Win Gauchos at Pix Fest

Buenos Aires, March 16.

President Peron has been presiding in nearby Mar del Plata as host at a mammoth house-party for screen delegates of 17 nations. The Mar del Plata Festival, which opened last Monday (8), has gone over big, with a galaxy of stars in from all countries.

The American contingent has given Buenos Aires plenty of thrills. Major interest has centered around the American group, with the Italians, Spaniards and French lining up in second, third and fourth places. The British and Mexicans were late arrivals, and the Soviet delegation is present en masse, but altogether too massive in looks to win acclaim.

The Soviet and satellite delegations are left much to themselves, not only because of language barriers, but because neither local nor other screen personalities care to be seen in their company. Amaze-ment was aroused when John Johnston was seen to address a few words to them in Russian.

Film personalities like Mary Pickford, Jeannette MacDonald and Gene Raymond — out of contact with fans for so long — were moved to tears on discovering how well they are remembered and looked up to here.

Entertainment of the guests is being done on the most lavish scale. Apart from local film luminaries ready and willing to guide the guests on social or shopping tours, squads of interpreters are available for each delegation, supplied by their respective embassies, or the Argentine Foreign Office.

Press arrangements are not too smooth. Some papers publish identical stories in similar phrasing, which makes this too obvious. The foreign press is kept at arm's length, but in any case, although

(Continued on page 54)

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VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

For a Leading Lady

By TOM WEATHERLY

I've known you thru the years,
my dear,
I knew you way back when
We used to drink that needed
beer
In Louie's smoky den.

I always loved your cunning
bids
For all the make attention—
The pouting lips, the lowered
lids,
And others I won't mention.

It was a surefire, wondrous act,
It set my head alumin'—
But sweetie-pie let's face the
fact—
Today—it's not becoming.

FOREIGN FILM FETES' BONUS-BAIT

Hit-And-Run Not The Way

Although it's sometimes an American boast that we have the best-informed and most-to-be-counted-upon public opinion in the world, at other times American organizations seem unwilling to trust this very public opinion. That seems to sum up the series of petty harassments by elements within the IATSE against the independent feature, "Salt Of The Earth," culminating in the walkout of boothmen in a private projection room, the net effect of which was merely to inconvenience a number of professional film critics.

IATSE like any other organization is entitled to its opinions and prejudices but in this instance it's doubtful that the use of furtive and phantom hit-and-run tactics makes anybody look good, and certainly not American democracy. The precedent is a bad one. And the wrong way to oppose a party-line film. What IATSE did about "Salt Of The Earth" is what a number of provincial censors have done about "The French Line"—condemned it on hearsay and backed up its condemnation with emotional action.

If the news story in this issue represents an uncomfortable extension of know-nothing tactics too familiar in our times, the effective answer may lurk in the review of "Salt Of The Earth" by VARIETY's Hift. He labels the feature "a propaganda picture which belongs in union halls rather than motion picture theatres where audiences come for entertainment and not for lectures couched in dramatics."

Too bad the IATSE boys didn't have more faith in public opinion. We predict the public will be but very bored over the very thing the boys got so excited about and that the final result of the "phantom" opposition will be to give the feature an importance and buildup, especially outside the United States, which is the very thing the booth jockeys didn't like to imagine but have now expedited.

The public is wiser than the boys seem willing to concede.

Pakistan Tighter, Denmark Easier On Remittances

Two bright spots in the foreign market where slightly obscured this week as the Motion Picture Export Assn. was informed that Pakistan is contemplating restrictions on the remittance of American film earnings.

Pakistan plan is more important for what it implies rather than the reduction in coin since the market delivers a gross of only about \$500,000, of which \$150,000 to \$200,000 is remittable.

Distributors were cheered by the news that Denmark had decided to cancel all restrictions on imports and remittances. The New York share in that market runs to approximately \$550,000. In the past, the companies have been permitted to transfer \$375,000 at the official rate and the rest via periodic compensation deals.

In Argentina, the Peron government has indicated a willingness to thaw another \$500,000 of frozen U.S. film funds. MPEA so far hasn't had any official confirmation even though a promise to this effect was given to MPEA prexy Eric Johnston during his recent Buenos Aires visit for the international film festival there. More than \$3,000,000 of American coin remains to be unblocked in Argentina. Latter some months ago authorized a \$500,000 transfer.

Mexico Not Hampering Yank Players Because Of Dolores Del Rio

Mexico City, March 16.

There will be no reprisals against American film players because of the "discourtesy" of the U. S. State Dept. in holding up visa of Dolores Del Rio, causing her to lose an engagement in Hollywood. Local dailies, touchy about the embarrassment to a great national personality, have been predicting that the National Actors Union would seek revenge by hampering movement of such players as Gary Cooper and Burt Lancaster.

Nothing of the sort, now declares Rodolfo Landa, Echeverria. He's secretary-general of the union and a member of the Mexican Congress. Said he: "The delay is unfortunate but we anticipate the U. S. Embassy will soon authorize Miss Del Rio to enter."

Herbert Marshall Wins His 'Black Jack' Wages; Made in Spain by Alsa

Herbert Marshall won a default judgment in N. Y. Supreme Court last week for \$60,195 against Alsa Films, Inc., producers of the film, "Black Jack." Made in Spain several years ago, the picture had such stars as Marshall, George Sanders, Patricia Roc and Agnes Moorehead in top roles.

Of the \$60,195, the papers disclosed, \$48,000 was due Marshall as salary while the balance represented interest on the principal for the last four years. The actor appeared in the venture on a straight salary basis according to his attorney, Harry Sand, and did not participate in the picture's profits.

Top officials of Alsa, it was said, are Miguel Salkind and one J. B. Richmond. Miss Moorehead also filed suit against Alsa in an attempt to recover wages allegedly owed her. "Black Jack" was directed by Julien Duvivier from a script he did in collaboration with Charles Spaak.

ROZ RUSSELL FILM ROLLS IN VISTAVISION

Hollywood, March 16. First outside company to use Paramount's VistaVision is Independent Artists, which will use it on "Girl Rush" Technicolor tune-film, starring Rosalind Russell.

Decision was reached after week-end huddles between Artists board members, Frederick Brisson and Floyd B. Odum. They'd eyed several processes in recent months, including Todd-AO.

William Daniels, now lensing Par's "Strategic Air Command," has been inked to lens film, which starts in summer.

Jack Carson Saw No Friction on 'Star Is Born'

Reports that dissension on the lot were delaying the completion of Warner Bros. "A Star Is Born" are denied by Jack Carson who recently finished a leading role in the film. "When I was there," he said, "everything seemed to be all right. Judy Garland, James Mason and all the players showed up on time and everybody did the job that was supposed to be done. There was no dissension."

Carson, currently in Gotham for round of the shows before heading for a Florida vacation, termed his role in "Star" as one of the best (Continued on page 17)

NEW RULES SET AT VENICE MEET

By FRED HIFT

Considered a prime tourist bait, international film festivals have been popping up all over again this year, presenting the American film companies with their recurring annual headache. In general, the Yanks take a dim view of these events since they feel juries tend to be "highbrow" and to make it almost a point of intellectual bravado to sneer at mere boxoffice, which is Hollywood's main concern.

There is always the danger that an American entry may get lost in the competitive shuffle and may be received in a manner which gets it off on the wrong foot in the country arranging the festival. Something like this happened in Brazil recently with "The Glenn Miller Story" and with "Julius Caesar," both of which will now have to overcome the critics' lukewarm reaction.

On the positive side, foreign governments have begun to dangle some important economic concessions before the U. S. distributors' eyes in order to get them to participate. Also, the Americans are moved by patriotic reasoning which requires Hollywood to go in to counter-balance Soviet entries.

Forum For Johnston

Yet another factor was highlighted at both the recent Brazil and Argentine film fetes, where Motion Picture Export Assn. prexy Eric Johnston got a unique chance (Continued on page 13)

Egyptian Angle

American distributors are going to think long and hard before entering the proposed Cairo, Egypt, international film festival late this year. An affirmative decision would cost them about \$1,000,000.

The Egyptian government wants the festival, but it doesn't see why it should pay for it. So it made a ruling: Any firm participating will be taxed 1% of its revenues for the prior 10 months.

National Boxoffice Survey

Weather, Taxes Hurt Trade; 'Miller' First for 4th Time, 'Cinerama,' 'Saskatch,' 'Faces' Next.

Offish tone at a majority of first-run theatres this session is being blamed on the arrival of income tax deadline and return of cold weather in many sectors of the country. However, stronger product had little difficulty in overcoming these handicaps in most keys covered by VARIETY.

While Lent continues to have some effect boxoffice-wise, arrival of some new, stronger fare is starting to bolster biz.

"Glenn Miller Story" (U) again held in first place, for the fourth consecutive week. Playing in some 18 key cities, mostly holdover or extended-run, pic continues to dominate many spots. It is tops in Denver, Indianapolis, Toronto and Philly, among others, despite not being in first week in any of them.

"Cinerama" (Indie) held in second position, playing in the same 10 key cities. Third money is going to "Saskatchewan" (U) although just starting out this stanza. "New Faces" (20th) is pushing up fourth spot, with a batch of new playdates.

Fifth money goes to "Hell and High Water" (20th). "Beat the Devil" (UA), fairly new currently, is taking third position. "Long, Long Trailer" (M-G), long high on the list, is slipping to seventh spot.

"Money From Home" (Par) is winding up in eighth slot, with "Crime Wave" (WB) in ninth. "Phantom of Rue Morgue" (WB) rounds out the top 10 list. Runar-

Taking No Official Responsibility But Acting 'Phantom' Style, Union Hampers Indie 'Salt of the Earth'

Some 'Dance'

Hollywood, March 16.

Metro calmly announced that the cartoon sequence of "Invitation to the Dance" will be completed on June 15, "three weeks ahead of schedule," causing lifted eyebrows among observers who have been wondering what constitutes the schedule for this particular production.

Picture has been in work since August 19, 1952, approximately 19 months ago.

Projectionist members of the International Alliance of Theatrical and Stage Employees last week took the unprecedented step of boycotting a film, presumably because they didn't care for the content of the picture and the political record of those involved in its making.

Incident, which had been threatened for some time, saw the projectionists at Preview Theatre, N. Y., refusing to screen "Salt of the Earth," made by Paul Jarrico and Herbert Biberman in conjunction with the allegedly Red-dominated International Union of Mine, Mill and Smelter Workers.

According to W. B. Gullette, Preview operator, this was the first time in the long history of his screening room that projectionists walked out on a picture. It was the more puzzling to him since the same men had run the same film 15 times before without objection. Their hands-off stance came after what was described as (Continued on page 17)

Book Publishers Shy With Coin Co-op on Films

Film companies, which are relying more and more on pre-sold book properties as subjects for films, are doing a burn at publishers for inadequate cooperation on ballyhoo efforts. While admitting that film versions of bestseller tomes frequently turn into b.o. winners, the best example being Columbia's "From Here to Eternity," the complaint is that the book publishers want "subsidies" for tie-in promotional activities.

In the past, it's pointed out, the publishers were willing to issue special reprint versions with a film jacket and with scenes from the film. "There used to be a spirit of cooperation," according to one film exec. "Now it's a one-way street."

Beef is that the publishers, while occasionally willing to put out a reprint timed to the release of the picture, are reluctant to issue special film editions. An exception is the recent paper-back edition of (Continued on page 15)

S. America Grows Like Weed, Sez Eric Johnston

Washington, March 16.

Back from the Brazilian and Argentine Film Festivals, MPEA prexy Eric Johnston sees South America as a potential market for Hollywood pix, which is nothing less than "fantastic." Johnston, the official U. S. delegate to both festivals, says South America is growing like a weed, both in population and wealth, thereby opening (Continued on page 18)

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(Complete Boxoffice Reports on Pages 8-9)

Many Decca Questions Intrude on U Stockholders Meeting; Merger Talk Heard; Not Heroes for Any System

An uncommonly quiet meeting of Universal stockholders in N. Y. last week (10) served to underscore how closely—in the minds of shareholders at least—the affairs of Universal and Decca Records, its parent company, are intertwined.

Time and again, Milton R. Rackmil, Decca and U prexy, had to reply to questioners that they were intruding on Decca business which had no place at the U meeting. Decca at present holds 67% of U's common and there has been frequent talk of a merger. (Decca's 1953 financial report is detailed in the Music Section.)

Latter obviously has its supporters among the U stockholders. At the U meet last week, when he was asked whether a merger wouldn't represent a tax saving, Rackmil nodded his agreement and, upon further prodding, said he would take it under advisement.

All but 100 of the 939,395 shares repped at the meet voted to elect the 11-director slate, which included N. J. Blumberg, Alfred E. Gaff, Preston Davie, Albert A. Earthaite, R. W. Lea, John J. O'Connor, Rackmil, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp and Samuel H. Vallance.

25c Quarterly
The board, after electing all officers, placed U common stock on a quarterly instead of the hitherto prevailing semi-annual dividend basis and proceeded to declare a 25c per share quarterly divvy payable March 30, 1954, to (Continued on page 17)

Time Zones Hold Back Theatres' Closed-Circuit

A new pattern for closed-circuit television is developing, with entertainment boxoffice attractions going to theatres and commercial meetings to hotels: Although theatres have long eyed the commercial biz, particularly for off hours, the time factor has resolved itself into a problem. The nation's different time zones, frequently necessitate cutting into film playing time, a policy exhibits feel may work to the detriment of theatres.

Theatres, however, will not be entirely shutout. For commercial meetings and demonstrations requiring large assembly halls, theatres will be able to provide the best facilities. Theatres also have the lead for large hookups, since approximately 110 theatres are equipped with large screen tv units. Currently there are only about eight large screen units available for hotels, with most of them employing regular home receivers or portable units.

The difficulty in relation to "time" was pointed up at the recent Theatre Network Television meeting for Dodge. TNT had to pay out extra coin for theatre rentals during film playing time. In one instance, it was forced to rent a theatre for an entire day, paying the house a sum equal to the (Continued on page 17)

DISNEY RE-EDITS

Cull Musical Bits From Features For Shorts Series

Various musical episodes from Walt Disney features have been culled for release as shorts entitled "Marquee Musicals." Series of six will be released by RKO, with the first, "Two for the Record," starring Benny Goodman, set for distribution April 23.

Others in the group include "Casey at the Bat," starring Jerry Colonna; "Once Upon a Winter-time," starring Frances Langford; "The Martins and the Coys," with "The King's Men"; "Little Toot" and "Johnny Fedora and Alice Blue Bonnet," with the Andrews Sisters starring in both.

Malice Serious in Texas

Lubbock, Tex., March 16. Jarrell B. Rhea, a local theatre executive, was charged with murder with malice on Friday (12).

He's free on \$3,000 bond.

TAX CUT AND HOW MUCH IS UNCLEAR

Washington, March 16.

Whether the U. S. Senate would seek to entirely exempt motion picture admissions of 50c and less from any admissions tax remains a touchy question.

White House virtually gave a green light to the House-passed bill which would reduce all admissions taxes from 20% to 10%, and similarly slice the bite on nitery tabs. Should the extra cut on tickets of 50c and under be written into the bill, the measure may get into a legislative tangle lasting past April 1. This is a source of worry and confusion in several fields of entertainment for which reserved seats are required—since the printing of tickets is involved.

The good news from the White House came very indirectly in President Eisenhower's tax speech to the nation on Monday night (15). President seeks to kill off a Democratic proposal to increase personal income tax exemptions. Since he raised no objection to the House-approved excise tax bill, it was assumed that this was approval by indirection.

Other developments of the past week: House passed the excise tax bill last Wednesday (10) after beating down a Democratic effort to eliminate any admissions tax on motion picture tickets costing 50c or less. Senator Alexander Wiley (R., Wis.) spoke on the Senate floor about the distressed condition of film houses and introduced the COMPO figures on theatre closings. Senator Andrew F. Schoepel (R., Kas.) introduced the COMPO bill to repeal admissions tax completely. Senator John Sparkman (D., Ala.) endorsed the bill and Senator Eugene Millikin (R., Colo.) expressed sympathy with the plight of the theatres.

France's New Pic Pact Terms

Would Measure Their Favors By Reception Given French Features in U.S.

French government is reliably reported to have come up with yet another proposal for a new film agreement, this one involving the issuance of visas on the basis of French pix taken on for distribution in the U. S. Important aspect is that indie importers could get licenses and would be free to sell them to the majors.

This latest French plan differs from any of the others discussed so far, and it is of course far afield from the original agreement signed by Motion Picture Export Assn.'s Eric Johnson on which the French have now reneged.

Johnson, who last week returned to Washington from the Argentine and Brazil film fetes, is skedded to go to France in the near future in an attempt to unravel the pact snafu.

As it's understood in N.Y., the French now are willing to issue bonus import licenses to anyone who takes French pix for distribution in the U.S. and handles them effectively, i.e. for a gross which the French consider satisfactory.

The adoption of such a plan would involve cutting the MPEA share of permits to 90, which is 20 less than what they got under

Techni Imbibition Print Draws 20th Standoff On C'Scoped People

After taking a long look at Technicolor's imbibition print of "Night People" CinemaScope, which opened last week at the Roxy Theatre, N. Y., 20th-Fox has decided that, on future pix, it'll stick to prints on Eastman Color positive.

On giving "Night People" the o.o., the 20th brass was of the opinion that the color was "adequate" but not good enough to warrant orders on further Scope releases. "Night People" was the first of 20th's pix to be handled entirely by Technicolor in its standard dye-transfer, imbibition process.

All of 20th's CinemaScope films so far have been lensed on Eastman Color negative with Techni, DeLuxe and other labs doing the print work on Eastman Color positive. Latter comes considerably higher than Techni's imbibition method which permits print manufacture at 4.98c per foot. Eastman Color costs about 6½c per foot to process.

Techni has been having trouble from the start adopting its imbibition printing process to the widescreen CinemaScope system, but its technicians have been hard at work in an attempt to solve that problem. Techni's own capacity for turning out Eastman Color prints is limited and this has resulted in a sizable print bottleneck which only now is beginning to be broken. DeLuxe is carrying the brunt of the demand for prints.

While it's understood that, after "Night People," there will be no further imbibition prints of CinemaScope, it's indicated that 20th may reconsider in an emergency. Whether this definition includes the foreign market isn't clear.

'KING AND I' COSTING \$4,000,000, C'SCOPE

Hollywood, March 16.

Twentieth-Fox will spend at least \$4,000,000 on the filming of "The King and I," screen rights to which were acquired through a profit-sharing deal with Rodgers and Hammerstein. Shooting starts this summer with Charles Brackett producing in CinemaScope and Technicolor. R&H will collaborate with Brackett on the screenplay and provide additional songs, according to Darryl F. Zanuck. Team will get a possible \$1,000,000 as its share.

Budget for "King" will be approximately the same as those for "The Robe" and "The Egyptian." R&H had a previous connection with 20th-Fox in 1945 when the studio filmed their "State Fair."

Earlier Widescreen Installation At Loew's State Ignored Possible Vaude Return; Now Costs \$30,000

'There'll Be a Day!'

Minneapolis, March 16.

Current North Central Allied bulletin contains a threat and warning to distributors who, through Sargoy & Stein, are starting a new series of suits against exhibitors who allegedly are guilty of fraudulent returns on percentage pictures.

"Some day," says the bulletin, "the number of suits brought by exhibitors who were forced to buy what they didn't want, to get what they did want, may make the anti-trust lawyers and Sargoy & Stein look like small potatoes."

ALLIED NIXES ARBITRATION, IF LIMITED

Allied States Assn., as anticipated, has officially turned down the invitation of Eric Johnston, prexy of the Motion Picture Assn. of America, to take part in a "fresh endeavor" to agree upon an arbitration system for the industry. Since the nix had been expected, the MPAA, distribs and four other exhib orgs are prepared to proceed without Allied participation. Johnston will shortly set a date for a confab.

Allied's turnaround was contained in a letter from Ben Marcus, the indie exhib outfit's topper. Marcus, reviewing actions taken by the Allied board of directors, said that "since the invitation rules out the only kind of arbitration which, in the board's opinion, would be of immediate, substantial benefit to the independent exhibitors, this association cannot participate in the negotiations."

ROUND-THE-WORLD BALLY

Danny Kaye's Unique Tour for His 'Knock on Wood'

Hollywood, March 16.

Danny Kaye is pulling something original in film promotion—a round-the-world tour to plug his own starrer, "Knock on Wood," made by his own company, Dena Productions.

After the premiere in Beverly Hills, Kaye will bally the film in New York and London, followed by a six-week tour of South Africa. Subsequently he will visit Paris, Rome, Cairo, Bangkok, Singapore, Tokyo and Honolulu, tub-thumping as he goes.

L. A. to N.Y.

June Allyson
Fred Amiel
Lee Bowman
Karen Chandler
Florence Eldridge
Eddie Fisher
L. Wolfe Gilbert
Henry Ginsberg
Samuel Goldwyn
Freeman Gosden
Helen Gould
Ray Heindorf
Bill Holmes
Anna Karen
Loretta King
Marcella Knapp
Klaus Landsberg
Julius La Rosa
Hal Makelin
Fredric March
Wayne Morris
Jeff Morrow
Manie Sacks
Eugene Solow
Mark Stevens
Janis Paige
Jack Palance
Gabriel Pascal
James Westerfield
Fred Wile, Jr.
Walter Winchell
Fred Zinnemann

Preparing Loew's State, N.Y., for the return of vaudeville will cost the theatre about \$30,000, with a major portion of outlay resulting from changes caused by the installation of equipment for the new projection techniques.

When the State installed its all-purpose widescreen and stereophonic sound, no provision was made for flying the screen in case the house decided to return to vaude. Flesh shows had been absent from the theatre for about five years and chances of resurcting them were ignored in the early excitement of the industry's shift to new types of projection.

To assure a perfect view from all seats in the theatre for the screen, lengthened in both height and width, it was necessary to cut a one-foot well in the stage. In addition, three horns were placed in back of the screen for stereo sound and the screen was permanently bolstered with iron girders.

To put the stage back in shape for vaude, theatre is filling in the well in the stage. This is being done via the construction of separate platform units which will be installed somewhat in the manner of a jigsaw puzzle. In addition, screen is being reconstructed so that it can be lifted for stage performances. Provisions are also being made to raise the three stereo (Continued on page 18)

Kalmus Points To Techni Role In VistaVision

Hollywood, March 15.

Herbert T. Kalmus, Technicolor prexy and general manager, took bows for his lab's contributions to Paramount's VistaVision widescreen process here yesterday (Tues.) and indicated that, on the basis of research still going on, a further improvement in the clarity and definition of VistaVision prints in Technicolor could be expected.

Meeting the press at his office at Technicolor, Kalmus traced Techni's contributions to VistaVision and its efforts to prepare for the widescreen era, and disclosed that Techni is modifying six of its regular three-strip cameras to turn them into eight-perforation cameras required for VistaVision.

Discussing Techni's determination not to permit any changes to be accompanied by an increase in price, Kalmus pointed out that, were the industry to switch to color completely, it would require more than 1,000,000,000 feet of color positive prints. Techni charges 4.98c per foot for its dye transfer imbibition prints. Other processes charge approximately 1½c per foot more.

"That difference . . . per year would amount to \$15,000,000, a sum so large in comparison with the profits of the industry during a (Continued on page 13)

N. Y. to Europe

Claudio Arrau
Jussi Bjoerling
Morton Gottlieb
Sylvia Marlowe
Fred Schwartz
Spyros P. Skouras
Roger L. Stevens
Ell Wallach
Robert Whitehead

N. Y. to L. A.

Irving Berlin
Jo Brooks
Joan Crawford
Helen Deutsch
Howard Dietz
Leonard Goldstein
Russell Holman
Robert L. Jacks
Bill Miller
Charles Cr. Moskowitz
Charles M. Reagan
Robert Wells

Europe to N. Y.
George Margolin

(Continued on page 17)

'MOON' COMES OVER THE MORALIST

61 M-G Retirees Take Cash or Annuity

List Includes Clark Gable, Bill Rodgers, Pete Smith, J. M. Nicolaus, Chas. Kassnick

Under Loew-Metro's retirement plan which went into effect on March 1, a total of 61 employees on both east and west coasts will have asked the company from March 1 to April 1. Under terms of the plan, the normal retirement date of an employee is the March 1st nearest his 65th birthday (60th if a woman) or the 10th anniversary of becoming a member of the plan.

The 61 employees, who retired this year, received either cash or annuities, whichever they preferred. The annual amount of retirement income payable from the retirement date is 15% of the employee's average basic earnings plus 10% of that portion of the employee's average basic earnings which is in excess of \$3,000.

The plan stipulates that the normal retirement income of any employee shall not exceed \$49,700 per annum, in case of an employee whose eligibility is based upon employment prior to Dec. 17, 1952 or \$25,000 in case of any other member of the plan.

With the consent of the company, an employee may remain in active employment after his retirement date and may retire at a later date with the same benefits. In the case of the 61 currently taking advantage of the plan, there were some who wished to continue in

(Continued on page 17)

Rap Conditions Attached To 'Saturation' Ads

Minneapolis, March 16. Independent exhibitors here and throughout the territory are squaking at what they call a new distributor "racket"—saturation bookings of alleged program pictures on percentage terms in return for the film companies' using large newspaper display ads naming the theatres and towns where the films will play and the engagements' dates.

Currently, Universal is employing the device for "Creature from Black Lagoon" and "Saskatchewan."

There's particular resentment against the percentage demand for "Creature," allegedly a low budgeted program release with Richard Carlson, a non-big name star in this territory, as the featured player.

The complainers accuse 20th-Fox of starting the "racket" here. Unless an exhibitor agrees to play the pictures in question they don't get them on the initial release dates and their theatres' names are omitted from the large newspaper ads, according to North Central Allied here.

ROMM AT COLUMBIA

Former Vaude Agent Now On Film Co.'s Exec Staff

Harry A. Romm has joined Columbia's executive staff in New York as the studio's eastern representative. Romm's show biz career includes service as an artists' rep, booking agent, film and television producer.

Romm's duties will be to maintain close liaison between the studio officials and the company's New York sales and distribution execs. He was recently the Music Corporation of America's executive on the Coca Cola and Orchid Award shows.

He's no newcomer at Columbia having served as producer at the studio in 1948 of "Ladies of the Chorus."

All-Time Heels

Jack Palance's villainy in Paramount's "Shane" has earned him first place on George Stevens' "All-American Team of Heels," compiled over a period of 30 years of film production. Other members of the team, in calendar order, are:

Wallace Beery in "Behind the Door,"
Lowell Sherman in "Way Down East."

Bette Davis in "Of Human Bondage."

Victor McLaglen in "The Informer."

Charles Laughton in "Mutiny on the Bounty."

Sidney Greenstreet in "The Maltese Falcon."

Jean Hersholt in "Greed."

Paul Muni in "Scarface."

Orson Welles in "The Third Man."

Alphonse Bedoya in "Treasure of the Sierra Madre."

Magna Finances About Worked Out

With all details worked out for the new \$6,000,000 financing program for Magna Theatre Corp., Wall St. underwriting outfits including Kuhn, Loeb Co. and Carl M. Loeb, Rhoades & Co. are now lining up individual investors to take \$4,000,000 in Magna notes. Balance of \$2,000,000 will be provided by United Artists Theatres Corp., which now holds a major part of Magna's stock issue.

Kuhn, Loeb will take about \$1,500,000 of the notes, it's figured.

Prospectus is now being readied for circulation among individual investors who will be limited to 50 in number. This numerical limitation will make the financial participation a private, rather than public, deal within the meaning of the Securities & Exchange Commission regulations.

LeRoy Warns Hollywood Only Top Product Can Keep Lead in Brazil

Hollywood, March 16.

Mervyn LeRoy, recently returned from the Brazilian International Film Festival, warned Hollywood producers that they must turn out high-grade pictures to maintain their supremacy in the South American market. At present, he said, approximately 80% of all films screened in Brazil are made in Hollywood but other countries are putting on increasingly aggressive selling campaigns.

"They like motion pictures in Brazil," he added, "and if we put heart and zest into our pictures for that market they will continue to lead. Every progressive step here is received with enthusiasm down there. CinemaScope has just been introduced to Brazil with the opening of 'The Robe.' It is a spectacular success down there. They are also enthusiastic about 3-D which they saw in 'Hondo.' They are on the lookout for the newest and the best. A trip to Brazil would put new heart into Hollywood. The general interest in our pictures is reminiscent of the spirit Hollywood had when it was concerned with making exciting films instead of gloomy prophecies."

Schuyler Beattie, for the past five years a member of Metro's Chicago sales department, has been named film booker and buyer for the William Goldman Theatres, Philadelphia.

COURT DECISION WORTH \$500,000

Not so vague in terms of money is the meaning of the U. S. Supreme Court's decision in the "Moon Is Blue" censorship hassle. Tribunal found that "immoral" was too "vague" a term on which to base a blue-pencil's rejection of the film. Resultantly, previously-closed market areas are opening for "Moon" and these represent an additional \$500,000 or over in distribution coin.

Ohio State Board of Motion Picture Censors on Monday (15) reversed its ban of the Otto Preminger indie entry. Ohio is figured in the trade at about 8% of the national market, thus \$300,000, at least, will be taken from that state.

Add to this another \$200,000 which is the minimum figured on from other spots which have or, it's hoped, will remove barriers imposed before the Supreme Court's declaration. UA, as distrib of "Moon," and Preminger won a court reversal of a tabu in Maryland and the pic is now playing that region. City censors in Kansas City reversed their nix on the pic and this area, too, is now open. Still-standing censorship curbs on "Moon" in the State of Kansas and the City of Detroit are the subject of pending litigation.

Only one locality is being given up as a "lost cause," according to a Premier rep. This is Jersey City where "Moon" actually was given a court okay and a Hudson County (N.J.) grand jury refused to hand down an indictment against the film or any theatre playing it. But the J. C. police department

(Continued on page 13)

TIE-UP OF ALL FILMS, BRITISH THREAT

London, March 16.

Unless the Ministry of Labor makes a dramatic intervention very quickly, the British motion picture industry faces a virtual shut down. On Friday, the six major laboratories, who are in membership of the Film Laboratories Assn., put up the shutters and, within a few days, filming of current productions will be brought to a standstill because of lack of

(Continued on page 18)

Advantages of Film-Making in Italy

Censorship Exists There (Mostly Political) But Not So Rigid as in U.S. Says Ettore Giannini

Fear of censorship on the part of Italian film producers is worse than censorship itself, says Ettore Giannini, one of the top Italian screen and stage directors.

In N. Y. last week to supervise final editing of his "Neapolitan Carousel," the first Italo Eastman-colored musical, Giannini said he liked the atmosphere surrounding Italian production "because we are still able to break through the wall once in a while and experiment." This he attributed in part to the large number of indies working in the Italian industry which lacks the "wheels within wheels" restrictions of Hollywood's large studios.

The problem faced by Italo producers re censorship, he related, was that their limits aren't spelled out for them. "Unlike in the U. S., where these limits are rigidly defined, we go on a day-by-day basis," he said. "The result is that we put as much as possible into our films and then fight to retain it." He indicated that Italian producers are

Record Mob of Curious Film Men Due at N.Y. Tushinsky Demonstration

Einfeld's Catchphrase

Provocative campaign, involving extensive use of radio and tv as well as a fast-building slogan, preceded the N. Y. Roxy opening last week of 20th-Fox's "Night People" in CinemaScope.

Slogan coined by Charles Einfeld, 20th ad-pub v.p., takes its place besides such catchphrases as "What did Mildred Pierce do?" and "Gable's Back and Garson's Got Him." In the case of "Night People" it's: "We didn't say 'Nice People,' we said, 'Night People.'" Stunt line has garnered the pic plenty attention.

Exhibs, particularly those opposed to 20th-Fox's policy on CinemaScope, have been quick to jump on the SuperScope bandwagon. The new development by Joseph and Irving Tushinsky is being looked upon as the gimmick that might alleviate the "present intolerable condition." Latter apparently refers to 20th's stipulation that stereophonic sound is a "must" for C'Scope showings. In addition, the new lens, which allows for a variety of screen ratios, is regarded as suitable for small theatres which have been the main opponents of CinemaScope. There are many exhibs who feel that acceptance among theatremen of the Tushinsky system may cause 20th to alter its adamant policy regarding the showing of C'Scope pictures.

Based on enthusiastic reports by Walter Reade Jr., prexy of Theatre Owners of America, and Wilbur Snaper, former topper of Allied States Assn., both of whom witnessed the Tushinsky lens at a recent Coast demonstration, a record turnout of exhibs is expected at the first eastern demonstration of SuperScope. It's slated for the RKO 86th St. Theatre on Monday (22).

Allied leaders from many sections of the country have signified their intention of journeying to New York for a gander at the new projection technique. These include board chairman Abram F. Myers, from Washington; Sidney Samuelson, from Philadelphia, and Robert Clark, of Oklahoma Allied. Others are also expected.

Following the demonstration, Allied Theatre Owners of New Jersey has called a special luncheon meeting for the Astor Hotel "for a thorough discussion of the new process and to attempt to come to some conclusions."

'Help Stillman' With Playdates, Allied Asks

Minneapolis, March 16.

Militant North Central Allied, which makes a fetish of continuously flaying film companies, actually is taking up the cudgels in a producer and distributor's behalf currently. It has started a campaign to get bookings for United Artists' "Try and Get Me" and "Queen For a Day."

In its current bulletin it pleads for the territory's independent exhibitors to help "fine producer" Robert Stillman to "salvage something of his life and career" by booking one or both of his aforementioned latest pictures which U.A. is distributing.

It says that after his two big successes, "Champion" and "Home of the Brave," Stillman formed a new independent company to make the two new pictures. But, for one reason or another, "although they

(Continued on page 18)

BAHAMA STORY DEAL

Ella Kazan and Hume Cronyn Talk Up Indie Film

Eli Kazan and Hume Cronyn are talking an indie film deal. Pair were currently on Cronyn's Bahama island, Children's Bay Cay, where they expect to remain for three weeks. The island may serve as the background for the contemplated picture and location shots may be filmed there.

Kazan recently completed "Waterfront," which was filmed directly in New York. It's set for United Artists release. He's also committed for a couple of projects at Warner Bros.

(Continued on page 13)

There is a major lineup of talent in this independently-made British epic, but fulfillment does not quite come up to expectations. Although there is basically a tense dramatic theme, the scrappy treatment, necessitated by the omnibus type of story, robs the film of some of its suspense and values. Nevertheless, with its strong marquee

MOPPET-AIMED EASTER BOOKINGS

Challenge of 20th's Dominance Seen in Claims of Rival 'Scopes

Unveiling of Paramount's Vista-Vision and of the Tushinsky Super-Scope projection system has increased exhib pressure on 20th-Fox to modify its CinemaScope policy. The smaller theatre operators want CinemaScope without stereophonic sound or else standard-version prints of 'Scope releases.

Getting increasing attention, too, is the as yet undetermined position of 20th re the projection of its films via the Tushinsky anamorphic lens which, set at a 2.55 or 2.66 to 1 ratio, is compatible with CinemaScope.

Al Lichtman, 20th director of sales, said in N. Y. last week that 20th hasn't as yet made up its mind on that question and that its brass is awaiting the N. Y. demonstration of the variable lens. However, 20th engineers have seen the lens in action on the Coast.

Earl I. Sponable, 20th's technical director, said his reports indicated that the Tushinsky prism system was good up to a ratio of 2 to 1 and that it fell off "badly" after that. "When it comes to the CinemaScope ratio, there is no question whatever of the superiority of our lens," he declared.

Many exhibs feel that, should a large number of theatres snap up the Tushinsky lens, which will sell at \$700 a pair compared to the \$1,800 asked for by 20th for its 'Scope lenses, 20th may not have too much of a choice on whether or not to go along. Particularly they feel this is so since, with the gradually diminishing runs of 'Scope pix, 20th will need all the outlets it can get.

This fits in with the tenor of comment which holds that the train of recent events, i.e. Vista-Vision and the willingness of some (Continued on page 17)

Tushinsky Lens At \$700; Quantity Via Nat'l Screen

The Tushinsky variable anamorphic lens which goes under the tradename SuperScope will be marketed by National Screen Service. Latter is hopeful of obtaining the prism unit in quantity towards the end of April.

Meanwhile, it expects to have available soon lenses at the rate of 10 pairs a day. They'll be sold at \$700 a pair in the U. S.

The Tushinsky system involves a special printing process and a special projection lens attachment which is adjustable to any ratio up to 3 to 1. Prints must be prepared in the ratio in which a film is to be exhibited. The process is said to be capable also of reducing CinemaScope pix to more standard proportions.

First eastern demonstration of SuperScope, in which exhibs have shown considerable interest following Coast screenings, has been scheduled for N. Y. on March 22 with Joseph and Irving Tushinsky as hosts.

Streibert Visits De Mille

Washington, March 16.

Theodore C. Streibert, director of the U. S. Information Agency left today (16) for Hollywood to meet with Cecil B. De Mille, the agency's top consultant on motion pictures. With Streibert went Andrew W. Smith, Jr., chief of the international motion picture service of USIA, and former sales manager for 20th-Fox.

Sessions will deal with cooperation which the agency wants from the motion picture industry.

C'SCOPE 'ICE CAPADES' IN 20TH-HARRIS DEAL

Hollywood, March 16. 20th-Fox will make "Ice Capades" in CinemaScope in deal with John H. Harris, whose bladeshow has played to better than 24,000,000 in 14 years. He gets hefty percentage for turning over entire production, including stars Donna Atwood, Bobby Specht.

Story line is being developed to tie together production numbers, Leonard Goldstein, Robert Jacks will produce for 20th.

"Ice Capades" annual gross as auditorium attraction is in excess of \$5,000,000.

HARRY ARTHUR PRODS C'SCOPE ON SOUND

Reminding 20th-Fox that indie exhibs are "the bread-and-butter" accounts which make profits possible, Harry C. Arthur, Jr. last week urged 20th prexy Spyros P. Skouras to reconsider the company's policy on stereophonic sound and to arrange for comparative tests of CinemaScope with one-track and multi-track sound.

In his letter to Skouras, the chairman of the Southern California Theatre Owners Assn. admitted 20th's right to sell CinemaScope any way it pleases, but called its demands re stereophonic sound "completely prohibitive, exorbitant, arbitrary and unfair" to smaller exhibs.

"Perhaps fairness in business has no importance insofar as corporate profits are concerned," he wrote. "But we of the Southern California Theatre Owners Assn. believe implicitly that it does."

The theory if illusory sound, good as it may be, "actually is not vital to the appreciation of CinemaScope," Arthur declared. "Basically it is merely a device to augment the projection of a film. Some (Continued on page 17)

WARNERS TRAILERIZE CINEMASCOPE ABROAD

Efforts to step up interest in CinemaScope abroad are being pushed by Warner Bros. via a special trailer in the medium which is being shown to the company's foreign sales staff as well as exhibs. Object of the 17-minute film is to convince exhibs that a plentiful supply of C'Scope pictures will be available. It shows scenes from six WB C'Scope films, including "The Command," "Lucky Me," "The High and the Mighty," "Ring of Fear," "The Tallman," and "A Star Is Born."

Designed originally primarily as WB inter-company sales pitch, with executive veepee Jack L. Warner outlining the company's upcoming product, the film presents all the company's forthcoming pictures, including non-C'Scopes. For the latter, Warner holds up a copy of a novel set for filmization or the script of a picture not yet in production. Only scenes from the C'Scopes are shown. Picture was unveiled to WB sales staff and exhibs in Britain.

The ABC circuit in Great Britain, partly owned by Warners, is planning to cut the film, eliminating the inter-company palaver, for presentation as a trailer in theatres. The domestic distrib organization, under Ben Kalmenson, is contemplating a similar move. Feeling is that the showing of scenes from the upcoming C'Scopes would provide a big lift to exhibs as well as film audiences.

FAMILY TRADE OUTLOOK GOOD

One of the most diversified and solid lineups of product in many years, with a hefty sprinkling of features aimed primarily at children, has been scheduled for the nation's theatres during the upcoming Easter Week. Unlike last Christmas week which lacked a single entry for the moppet trade, the bookings for the spring holiday season have been carefully selected to corral the small-fry market. In addition, the distribs have made available a number of pictures of sufficient entertainment value to encompass the taste of the entire family, from grandparents down to grandchildren.

As a result of the varied product slated for Easter bookings, distribs and exhibs are anticipating a socko business stanza before the entry of the warm weather season and the natural shift to outdoor activities. Following the Easter season, there is usually a slough off in biz which doesn't usually pick up until late July and August.

Gotham theatres are particularly geared for the kid trade during the Easter season. Both the RKO and Loew's circuit, as well as theatres which play the same split as these chains, have been doing plenty advance bally aimed specifically at the young film-goers. Pub-ad execs of the major circuits conferred with Leo Samuels, Walt Disney sales chief, to work out a campaign for "Pinocchio," which is slated for 100 theatres in greater (Continued on page 13)

AMPEX STEREO CAR SPEAKER SHOWN

New stereophonic sound device for drive-ins was demonstrated in N. Y. Monday (15) by the Ampex Corp. It's estimated that it will cost owners of 500 to 750-car capacity 25,000 tops to equip with the new in-car speakers. This takes in the screen, wiring and the magnetic pickup but not labor.

The Ampex unit, triangular in shape, consists of three three-inch speakers, two of them facing towards the windshield and the third directly into the car. To be manufactured of light plastic, the case can be hung from the mirror or attached to the defrosting ledge on the windshield. Cost of each speaker unit is put at \$12.

The speaker was demonstrated in a car parked in front of the 20th-Fox homeoffice. Jim Mahon, Ampex sales manager, explained that the sound from the two side-speakers bounces off the windows and thereby provides a "surround" effect. Both Ampex and 20th execs consider this a vast improvement over the normal monaural sound in ozoners.

Demonstration, using music only, achieved an unusual effect, with the sound broadening periodically. (Continued on page 18)

'ARROW IN DUST' IN INTERSTATE QUADEBUT

Dallas, March 16.

Allied Artists' "Arrow in the Dust" has been set for a premiere in four top houses of the Interstate Circuit on April 30th, according to James Pritchard, southern division manager. Technicolor pic starring Sterling Hayden and produced by Jayes Goetz will bow simultaneously in the Metropolis, Houston; the Elanay, El Paso; Palace, Fort Worth and the State or Martini, Galveston.

Prem will be backed by a heavy tv, radio and newspaper campaign, following the same pattern that recently launched so successfully "Riot in Cell Block 11."

20th Builds File Proving CinemaScope Tonic That Put Ailing Exhibs on Feet

WINNER OF '45 OSCAR INTO HARD-UP RIVOLI

Rivoli Theatre, Broadway showcase, closed last night (Tues.) but reopening date already is set. House re-lights March 23 with a rerun of Paramount's "The Lost Weekend." Engagement is being timed to coincide with the March 25 Academy Award announcements, the point being that "Weekend" copped the 1945 Oscars for best pic, direction, male star and screenplay. Also, Jane Wyman, femme star of the film, owns an Oscar for her performance in "Johnny Belinda."

"Weekend" had its N. Y. preem at the Riv on Dec. 1, 1945. It ran 17 weeks.

YATES' LONDON ATTACK ON STEREO

London, March 16. Herbert J. Yates, president of Republic Pictures, celebrated his 45th anniversary in show business by addressing the general council of the Cinematograph Exhibitors' Assn. at a Savoy Hotel reception and put the question: "Are we on the eve of a cockeyed dimensional binge throughout the world?"

In a speech, which told British exhibitors all the things they wanted to hear, Yates made an unqualified attack on gadgets and gimmicks, and reiterated his own policy of sticking to the middle of the road and continuing with the production of conventional size pix which would also be available for widescreen.

Agreeing that widescreen minus stereophonic sound should be a must, Yates contended it should be limited to approximately 35 ft., as anything wider depreciated the photographic quality by producing grain and distortion. It was like stretching a rubber band beyond its normal range of elasticity which caused distortion in the centre and both ends.

Explaining why Republic had not adopted stereo sound and why they were not recommending it, Yates listed three factors. Firstly, cost of installation was excessive; secondly, many theatres, especially those with narrow auditoriums, were not acoustically able to re- (Continued on page 15)

STRONG STORY STRESS BY UNIVERSAL'S MUHL

Hollywood, March 16. Edward Muhl, Universal's production veepee, has lined up eight best-sellers and dramas for 1954, laying stress on the theory that the story's the thing in motion pictures. List includes "The Shrike," Pulitzer Prize winning play; "All Boats Away," best-seller by Kenneth Dobson; "Foxfire," by Anya Seton; "The Galileans," by Frank G. Slaughter; "Tacey Chomwell" by Conrad Richter; "All That Heaven Allows" by Edna and Harry Lee; "Mississippi Landing" by Ben Lucien Burman, and the Collier's mag yarn, "They Stole \$2,500,000."

"We have long recognized that story content is perhaps the single most important factor in blue-printing a successful picture," Muhl said. "An important yardstick of public acceptance obviously is the support accorded by this same public to a long-running play or a best-selling novel. Our job therefore is to acquire these and to translate them on the screen in worthwhile and entertaining motion pictures."

CinemaScope not only is boosting theatre grosses, it's also helping exhibs to stay in business and in some instances has actually been instrumental in reopening houses that had shuttered.

Records of 20th-Fox bear witness to the extent to which showmen have been impressed by CinemaScope as a b.o. tonic. A number of theatres that had actually closed their doors have installed 'Scope and now have been taken off the "sick" list.

The Moton Theatre in Norfolk, Va., a 600 seater formerly called the Elton, is one case. The Panorama Theatre, New Orleans, which seats 1,500 and was formerly called the Strand, is another. House went back into business with "Gentlemen Prefer Blondes" and sat it out until it could get "The Robe." From there the sledding was easy.

The darkened Norwalk Theatre in Norwalk, Conn., installed CinemaScope and re-lit its marquee with "The Robe." It's been doing fine since with subsequent 'Scope releases.

In Chicago, the Beverly Theatre was on the brink of shuttering when it won the bid for "The Robe." The Beverly is back in the swing of things.

According to 20th, the interest in 'Scope has been widespread and not necessarily confined to the biggie showcases alone. Indie exhibs are climbing on the CinemaScope bandwagon, 20th reports, and these theatres are ordering stereophonic sound for what they consider to be a solid investment in the future of their houses.

To exhibs who complain about shortening 'Scope runs, 20th has two stock answers: (1) You're comparing other pictures to "The Robe" and that is neither fair nor reasonable. (2) Whenever they have played, CinemaScope films have inevitably grossed high above what the same picture in normal version might have produced. 20th at present is putting high expectations in "Prince Valiant," the Easter release, which it maintains will provide a big boost for the process.

Phil Smith Sees No Drive-In 'Fancying Up'

There'll be no rush of drive-ins to embrace stereophonic sound and those companies that are willing to be satisfied with just a larger screen stage to do a landslide business this year.

That's the opinion of Phil Smith, prexy of Smith Management Co., which operates 21 ozoners in the New England area. "It makes no sense at all to take a healthy baby and try to doctor it," he commented. "The drive-ins are the healthiest part of exhibition. They just don't need the fancying up treatment."

Smith took issue with estimates that it would cost \$25,000 to equip drive-ins with stereo sound. "By the time you get through building a new screen-tower and putting in all the equipment the cost comes closer to \$60,000 to \$70,000," he declared. "In view of this ex- (Continued on page 17)

'Oklahoma' Shoots July 1

New starting date for the lensing of "Oklahoma" now is fixed for July 1, according to Oscar Hammerstein 2d. Latter said in N. Y. this week that there hadn't been any decision as yet on which lot the musical would be made or who would be in the leads.

Film is to be the first to be photographed in the Todd-AO widescreen process. Hammerstein indicated that a decision on cast would be made in the near future.

L.A. Lags; 'Rose Marie' Rich \$19,000, Faces' Good 13G, 'Beachhead' Fine 24G, 'Jivaro' 7G, 'Miller' 23G, 4th

Los Angeles, March 16. First-runners are hitting a near-normal pace in the current week, being helped by three of five new entries. "Rose Marie" shapes brisk \$19,000 or near at the Egyptian while "New Faces," another C-Scope, looms good \$13,000 at Fox Wilshire. "Beachhead" is rated good \$24,000 in four theatres. Other newcomers are milder. "Jivaro" and "Alaska Seas" is okay \$7,000 at Palace but is light in five drive-ins. "Duffy of San Quentin" and "Crime Wave" is slim \$11,000 in two sites and slower in four ozothers.

Most holdovers are beginning to slip. One exception to this offish trend is "Glenn Miller Story," smooth \$23,000 in fourth round, two locations. Other is "Cinerama," hefty \$33,300 in 45th stanza at Warner Hollywood.

Estimates for This Week
Egyptian (UATC) (1,538; \$1-\$1.80)—"Rose Marie" (M-G). Brisk \$19,000. Last week, unit.
Fox Wilshire (FWC) (2,296; \$1-\$1.80)—"New Faces" (20th). Good \$13,000. Last week, "Red Garters" (Par) (4th wk-9 days), \$4,200.

Los Angeles, Uptown, Loyola, Fox Hollywood (FWC) (2,097; 1,715; 1,248; 756; 70-\$1.10)—"Beachhead" (UA). Good \$24,000. Last week, in other units.

Palace (Metropolitan) (1,212; 70-90)—"Jivaro" (Par) and "Alaska Seas" (Par). Okay \$7,000 or close. Last week, sub-run.
Warner Downtown, Wilshire (SW) (1,757; 2,344; 70-\$1.10)—"Duffy San Quentin" (WB) and "Crime Wave" (WB). Slim \$11,000. Last week, "Jubilee Trail" (Rep) and "United Artists" (UATC) (2,100; 70-\$1.10)—"Killers From Space" (RKO) and "War of Worlds" (Par). Scant \$3,000. Latter is subsequent-run. Last week, with Fox Hollywood, "Follow Fleet" (RKO) and "Out of Past" (RKO) (reissues), \$4,800.

Chinese (FWC) (1,905; \$1-\$1.80)—"Hell, High Water" (20th) (2d wk). Okay \$12,000. Last week, \$19,300.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,300; 1,430; 70-\$1.25)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues) (2d wk). Off to okay \$14,000. Last week, \$31,000.

Ritz, Vogue (FWC) (1,363; 885; 70-\$1.10)—"Beat Devil" (UA) and "Fangs of Wild" (Lip) (2d wk). Slow \$5,000. Last week, with Los Angeles, \$17,400.

Loew's State, (UATC) (2,404; 70-\$1.10)—"Gypsy Colt" (M-G) and "Tennessee Champ" (M-G) (2d wk). Thin \$3,000. Last week, with Egyptian, \$10,000.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 980; \$1.10-\$1.40)—"French Line" (RKO) (3d wk). Okay \$18,000. Last week, \$26,000.
Hillstreet, Pantages (RKO) 2-752; 2,812; 80-\$1.25)—"Glenn Miller Story" (U) (4th wk). Smooth \$23,000. Last week, \$28,800.

El Rey (FWC) (861; \$1-\$1.25)—"One Summer Happiness" (Indie) (4th wk). Fine \$4,500. Last week, \$5,400.

Fine Arts (FWC) (631; 90-\$1.50)—"Living Desert" (Disney) (13th wk). Good \$3,000. Last week, \$3,300.

Four Star (UATC) (900; \$1.50-\$2.40)—"Julius Caesar" (M-G) (18th wk). Oke \$2,800. Last week, \$3,200.

Warner Hollywood (SW) (1,364; \$1.20-\$2.80)—"Cinerama" (Indie) (46th wk). Into 46th frame after hefty \$33,300 last week.

'Miller' Holds Toronto Lead, 26G in 3d; 'Robe' Big 18G, 'Worlds' 13G

Toronto, March 16. "Glenn Miller Story" is still setting the pace here with wham returns in third stanza, after setting house record opening week. Repeat of "The Robe" in two-house combo, at pop prices, looms big. "Escape from Fort Bravo" and "War of Worlds" are topping newcomers with neat returns.

Estimates for This Week
Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,059; 955; 470; 694; 698; 35-60)—"Crime Wave" (WB) and "Siren of Baghdad" (Col). Oke \$11,500. Last week, "War Arrow" (U) and "Flight Nurse" (Rep), \$13,500.
Eglinton, University (FP) (1,080; 1,558; 60-\$1)—"The Robe" (3-D) (Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week \$494,600
(Based on 24 theatres)
Last Year \$520,000
(Based on 20 theatres)

'Miller' Wow 33G, Philly; 'Squad' 8G

Philadelphia, March 16.

Combination of Lent and rainy weekend is hurting first-run here this stanza. "Glenn Miller Story" still is setting pace with socko take in second Stanley session. Two newcomers, "Saadia" and "Combat Squad" are lasting only one week, apiece. Former is so-so at the Midtown while "Squad" looms mild at Stanton. "Money From Home" is rated solid in second Goldman round while "New Faces" is fair also on first holdover week at the Fox.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.50)—"Julius Caesar" (M-G) (6th wk). Good \$7,500. Last week, \$10,000.

Boyd (S-W) (1,459; \$1.30-\$2.80)—"Cinerama" (Indie) (23d wk). Okay \$18,500 or near. Last week, \$19,500.
Fox (20th) (2,250; 74-\$1.50)—"New Faces" (20th) (2d wk). Fair \$17,000. Last week, \$27,000.

Goldman (Goldman) (1,200; 50-99)—"Money From Home" (Par) (2d wk). Tidy \$13,000. Last week, \$20,000.

Maibaum (S-W) (4,360; 99-\$1.30)—"Phantom of Rue Morgue" (WB) (3-D) (2d wk). Mild \$17,000. Last week, \$26,000.

Midtown (Goldman) (1,000; 74-\$1.30)—"Saadia" (M-G). So-so \$10,000. Last week, "Long, Long Trailer" (M-G), \$10,500.

Randolph (Goldman) (2,500; 99-\$1.80)—"Knights of Round Table" (M-G) (4th wk). Modest \$13,000 or near. Last week, \$21,000.

Stanley (S-W) (2,900; 74-\$1.50)—"Glenn Miller Story" (U) (2d wk). Socko \$33,000. Last week, \$45,000.

Stanton (SW) (1,473; 50-99)—"Combat Squad" (Col) and "Slaves Babylon" (Col). Mild \$8,000 or near. Last week, "Veils of Baghdad" (U) and "Back to God's Country" (U), \$6,500.

Studio (Goldberg) (500; 85-\$1.25)—"Pan-Fan, Tulip" (Indie) (3d wk). Okay \$3,500. Last week, \$4,500.

Trans-Lux (T-L) (500; 99-\$1.50)—"Moon Is Blue" (UA) (20th wk). Moderate \$3,500 or under. Last week, \$3,900.

'Miller' Still Hub Ace, Wham 26G For 2d; 'Hell' 24G, 'Roy' Lean 7G

Boston, March 16. "Glenn Miller Story" in second frame at the Memorial, continues to lead the city this week. "Hell and High Water" at the Met, shapes as best of newcomers although "Creature From Black Lagoon," a 3-D pic, opened well today (Tues.) at Paramount and Fenway. It had been plugged by a heavy tele campaign. "Conquest of Everest" continues nice in second week at Exeter. "Long, Long Trailer" in third frame at the Astor is way off. "Knights of Round Table" in fifth week at the Orpheum shapes fairly well. Newcomer "Rob Roy" at the State is only mild.

Estimates for This Week
Astor (B&Q) (1,500; 60-\$1.10)—"Long, Long Trailer" (M-G) (3d wk). Down to fair \$7,500 after \$13,500 for second.

Beacon Hill (Beacon Hill) (800; 50-\$1)—"Living Desert" (Disney) (6th wk). Oke \$4,500 following \$5,000 in fifth.

Boston Cinerama Productions (1,354; \$1.20-\$2.80)—"Cinerama" (Indie) (11th wk). Still up there with big \$24,000. Last week, \$25,000.

Exeter (Indie) (1,300; 60-\$1)—"Conquest of Everest" (UA) (2d wk). Nice \$8,000 following \$9,200 opener.

'Jubilee' Brisk \$10,000, Buff; 'Miller' 9½G, 4th

Buffalo, March 16. Not much boxoffice music here this round although "Glenn Miller Story" still is sturdy in fourth Lafayette session. "Jubilee Trail" looms good at the Center and "New Faces" is rated good at Century. "Red Garters" shapes fairly good at Paramount.

Estimates for This Week
Buffalo (Loew) (3,000; 55-80)—"Act of Love" (UA). Fairish \$13,000. Last week, "Beat the Devil" (UA) and "Dragon's Gold" (UA), \$15,000.

Paramount (Par) (3,000; 55-80)—"Red Garters" (Par) and "Murder on Monday" (Indie). Fairly good \$13,000. Last week, "Jivaro" (Par) and "Alaska Seas" (Par), \$11,400.

Center (Par) (2,000; 55-80)—"Jubilee Trail" (Rep) and "Run for the Hills" (Indie). Good \$10,000 or near. Last week, "Wicked Woman" (UA) and "Shark River" (UA) (2d wk), \$7,000.

Lafayette (Basil) (3,000; 80-\$1)—"Glenn Miller Story" (U) (4th wk). Still sturdy \$9,500. Last week, \$13,000.

Century (BuHaw) (3,000; 80-\$1)—"New Faces" (20th). Good \$14,000. Last week, "Iron Curtain" (20th) and "Captain Scarlet" (UA), \$7,000.

'Miller' Mighty \$18,000, Seattle

Seattle, March 16. Biz is spotty here this stanza although the bigger pix are doing okay. "Glenn Miller Story" is heading for a terrific round at the Music Hall while "New Faces" looks good at Fifth Avenue. "Beat the Devil" shapes mild at Orpheum.

Estimates for This Week
Coliseum (Evergreen) (1,829; 65-90)—"Battle of Rogue River" (Col) and "Killer Ape" (Col). Fair \$16,000. Last week, "Red Garters" (Par) and "Private Eye" (AA), \$7,700.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"New Faces" (20th). Good \$11,000. Last week, "Hell and High Water" (20th) (3d wk), \$7,000.

Liberty (Hamrick) (1,650; 65-90)—"Easy to Love" (M-G) (2d wk-5 days). Fair \$3,500 after \$6,200 opener.

Music Box (Hamrick) (850; \$1.25-\$1.50)—"Living Desert" (RKO) (3d wk). Good \$4,000. Last week, \$6,800.

Music Hall (Hamrick) (2,300; 90-\$1.25)—"Glenn Miller Story" (U). Terrific \$18,000. Last week, "Long, Long Trailer" (M-G) (2d wk), \$7,800.

Orpheum (Hamrick) (2,700; 65-90)—"Beat the Devil" (UA) and "Riders to Stars" (UA). Mild \$7,000. Last week, "Walking Baby Home" (U) and "Black Glove" (Lip) (2d wk-6 days), \$4,800.

Paramount (Evergreen) (3,039; 65-90)—"Dangerous Mission" (RKO) and "Prisoners Casbah" (Col). Slow \$5,000. Last week, "3 Young Texans" (20th) and "Highway Dragnet" (AA), \$4,800.

Det. Off; 'Saskatchewan' Stout 15G, 'Banana' Okay 18G, 'Miller' 16G, 4th

Key City Grosses

Estimated Total Gross
This Week \$2,418,900
(Based on 23 cities, and 217 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,285,733
(Based on 24 cities and 186 theatres.)

'Saskatch' Solid \$10,000 in Mpls.

Minneapolis, March 16. Another long line of newcomers plus a near blizzard over the weekend dooming many bills to under-par returns. Of the smaller spots, "Conquest of Everest" looms nice at the World. However, biggest grosser is "Saskatchewan," solid at the State. Impressive holdovers are still much in evidence. They're "Glenn Miller Story," hotly in fourth week downtown, and "Long, Long Trailer"—okay also in fourth. "Hell, High Water" shapes sluggish in second Radio City week.

Estimates for This Week
Gopher (Berger) (1,000; 65-85)—"Long, Long Trailer" (M-G) (4th wk). Lively \$4,500. Last week, \$4,000.

Lyric (Par) (1,000; 85-\$1)—"Glenn Miller Story" (U) (4th wk). Fabulous boxoffice performance of this pic is talk of town. Still hot at \$6,500. Last week, \$9,000.

Radio City (Par) (4,000; 85-\$1)—"Hell, High Water" (20th) (2d wk). Under par for C-Scope at this house. Very good \$9,000. Last week, \$13,500.

RKO-Orpheum (RKO) (2,890; 65-85)—"Wild One" (Col). Mild \$8,000. Last week, "Bad for Each Other" (Col), \$5,500.

RKO-Pan (RKO) (1,600; 65-85)—"Bait" (Col) and "Charge of Lancers" (Col). Mild \$4,500. Last week, "Majesty O'Keefe" (WB) (2d wk), \$5,000.

State (Par) (2,300; 65-85)—"Saskatchewan" (U). Ladd and Winters good marquee ammunition. Solid at \$10,000. Last week, "Three Young Texans" (20th), \$4,000, excluding Saturday night.

World (Mann) (400; 85-\$1.20)—"Conquest of Everest" (UA). Fair \$2,300. Last week, "Gilbert & Sullivan" (UA) (2d wk), \$2,500.

'Devil' Good \$12,000 In Pitt; 'Miller' Standout At Big \$12,500 in 4th

Pittsburgh, March 16. "Glenn Miller Story" continues to be the No. 1 story in the Golden Triangle. Its fourth week downtown, topping everything else in sight. Only thing even close in stature outside of "Cinerama" at the Warner, of course, is "Beat the Devil" at the Penn. It tied off okay. Holdover of "Hell and High Water" is only so-so at the Harris. Slim pickings shape for "Annapurna" at the Squirrel Hill.

Estimates for This Week
Fulton (Shea) (1,700; 85-\$1.25)—"Glenn Miller Story" (U) (4th wk). Showing plenty of strength even at this stage of run, and should be around for weeks yet. Heading for big \$12,500 on top of \$14,000 last week.

Harris (Harris) (2,100; 85-\$1.25)—"Hell, High Water" (20th) (2d wk-9 days). New C-Scope barely getting by at \$8,000. Last week, \$12,000.

Penn (Loew's) (3,300; 65-85)—"Beat the Devil" (UA). Opened Saturday (13) and looks nice \$12,000. Last week, "Easy to Love" (M-G), \$10,000.

Squirrel Hill (SW) (900; 65-85)—"Annapurna" (Indie). Mountain-climbing account was preceded by "Conquest of Everest" and that's hurting. Mild \$2,000 or less. Last week, "Murder on Monday" (Indie) (2d wk-6 days), \$1,500.

Stanley (SW) (3,800; 65-85)—"Crime Wave" (WB) and "Duffy San Quentin" (WB). Figure to do very little at around \$6,000. Last week, "Money From Home" (Par), \$15,500 in 8 days.

Warner (SW) (1,200; \$1.30-\$2.80)—"Cinerama" (Indie) (14th wk). Despite Lent, theatre parties are holding up this attraction and the drop below recent levels isn't too much. This week \$17,500, about \$1,000 below last week.

Detroit, March 16. Biz is uneven this week. Best of newcomers is "Saskatchewan," nice at the Palms. "Top Banana" is okay at the Michigan. Holdovers, "Glenn Miller Story" is big at the Madison while "Long Trailer" at United Artists is strong, both in fourth rounds. "Rob Roy" looks oke at the Adams. "Cinerama" shapes strong in 52d week at the Music Hall.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Hell, High Water" (20th) (2d wk). Slow \$18,000. Last week, \$26,000.

Michigan (United Detroit) (4,000; 80-\$1)—"Top Banana" (UA) and "Fake" (Col). Okay \$18,000. Last week, "Paratrooper" (Col) and "Drums of Tahiti" (Col) (2d wk), \$10,000.

Palms (UD) (2,961; 80-\$1)—"Saskatchewan" (U) and "Ma, Pa Kettle at Home" (U). Nice \$15,000. Last week, "Phantom Rue Morgue" (WB) (3-D) and "Nebraskan" (Col) (2-D), \$11,000 at \$1.15 top.

Madison (UD) (1,900; 95-\$1.25)—"Glenn Miller Story" (U) (4th wk). Big \$16,000. Last week, \$18,000.

Broadway-Capitol (UD) (3,500; 80-\$1)—"Crime Wave" (WB) and "Duffy San Quentin" (WB). Slim \$14,000. Last week, "Ride Clear Diaboli" (U) plus stageshow headed by Dinah Washington, \$28,000 at \$1-\$1.25 scale.

United Artists (UA) (1,938; \$1-\$1.25)—"Long Trailer" (M-G) (4th wk). Strong \$13,000. Last week, \$15,500.

Adams (Balaban) (1,700; 95-\$1.25)—"Rob Roy" (RKO). Oke \$9,000. Last week, "Saadia" (M-G) and "Tennessee Champ" (M-G), \$6,700.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.80)—"Cinerama" (Indie) (52d wk). Strong \$20,000. Last week, \$19,400.

Krim (Krim) (1,000; \$1-\$1.50)—"Julius Caesar" (M-G) (5th wk). Fine \$8,000. Last week, \$7,000.

'Rose Marie' Robust In Cincy at 15G; 'Devil' \$9,000, Miller' 10G, 3d

Cincinnati, March 16. Three lively new bills, fronted by Rose Marie, with a lusty Albee session, and a pair of solid holdovers are holding downtown volume to a seasonal level this week. "Beat the Devil" shapes as an okay winner for the Palace while the Capitol stacks up as a par marker with "Cease Fire." Sweet music carries on in the third week for "Glenn Miller Story" at Keith's. "Money From Home," on moveover, looms satisfactory at the Grand.

Estimates for This Week
Albee (RKO) (3,100; 75-\$1)—"Rose Marie" (M-G). Robust \$15,000. Last week, "Should Happen to You" (Col), \$11,000.

Capitol (RKO) (2,000; 55-85)—"Cease Fire" (Par) and "Stranger on Frowl" (U). Moderate \$6,500. Last week, "Killers From Space" (RKO) and "Terror Street" (Indie), \$5,000 in 6 days.

Grand (RKO) (1,400; 55-85)—"Money From Home" (Par) (m.o.) (2d wk). No complaint at \$5,000 after last week's \$7,500.

Keith's (Shor) (1,500; 85-\$1.25)—"Glenn Miller Story" (U) (3d wk). Still plenty potent at \$10,000 after smash \$15,500 second stanza. Stays a fourth week.

Palace (RKO) (2,600; 55-85)—"Beat the Devil" (UA). Okay \$9,000 or near. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$8,000.

'Miller' Denver Leader, 15G, 3d; 'Wild One' 11G

Denver, March 16. "Glenn Miller Story" continues to lead the city in third round, and stays a fourth at the Paramount. "French Line" is getting a fifth frame at the Broadway where good in current (4th) week. "Saskatchewan" is standout newcomer with a very good total at the Denver. "Man Between" is solid in first session at the Vogue, and holds.

Estimates for This Week
Broadway (Wolfberg) (1,200; 50-85)—"French Line" (RKO) (4th wk). Good \$8,000 or near. Holds again. Last week, \$10,000.

Denham (Cockhill) (1,750; 50-85)—"Jivaro" (Par) and "Alaska Seas" (Par) (2d wk). Poor \$4,500 in 5 days. Last week, \$8,500.

Denver (Fox) (2,525; 50-85)—"Saskatchewan" (U). Sturdy \$13,000. (Continued on page 18)

Newcomers Beat Chi Lent, Tax Dip; 'Saskatchewan' Socko 24G, 'Go Man' Nice 14G, 'Rose Marie' Hep 26G, 2d

Chicago, March 16. Usual Lent and income tax complaints are being blamed this week for the current slump around the Loop. Most houses are still holding nicely at par or above, however, but several entries are proving not as strong as expected.

Of two new bills, "Saskatchewan" is hitting a score of \$24,000 at the Roosevelt. "Go Man Go" and "The Fake" are posting a fine \$14,000 at the Grand. "Long, Long Trailer" at Chicago is just good in second round, with Tony Bennett helping onstage. "Rose Marie" is rousing at the State-Lake while "Saudia" is way off at Monroe, both for second rounds. "Crime Wave" and "Duffy at St. Quentin" shapes sturdy at McVickers as is "Beat the Devil" at United Artists. Two arties are fancy this frame, Surf with "Genevieve" and Ziegfeld with "Conquest of Everest."

"New Faces" at Oriental is okay in third week. "Cinerama" still is smash in 33d week at the Palace.

Estimates for This Week
Chicago (B&K) (3,900; 98-1.25)—"Long, Long Trailer" (M-G) with Tony Bennett topping staghows (2d wk). Looks good \$40,000. Last week, \$54,000.

Grand (RKO) (1,200; 55-98)—"Go Man Go" (UA) and "The Fake" (UA). Smash \$14,000. Last week, "Money From Home" (Par) (2-D) (5th wk), \$7,500.

Loop (Tele-T) (600; 90-1.25)—"Man Between" (UA) (3d wk). Fair \$7,200. Last week, \$8,000.

McVickers (JL&S) (2,200; 65-95)—"Crime Wave" (WB) and "Duffy at St. Quentin" (WB) (2d wk). Fine \$12,000. Last week, \$19,000.

Monroe (Indie) (1,000; 55-98)—"Saudia" (M-G) (2d wk). Dull \$3,300. Last week, \$6,500.

Oriental (Indie) (3,400; 98-1.25)—"New Faces" (20th) (3d wk). Near okay \$19,500 after last week's \$27,000.

Palace (Eitel) (1,484; \$1.25-\$3.60)—"Cinerama" (Indie) (33d wk). Great \$33,000. Last week, \$35,500.

Roosevelt (B&K) (1,400; 55-98)—"Saskatchewan" (U) and "Nebraska" (Col). Sockeroo \$24,000 or near. Last week, "Jubilee Trail" (Rep) and "Gun Fury" (Col) (2d wk), \$14,000.

State-Lake (B&K) (2,700; 98-1.25)—"Rose Marie" (M-G) (2d wk). Very solid \$26,000. Last week, \$29,000.

Surf (H&E Balaban) (685; 98)—"Genevieve" (U) (2d wk). Hotsy \$7,200 after \$6,500 last week.

United Artists (B&K) (1,700; 55-98)—"Beat the Devil" (UA) and "Man in Attic" (20th) (2d wk). Fast \$18,000. Last week, \$23,500.

Woods (Essaness) (1,198; 98-1.25)—"Hell, High Water" (20th) (4th wk). Big \$15,000. Last week, \$16,300.

World (Indie) (687; 98)—"Rome 11 O'Clock" (Indie) (5th wk). Sturdy \$3,500. Last week, \$3,300.

Ziegfeld (Lopert) (430; 98)—"Conquest of Everest" (UA) (2d wk). Neat \$4,200. Last week, \$5,000.

'Night People' Rousing \$17,000, Omaha; 'Morgue' Sock 8G, 'Miller' 9G, 3d

Omaha, March 16. Boomed by world preem of "Night People" and personals by Mitzi Gaynor, Thelma Ritter and Broderick Crawford, all downtown first-runs are shaping great this week. "Night People," which crowded "Glenn Miller Story" from large Orpheum house to the Omaha for its third downtown week, shapes big while "Miller" continues solid \$7,500. "Phantom of Rue Morgue" at Brandels, too, is great on first week this stanza.

Estimates for This Week
Brandels (RKO) (1,100; 75-1)—"Phantom of Rue Morgue" (WB) and "Terror Street" (WB). Great \$8,000 or over. Last week, "Jesse James Vs. Dalton" (Col) and "Messalina" (Col), \$5,200 at 50-76c scale.

Omaha (Tristates) (2,000; 70-11)—"Glenn Miller Story" (U) (3d wk). Fine \$9,000 or near after piling up \$34,000 in two sessions at the larger Orpheum. Last week, "Long Trailer" (M-G) (3d wk), \$7,000 at 50-76c scale.

Orpheum (Tristates) (2,890; 70-11)—"Night People" (20th). Big \$17,000 or close. Last week, "Glenn Miller Story" (U) (2d wk), \$13,000.

State (Goldberg) (875; 65-80)—"Living Desert" (Disney). Fancy \$5,500. Last week, "Hell, High Water" (20th) (2d wk), \$4,500 at 70-90c scale.

Warner (RKO) (1,939; 74-11)—"Glenn Miller Story" (U) (4th wk). Still going strong at \$14,000 after \$20,000 last week. Holds.

Metropolitan (SW) (1,200; 90-1.20)—"New Faces" (20th) (2d wk). Nice \$8,000 after \$12,500 opener.

Palace (Loew's) (2,370; 55-85)—"Act of Love" (UA) (2d wk). Okay \$15,000 or near after \$21,000 last week.

Playhouse (Lopert) (435; 55-11)—"Man Between" (UA). Sock \$8,000. Holds. Last week, "Living Desert" (Disney) (10th wk), \$3,500.

Warner (RKO) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (19th wk). Big \$18,500 after \$17,500.

Trans-Lux (T-L) (500; 55-11)—"Annaburns" (Indie). Very slow \$3,000. Says one week. Last week, "Eternity" (Col) (28th wk), \$4,500, to wind up record run for city.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Cantor' Terrific \$11,000, L'ville

Louisville, March 16.

"Eddie Cantor Story" at small-seater Mary Anderson is the big noise in city this week. Lent is having some effect on the pace at downtown houses, and a sudden cold wave over the weekend didn't help Biz. Rialto's "Best Years Of Our Lives" shapes torrid for an oldie. "Sadie Thompson" was fine at State in week just ended.

Estimates for This Week
Kentucky (Switow) (1,200; 54-75)—"Border River" (U) and "Forbidden" (U). Mild \$4,500. Last week, "Moon Is Blue" (UA), return pops date, \$5,500.

Mary Anderson (People's) (1,200; 54-75)—"Eddie Cantor Story" (WB). Heading for great week in spite of Lent and cold snap at \$11,000. Last week, "Phantom Rue Morgue" (WB) (2d wk), \$6,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Best Years Of Our Lives" (RKO) (ressuise). After previous visits at road prices and regular scale. Sock \$14,000 for oldie. Last week, "12-Mile Reef" (20th), \$12,000.

State (Loew's) (3,000; 54-75)—"Beat the Devil" (UA) and "Great Diamond Robbery" (M-G). Opened Sunday (14). Last week, "Sadie Thompson" (Col) and "Green Fury" (Col), swell \$14,000.

**'Hell' Hefty \$22,000, D.C.;
'Love' Lusty 15G in 2d,
'Miller' Stout 14G, 4th**

Washington, March 16.

Two robust newcomers are brightening mainstem biz despite the double toll of Lent and weekend rain. "Hell and High Water" at Loew's Capitol and "The Man Between" at Loew's Playhouse both shape very solid. In contrast, the third entry, "Annaburns," Translux, ran into competition with another mountain climbing opus, "Mt. Everest" and is folding after a single slow week. "Glenn Miller Story" still is strong in fourth session at Keith's.

Estimates for This Week
Capitol (Loew's) (3,434; 74-11)—"Hell, High Water" (20th). Bright \$22,000. Last week, "Knights Round Table" (M-G) (6th wk), \$12,000.

Columbia (Loew's) (1,174; 55-85)—"Long, Long Trailer" (M-G) (4th wk). Okay \$7,500 after \$9,500 last week.

Dupont (Lopert) (372; 90-1.25)—"Julius Caesar" (M-G) (6th wk). Very brisk \$8,500 after \$8,000 last week. Stays.

Keith's (RKO) (1,939; 74-11)—"Glenn Miller Story" (U) (4th wk). Still going strong at \$14,000 after \$20,000 last week. Holds.

Metropolitan (SW) (1,200; 90-1.20)—"New Faces" (20th) (2d wk). Nice \$8,000 after \$12,500 opener.

Palace (Loew's) (2,370; 55-85)—"Act of Love" (UA) (2d wk). Okay \$15,000 or near after \$21,000 last week.

Playhouse (Lopert) (435; 55-11)—"Man Between" (UA). Sock \$8,000. Holds. Last week, "Living Desert" (Disney) (10th wk), \$3,500.

Warner (RKO) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (19th wk). Big \$18,500 after \$17,500.

Trans-Lux (T-L) (500; 55-11)—"Annaburns" (Indie). Very slow \$3,000. Says one week. Last week, "Eternity" (Col) (28th wk), \$4,500, to wind up record run for city.

'FACES' HOT \$10,500, PORT.; 'MILLER' 9G, 3D

Portland, Ore., March 16.

Biz has been perking despite the number of longrun holdovers. This is the first frame in weeks that only a few houses have holdovers. "Red Garters," despite ace promotion, is just good at the Paramount. "New Faces" with CinemaScope at the Orpheum may also fare well. "The Glenn Miller Story" looms big for a third inning.

Estimates for This Week
Broadway (Parker) (1,890; 90-1.25)—"Glenn Miller Story" (U) (3d wk). Smash \$9,000 or over. Last week, \$10,700.

Guild (Indie) (400; \$1)—"Living Desert" (Disney). Torrid \$6,000. Last week, "Julius Caesar" (M-G) (5th wk), \$1,600.

Liberty (Hamrick) (1,875; 65-90)—"Beachhead" (UA) and "Heart Goes Crazy" (UA). Tall \$9,000. Last week, "Beat the Devil" (UA) and "Go Man Go" (UA) (8 days), \$10,800.

Oriental (Evergreen) (2,000; \$1.25)—"Hell, High Water" (20th) (m.o.). Oke \$3,500 or near. Last week, "Conquest of Everest" (UA) (2d wk), for fourth week downtown, \$2,600.

Orpheum (Evergreen) (1,600; \$1.25)—"New Faces" (20th). Big \$10,500. Last week, "Hell, High Water" (20th) (m.o.), \$9,000.

Paramount (Port-Par) (3,400; 65-90)—"Red Garters" (Par) and "Alaska Seas" (Par). Good \$7,000. Last week, "Eddie Cantor Story" (WB) and "Shadow Man" (Indie), \$6,400.

United Artists (Parker) (890; 65-90)—"Little Fugitive" (Burstyn). Modest \$5,000. Last week, "Long, Long Trailer" (M-G) (3d wk), \$6,000.

**'Moon' New High
At \$14,000, K.C.**

Kansas City, March 16.

Bright returns shown by several newcomers here. "If Should Happen To You" at the Midland looms bright while "Moon Is Blue" at Escorial looks to hit at new record at this house. "Phantom of Rue Morgue" a "Saskatchewan" shapes strong. "Saskatchewan" looms good at four Fox-Midwest houses. "Conquest of Everest" at arty Vogue is big. Dust storms Friday and Saturday hurt biz.

Estimates for This Week
Esquire (Fox Midwest) (820; 75-11)—"Moon Is Blue" (UA). Racing to new house record here with \$14,000. Near capacity daily is being done to reach this in such a small house. Last week, "Glenn Miller Story" (U) (m.o.) (2d wk), \$3,000.

Kimo (Dickinson) (504; \$1-1.24)—"Julius Caesar" (M-G) (9th wk). Oke \$2,000. Last week, \$2,200.

Midland (Loew's) (3,500; 50-75)—"Should Happen To You" (Col) and "Siren of Bagdad" (Col). Bright \$12,000, near holdover figure. Last week, "Beat the Devil" (UA) and "Mission Over Korea" (Col), \$8,000.

Missouri (RKO) (2,650; 75-11)—"Phantom Rue Morgue" (WB) (3-D) and "Steel Lady" (UA). Hefty \$8,500. Last week, "Couldn't Say No" (RKO) and "Killers from Space" (RKO), \$6,500.

Paramount (Tri-States) (1,900; 65-85)—"Money from Home" (Par) (2d wk). Pleading \$8,000. Last week, \$12,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Saskatchewan" (U) with "Geraldine" (Rep) added at Tower and Granada. Good \$14,000. Last week, "12-Mile Reef" (20th) (2d wk-6 days), \$12,000.

Vogue (Golden) (550; 75-11)—"Conquest of Everest" (UA). Great returns helping big \$2,800, and extended run. Last week, "Captain's Paradise" (UA), \$1,400.

**'HAPPEN' HOTSY 12G,
BALTO; 'TRAILER' 11G**

Baltimore, March 16.

Heavy rainfall over the weekend is nicking grosses here this week. But "It Should Happen To You" looks fancy at the New. "Long, Long Trailer" in nice in second week at the Century. "Glenn Miller Story" looms sturdy in fourth Hippession. "Captain's Paradise" is back in second round at the Little.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-80)—"Long, Long Trailer" (M-G) (2d wk). Nice \$11,000 or over after \$15,500 opener.

Hippodrome (Rappaport) (2,100; 35-80)—"Glenn Miller Story" (U) (Continued on page 18)

N.Y. Spotty; 'Rhapsody'-Stage Sweet 136G, 'Saskatch' Nice 23G, 'Today' Record 11G, 'People' NSH \$63,000

Despite seven bills, the income tax deadline, Lent and a wet Sunday, contributed to sloughing Broadway first-run business this session. Rush to get income tax forms in Monday along with return of cold weather put skids on trade that day, making it one of the poorest Mondays in months. Trade was just starting to perk up via a strong Saturday when the rains came Sunday morning, badly damaging the take on that day.

Pacing the newcomers is "Rhapsody" plus staghows with a very good \$136,000 at the Music Hall. It is set to stay three weeks to be followed by "Rose Marie" and Easter staghows on April 1. "Night People" is heading for a fairish \$63,000 at the Roxy. "Best Years of Lives" rounded out its initial week last night at the Criterion with \$20,000, nice for an oldie.

"Saskatchewan" finished off its first round at the State with a fine \$22,000 at the State. "Go Man Go" was just okay \$11,000 in first stanza at the Globe. "Wicked Women" is heading for light \$5,000 or less at the Rialto.

"Yesterday and Today" is pushing to a new record of \$11,000 opening session at the 46th Street Embassy, biggest this bandbox house has had in many months. It continues, naturally.

"Glenn Miller Story" held at socko \$37,000 in fifth stanza at the Capitol, and is starting its sixth week today (Wed.). "Money From Home" looks to land an oke \$33,000 in its third frame at the Paramount, with "Phantom of Rue Morgue" replacing Friday.

"Act of Love" is heading for a fairly good \$12,000 in its fifth round at the Astor. "Riot in Cell Block 11" is down to \$10,500 in fourth week at the Mayfair. "Dangerous Mission" looks to hold at good \$11,000 in second stanza at the Holiday.

The Rivoli is bringing in "Last Weekend," a reissue, on March 23, after going 12 weeks with "Khyber Rifles." "Saudia" is being premed tomorrow night (Thurs.) with benefit preem for the French Hospital at the Normandie, with regular run starting Friday (19).

"La Ronde" was launched day-date yesterday (Tues.) at the Bijou and Little Carnegie.

Estimates for This Week
Astor (City Inv.) (1,300; 80-1.80)—"Act of Love" (UA) (5th wk). Current round winding up tomorrow (Thurs.) looks to hold nicely with around \$12,000 after \$14,000 for fourth. Stays another week, with "Red Garters" (Par) slated to open March 26.

Baronet (Reade) (430; 90-1.50)—"Intimate Relations" (Indie) (4th wk). Started Saturday (13). Third session was mildish \$2,800 after \$4,000 for second. Festival of Alec Guinness starrers opens Saturday (20).

Capitol (Loew's) (4,820; 70-1.20)—"Glenn Miller Story" (U) (6th wk). Fifth stanza ended last night (Tues.) held with smash \$37,000 after \$47,000 for fourth. Continues into April, with "Knock on Wood" (Par) probably not opening until April 14.

Criterion (Moss) (1,700; 85-2.20)—"Best Years of Lives" (RKO) (reissues) (2d wk). Initial frame ended last night good \$20,000 or near, remarkably fine for an oldie.

Fine Arts (Davis) (468; 90-1.80)—"Conquest of Everest" (UA) (15th wk). The 14th session ended last night (Tues.) held at okay \$4,600 after \$5,200 for 13th week. "Beauties of Night" (UA) opens March 23 following invitational preview March 22.

Globe (Brandt) (1,500; \$1-1.80)—"Go Man Go" (UA) (2d wk). First round ended Monday (15) did okay \$11,000. In ahead, "Robe" (20th), \$11,000 in 10 days.

Guild (Cine) (450; \$1-1.80)—"Gilbert and Sullivan" (UA). Opens today (Wed). In ahead, "A Queens Royal Tour" (Indie) (2d wk-8 days), mild \$6,000 or less after \$8,000 opener.

Holiday (Rose) (950; 70-1.80)—"Dangerous Mission" (RKO) (2d wk). Current round ending tomorrow (Thurs.) looks to hold at good \$11,000. First week was \$17,000.

Mayfair (Brandt) (1,736; 70-1.80)—"Riot in Cell Block 11" (AA) (4th wk). Present stanza ending today (Wed.) shapes to get oke \$10,500 after \$14,000 in third week. Stays.

Normandie (Normandie Theatres) (592; 95-1.80)—"Golden Coach" (IFE) (8th-final wk). Current session winding up today

(Wed.) looks good \$4,200 after \$5,800 in seventh week. "Saudia" (M-G) opens tomorrow (Thurs.) with a special benefit, \$5 top preem for French Hospital. Regular run starts Friday (19).

46th Street Embassy (Newsreels, Inc.) (600; 50-85)—"Yesterday and Today" (UA). Soaring to new record for house with about \$11,000 in first week ending tomorrow (Thurs.). George Jessel, narrator in film, made personals opening day to get it off strongly. SRO over weekend, with fast turnover making this money possible at this bandbox house.

Palace (RKO) (1,700; 60-1.20)—"Loophole" (AA) and 8 acts of vaudeville. Week ending tomorrow (Thurs.) is heading for fair \$17,500. Last week, "Alaska Seas" (Par) and vaude, \$18,000.

Paramount (UPT) (3,684; 80-1.50)—"Money From Home" (Par) (3d-final wk). Finishing run here at oke \$33,000. Second week was \$42,000. "Phantom of Rue Morgue" (WB) opens Friday (19).

Paris (Indie) (568; 90-1.80)—"Captain's Paradise" (UA) (25th wk). The 24th session ended Sunday (14) held at good \$6,500 after \$6,700 for 23d week.

Rialto (Brandt) (600; 50-98)—"Wicked Women" (UA). First stanza ending tomorrow (Thurs.) looks like \$5,000 or less. May stay only one week. In ahead, "Striporama" (Indie) (23d wk), slipped to fair \$3,500, but making biggest longrun to play this house in modern history.

Rivoli (UAT) (2,092; 95-92)—"Khyber Rifles" (20th) (12th wk). The 12th round ended last night (Tues.) was drab \$5,300, with house being scheduled to close down temporarily after last night because of product shortage. The 11th week was \$6,400. "Last Weekend" (Par) (reissue) reopens house on March 23, according to present plans.

Radio City Music Hall (Rockefellers) (6,200; \$1-2.75)—"Rhapsody" (M-G) with staghows. Looks to hit nice \$136,000 in first session ending today (Wed.). Last week, "Long, Long Trailer" (M-G) and staghows (3d wk), \$107,000.

"Rhapsody" set to run three weeks, with "Rose Marie" (M-G) and Easter staghows opening April 1.

Roxy (Nat'l Th.) (5,717; 65-52.50)—"Night People" (20th). Looks to reach oke \$63,000 in initial stanza winding up Friday (19). Opening week total is viewed as disappointing particularly after so many rave reviews. Holds. In ahead, "New Faces" (20th) (3d wk), \$36,000.

State (Loew's) (3,450; 85-1.80)—"Saskatchewan" (U) (2d wk). Initial frame ended last night (Tues.) hit good \$22,000 or close. In ahead, "Should Happen To You" (Col) (8th wk-5 days), \$10,000 on abbreviated week to wind up highly successful run.

Sutton (R&B) (561; 90-1.50)—"Genevieve" (U) (5th wk). Fourth session ended Monday (15) continued very solid at \$14,500 after \$16,800 in third week. Stays indef.

Trans-Lux 60th St. (T-L) (453; 90-1.50)—"Holly and Ivy" (Pace) (6th wk). Present round ending today (Wed.) likely will hold at good \$4,500 after \$5,900 for fifth. Stays at least two more weeks.

Trans-Lux 52nd St. (T-L) (540; 90-1.50)—"Lili" (M-G) (54th wk). The 53d round, ended Monday (15) was terrific \$9,200 after \$6,500 for 52d week. Continues indef. Bally and extra advertising to mark first year of run pushed 53d week up to such a high figure.

Victory (City Inv.) (1,060; 95-1.80)—"Top Banana" (UA) (4th wk). Current stanza finishing tomorrow (Thurs.) looks fair \$9,500 after \$11,300 for third week. Stays another week, with "Haste to Live" (Rep) set to open March 25.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.60)—"Cinerama" (Indie) (41st wk). Present frame winding tomorrow (Thurs.) is headed for great \$39,000 after \$40,500 in 40th week. Stays.

Grainger East for Meeting
James R. Grainger, RKO Pictures prexy, arrived in New York from the Coast yesterday (Tues.).

Topper, who held confabs with Howard Hughes relating to the latter's stock buy-up plan, will attend the special stockholders' meeting scheduled for Dover, Del., tomorrow (Thurs.). Meeting will weigh Hughes' proposal to buy up all outstanding RKO stock at \$8 per share.

Decision Before Dover Stockholders Meeting Unlikely in RKO Situation

Wilmington, Del., March 16. No ruling on the minority stockholders' suit to block the sale of RKO Pictures Corp., to Howard R. Hughes for \$23,000,000 plus, will be possible before the special stockholders meeting at Dover, Del., this Thursday (18), called to vote on the Hughes offer, which has been approved by the RKO board of directors.

The four-day trial in the Delaware Court of Chancery closed Thursday afternoon (11) with Chancellor Collins J. Seitz, who'll hand down decision, directing opposing counsel to file original briefs by today (Tues.) and reply briefs by next Saturday, two days after the Dover session.

Nothing spectacular emerged from the trial with the RKO board defending its action in approving the stock sale and the plaintiffs, Louis Schiff and Jacob Sack of New York, alleging the Hughes offer unfair to stockholders.

Also involved in the litigation were Milton Friedman of New York, as an intervening defendant and Sidney Schwartz of Jamaica, N. Y., as an intervening plaintiff.

The evidence revolved around the decision of RKO directors that Hughes' offer was fair and that they accepted it at a special meeting in Atlanta, Feb. 12-13, only after careful consideration if the offer constituted fraud as far as the stockholders' interests were concerned; that RKO's assets are far in excess of the figures quoted by the board; that vital facts were concealed from the stockholders, and that Hughes dominated the board which voted acceptance.

Harry J. Halperin, New York, who headed the plaintiffs' legal staff of five, charged in his summation Thursday (11) that the real assets of RKO are \$40,000,000 at the absolute minimum against the \$23,000,000 offered by Hughes. He contended that assets disregarded in calculations at the Atlanta meeting were added to the proxy statement to stockholders only after the plaintiffs filed their suit to block the sale.

Among these assets he listed blocked funds abroad, underestimated real estate values (including two west coast studios) and the RKO film library, containing 700 feature pictures and 400 shorts, carried on the firm's books at one dollar per pic.

Roy W. McDonald of New York headed the RKO legal staff, composed of five attorneys.

A "Live Witness" The only defendant to appear as a "live witness" was Garrett Van Wagner, named to the board shortly before the Atlanta meeting, and the firm's controller. He took the stand when the defense opened its case Wednesday. However, depositions were read from James R. Grainger, president; William H. Clark, treasurer, and J. Miller Walker, former director, all defendants.

Under direct examination of William S. Potter, Wilmington attorney for the firm, he reviewed some of the considerations that motivated the board's decision and testified the board arrived at a figure of \$14,700,000 as the net worth of the firm (exclusive of the value of the film library), not as an arbitrary figure but as the best figure to be had considering the present state of the film market.

He said the board considered "plus" and "minus" figures in arriving at the net worth. Among the former were \$519,000 in profits due RKO from "The Robe" (a 20th-Century Fox film but to which RKO previously held the rights); the \$3,000,000 value on real estate, and \$1,000,000 in blocked funds. Among "minus" factors he listed \$4,000,000 losses expected from current releases, pictures in production and various production items, including pre-production charges, stories and continuities, and deferred production salaries.

Under cross-examination by Halperin, Van Wagner denied that knowledge of the plaintiffs' suit influenced the directors to include in the proxy statement, assets which were not considered when directors voted to accept the Hughes bid. He admitted, however, that at the time of the drafting of the statement it was known that the suit had been filed.

Asked whether one draft did not

make it appear that someone was trying to justify the board's acceptance of the offer, Van Wagner replied "no." In relation to the number of drafts offered in evidence, with alleged discrepancies he said it was RKO's policy to make "draft after draft" in careful preparation of proxy statements so that stockholders would be fully informed.

Two pleas for dismissal were ignored by Chancellor Seitz. At the conclusion of the plaintiffs' case, Richard F. Corroon, Wilmington RKO attorney, based his plea on the grounds that no fraud had been proved and that no dominance by Hughes had been shown.

Robert C. Barb, Wilmington lawyer for Friedman, asked dismissal on grounds Halperin had not substantiated his charges. Final plea in trial was by Louis C. Fieand, New York attorney for Schwartz, who contended that what the RKO board did or did not do was not important, but that the whole matter rested on the issue of whether Hughes had made a fair offer for the remaining RKO stock.

British Exhibs Take Census Of Pix Ratios

London, March 16. British exhibs, concerned at the possibility of a product shortage by the uncertainty of the battle of screen and sound dimensions, have quizzed all British and American distributors to ascertain the shape and size of films to come. The answers already received indicate that the bulk of new productions will fit existing screens.

There is no reply from 20th-Fox, whose policy has already been amplified by the pronouncements of Spyros P. Skouras, and most British units have intimated that their films will be made available in a ratio of approximately 1.65 to 1. The only British studio, (Renown) contemplating a CinemaScope production has stated that it would be releasing with a single optical sound track.

Neither Rank, British Lion, AB-Pathe, Ealing or Exclusive have any immediate plans in anamorphic filming but all are using a ratio of either 1.65 to 1 or 1.66 to 1.

Of the American companies who have replied, Republic, Universal and Paramount announce they are sticking to the widescreen, but MGM indicated they were not yet in a position to give the Cinematograph Exhibitors' Assn. the necessary info.

Senate Small Biz Comm. Raps Distributors; Urges Arbitration

Washington, March 16. Senate Small Business Committee urges film industry arbitration and alertness by the Justice Department to protect the rights of indie exhibitors, in its annual report issued tonight (Tues.). Study reports, based on the investigations into motion picture distribution practices by the Shoepel subcommittee, raps the distributors more sharply than did the Shoepel report of last September. On arbitration, the report comments:

"It can be reported that sentiment among exhibition and distributors remains strongly in favor of arbitration as an economical and expeditious means of resolving many of its most vexing problems. 'Somewhat disturbing in this picture, of course, is that the matter of film rentals as an arbitrable subject has not yet been resolved. However, it is to be hoped that such an issue will not be allowed to detract from the fact that representatives of all segments of the motion picture industry have given assent to the principles of arbitration as offering a solution to industry strife.'

GROUP TO ITALY

Johnston Seen Sure To Head New Negotiators

Negotiations for a new Italian film agreement will take place in Rome within another couple of weeks. Details of who will participate from the Motion Picture Export Assn. haven't been settled as yet, but it is almost definite that the American group will be headed by MPEA proxy Eric Johnston.

Johnston was in N. Y. Monday (15) and returned the same day to Washington for confabs with State Dept. officials who want him to return to the Middle East. Schedule of that trip hasn't been worked out. However, whenever he goes, Johnston can be expected to stop in Paris for an attempt to straighten out the tangled French film pact situation.

It had originally been thought that the Italians would come to Washington for the negotiations. Unless the Rome talks result in an agreement, the Washington powwow may still come off.

Harry Brandt Praised C'Scope and Now Extols Vista Without 'Disloyalty'

Theatre chain operator Harry Brandt, one of the foremost proponents of 20th-Fox's CinemaScope among exhibitors, has also embraced Paramount's Vista-Vision without "being disloyal" to the former medium.

Unlike exhib leaders such as Allied's Wilbur Snaper and Theatre Owners of America's Walter Reade Jr., who see a combination of VistaVision and SuperScope, the Tushinsky process, as serving to combat 20th's adamant stand on stereophonic sound, Brandt feels that both mediums can benefit exhibitors.

"Just look at the opportunity VistaVision offers exhibitors," he said. "Right now, with CinemaScope one week, and VistaVision the next, we are in a position to offer the public the greatest variety anyone could possibly dream of. The exhibitor has been given new life, and a brand-new future a thousand times greater than all the greatness of the past."

Brandt's statement was released by Paramount following the exhib's return from the Coast where he had witnessed a demonstration of VistaVision. Similar statements of praise for C'Scope complete with stereophonic sound were sent out recently under Brandt's name by the 20th-Fox press agents. According to Par, Brandt described VistaVision "as the greatest advance in photography in the entire history of the motion picture industry."

Exhib emphasized "that I'm not being disloyal to CinemaScope, which I still feel to be a very fine process." As head of the Independent Theatre Owners Assn., a Gotham exhib org, Brandt has been the only toppler of an exhib outfit who has completely accepted and supported 20th's policy on CinemaScope.

Senate Small Biz Comm. Raps Distributors; Urges Arbitration

"Your committee is confident that industry leaders can establish arbitration procedures which will be productive of renewed vitality and increased prosperity in the motion picture industry." Report comments that the anti-trust division of the Justice Department "is beginning to emerge from the complacency which has characterized its past enforcement of the Paramount judgments." It says the division is obligated to afford the indies "the fullest protection" against injuries from pre-release and competitive bidding.

The Small Business Committee does point out, however, that in-

Test Runs for 'P.O.W'

In order to determine a release pattern, Metro has set test engagements of "Prisoner of War," a story of the Korean prison camps.

Picture, starring Ronald Reagan, will have pre-release bookings in Canton, O.; Houston, Syracuse and Richmond, Va. Experience with these dates will establish the future policy on the attraction.

Amusement Stock Quotations (N.Y. Stock Exchange)

For Week Ending Tuesday (16)

1953-54	High	Low	Am Br-Par Th	High	Low	High	Low	Tues. Close	Net Change for week
177 1/2	12 1/2	12 1/2	134	16 1/2	16 1/2	16 1/2	16 1/2	16 1/2	— 1/4
50 1/2	38 1/2	38 1/2	64	47 1/2	46 1/2	46 1/2	46 1/2	46 1/2	— 1/8
50 1/2	38 1/2	38 1/2	30	47 1/2	46 1/2	46 1/2	46 1/2	46 1/2	— 1/8
23 1/2	11 1/2	11 1/2	40	22	21	21 1/2	21 1/2	21 1/2	— 3/4
12 1/2	7 1/2	7 1/2	146	10 1/2	9 1/2	10	10	10	— 1/8
53 1/2	41 1/2	41 1/2	160	53 1/2	51 1/2	53	53	53	+ 3/8
14 1/2	10 1/2	10 1/2	220	14 1/2	13 1/2	13 1/2	13 1/2	13 1/2	— 3/8
7 1/2	4 1/2	4 1/2	189	6 1/2	6 1/2	6 1/2	6 1/2	6 1/2	— 1/8
30 1/2	24 1/2	24 1/2	88	29 1/2	29	29 1/2	29 1/2	29 1/2	— 7/8
36 1/2	26 1/2	26 1/2	240	33 1/2	32	32 1/2	32 1/2	32 1/2	+ 3/8
29 1/2	21	21	689	27 1/2	26 1/2	26 1/2	26 1/2	26 1/2	— 3/8
5 1/2	2 1/2	2 1/2	421	5 1/2	5 1/2	5 1/2	5 1/2	5 1/2	— 1/8
5 1/2	3 1/2	3 1/2	602	5 1/2	4 1/2	5 1/2	5 1/2	5 1/2	+ 1/8
4 1/2	2 1/2	2 1/2	27	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	— 1/8
14 1/2	8 1/2	8 1/2	108	13 1/2	13 1/2	13 1/2	13 1/2	13 1/2	— 1/8
22 1/2	13 1/2	13 1/2	194	22	21 1/2	21 1/2	21 1/2	21 1/2	— 1/8
20 1/2	14	14	63	20 1/2	19 1/2	20 1/2	20 1/2	20 1/2	— 3/8
70 1/2	61	61	440	69 1/2	69 1/2	69 1/2	69 1/2	69 1/2	— 1/4
17 1/2	11 1/2	11 1/2	251	15 1/2	13 1/2	15 1/2	15 1/2	15 1/2	+ 1 1/4
84	62 1/2	62 1/2	23	70 1/2	68 1/2	69	69	69	— 1

1953-54	High	Low	Am Br-Par Th	High	Low	High	Low	Tues. Close	Net Change for week
17 1/2	12 1/2	12 1/2	134	16 1/2	16 1/2	16 1/2	16 1/2	16 1/2	— 1/4
50 1/2	38 1/2	38 1/2	64	47 1/2	46 1/2	46 1/2	46 1/2	46 1/2	— 1/8
50 1/2	38 1/2	38 1/2	30	47 1/2	46 1/2	46 1/2	46 1/2	46 1/2	— 1/8
23 1/2	11 1/2	11 1/2	40	22	21	21 1/2	21 1/2	21 1/2	— 3/4
12 1/2	7 1/2	7 1/2	146	10 1/2	9 1/2	10	10	10	— 1/8
53 1/2	41 1/2	41 1/2	160	53 1/2	51 1/2	53	53	53	+ 3/8
14 1/2	10 1/2	10 1/2	220	14 1/2	13 1/2	13 1/2	13 1/2	13 1/2	— 3/8
7 1/2	4 1/2	4 1/2	189	6 1/2	6 1/2	6 1/2	6 1/2	6 1/2	— 1/8
30 1/2	24 1/2	24 1/2	88	29 1/2	29	29 1/2	29 1/2	29 1/2	— 7/8
36 1/2	26 1/2	26 1/2	240	33 1/2	32	32 1/2	32 1/2	32 1/2	+ 3/8
29 1/2	21	21	689	27 1/2	26 1/2	26 1/2	26 1/2	26 1/2	— 3/8
5 1/2	2 1/2	2 1/2	421	5 1/2	5 1/2	5 1/2	5 1/2	5 1/2	— 1/8
5 1/2	3 1/2	3 1/2	602	5 1/2	4 1/2	5 1/2	5 1/2	5 1/2	+ 1/8
4 1/2	2 1/2	2 1/2	27	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	— 1/8
14 1/2	8 1/2	8 1/2	108	13 1/2	13 1/2	13 1/2	13 1/2	13 1/2	— 1/8
22 1/2	13 1/2	13 1/2	194	22	21 1/2	21 1/2	21 1/2	21 1/2	— 1/8
20 1/2	14	14	63	20 1/2	19 1/2	20 1/2	20 1/2	20 1/2	— 3/8
70 1/2	61	61	440	69 1/2	69 1/2	69 1/2	69 1/2	69 1/2	— 1/4
17 1/2	11 1/2	11 1/2	251	15 1/2	13 1/2	15 1/2	15 1/2	15 1/2	+ 1 1/4
84	62 1/2	62 1/2	23	70 1/2	68 1/2	69	69	69	— 1

1953-54	High	Low	Am Br-Par Th	High	Low	High	Low	Tues. Close	Net Change for week
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50 1/2	38 1/2	38 1/2	64	47 1/2	46 1/2	46 1/2	46 1/2	46 1/2	— 1/8
50 1/2	38 1/2	38 1/2	30	47 1/2	46 1/2	46 1/2	46 1/2	46 1/2	— 1/8
23 1/2	11 1/2	11 1/2	40	22	21	21 1/2	21 1/2	21 1/2	— 3/4
12 1/2	7 1/2	7 1/2	146	10 1/2	9 1/2	10	10	10	— 1/8
53 1/2	41 1/2	41 1/2	160	53 1/2	51 1/2	53	53	53	+ 3/8
14 1/2	10 1/2	10 1/2	220	14 1/2	13 1/2	13 1/2	13 1/2	13 1/2	— 3/8
7 1/2	4 1/2	4 1/2	189	6 1/2	6 1/2	6 1/2	6 1/2	6 1/2	— 1/8
30 1/2	24 1/2	24 1/2	88	29 1/2	29	29 1/2	29 1/2	29 1/2	— 7/8
36 1/2	26 1/2	26 1/2	240	33 1/2	32	32 1/2	32 1/2	32 1/2	+ 3/8
29 1/2	21	21	689	27 1/2	26 1/2	26 1/2	26 1/2	26 1/2	— 3/8
5 1/2	2 1/2	2 1/2	421	5 1/2	5 1/2	5 1/2	5 1/2	5 1/2	— 1/8
5 1/2	3 1/2	3 1/2	602	5 1/2	4 1/2	5 1/2	5 1/2	5 1/2	+ 1/8
4 1/2	2 1/2	2 1/2	27	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	— 1/8
14 1/2	8 1/2	8 1/2	108	13 1/2	13 1/2	13 1/2	13 1/2	13 1/2	— 1/8
22 1/2	13 1/2	13 1/2	194	22	21 1/2	21 1/2	21 1/2	21 1/2	— 1/8
20 1/2	14	14	63	20 1/2	19 1/2	20 1/2	20 1/2	20 1/2	— 3/8
70 1/2	61	61	440	69 1/2	69 1/2	69 1/2	69 1/2	69 1/2	— 1/4
17 1/2	11 1/2	11 1/2	251	15 1/2	13 1/2	15 1/2	15 1/2	15 1/2	+ 1 1/4
84	62 1/2	62 1/2	23	70 1/2	68 1/2	69	69	69	— 1

Capitol Records	5 1/2	10 1/4	+ 3/4
Chesapeake Industries	25 1/8	3 1/8	+ 1/8
Cinerama	2	2 1/2	—
Color Corp. of Amer.	14	7 1/2	— 1/2

Think Piece on Ohio Censorship

Columbus, March 16.

After 40 years during which the Ohio Film Censorship Division of the state Education Department has held a tight rein on the type of product which can be exhibited in the state, the division, under Dr. Clyde Hissong, its chief and also state education director, has let down the bars and admitted for general exhibition five features which it has held under ban during the last eight years. More releases of banned films will undoubtedly come. Why have the flood gates been opened?

It is felt in some quarters that Dr. Hissong has made a shrewd tactical move which will insure the continued flow of censorship fees into the Education Department's coffers. The censors collect \$3 for every reel of film exhibited in Ohio. This money, which has on occasion surpassed \$300,000, was formerly split between Ohio's General Fund and the Audio-Visual Section of the Education Department for the support of its film library, now one of the top libraries in the nation.

But last October when Sen. Charles Mosher's law exempting newsreels from censorship went into effect, Dr. Hissong reports that the receipts suffered a drop of \$80,000 per year. A law has since been passed giving all censor fee receipts to the Audio-Visual Section.

For the fiscal year July 1, 1952, to July 1, 1953, total receipts from film censorship amounted to \$270,240. This amount, less expenses of approximately \$40,000, went directly to the support of the film library.

If Ohio's censors had kept on maintaining their standards of two score years, standards that have been under attack and with which they have been losing one little battle after another, eventually all censorship in Ohio might have been thrown out. A quarter of a million a year in revenue would be lost with such an action.

Dr. Hissong knows this and if such a thing happened, he would be forced to go before the Ohio Legislature and plead for funds to support the film library and the Audio-Visual Section. He may feel it is better to relax the stern rules which have ruled Ohio censorship and relieve it from constant attack and the peril of having it declared invalid. With pictures that were once incontrovertibly banned now admitted for general exhibition, and with a looser interpretation of the law, which can be laid at the door of the U. S. Supreme Court (although the court has never made a general ruling on movie censorship, confining its decision to specific pictures), Dr. Hissong may well feel that he can have his cake and eat it, too, i.e., have some censorship control and still get nearly \$250,000 a year in revenue from it besides.

ACLU Invites Data for Ohio and N.Y. Film Censorship Test Actions

The board of the American Civil Liberties Union in N. Y. has voted authorization and funds for test cases against state censorship of both Ohio and New York. The objective is made clear by Morris L. Ernst. It is to move for the total abolition of "pre-censorship" and place motion pictures once and for all on a basis of equality with the press. ACLU takes the position that "freedom of speech" is not a right to be enjoyed and practiced by one medium of communication while denied to other media.

"Actually the film industry has far more effective means of natural control than has the tabloid press," Ernst points out. "Theatres can exclude minors but there is no way to prevent children being exposed to lurid news stories of police court sex, assuming such information to be harmful for children."

ACLU has designated its staff attorney, Herbert Levy, who headquarters at 170 Fifth Avenue, N. Y., to gather possible "sample cases." Film men in Ohio or New York are invited to communicate with Levy. What the ACLU frankly seeks are "honorable" examples so that a considered, dignified series of tests can be carried to the U. S. Supreme Court. Fast-buck features about dealing with marihuana, bar-girls or strippers are not "the type." ACLU wants bona fide examples of reputable features honestly treating subject matter of the sort regularly published in the press but "arbitrarily" banned from the screen. To make the test fully representative, ACLU will pass by censorship involving documentaries and newsreels and stand foursquare on fictional treatment.

How long will it take the ACLU to secure the necessary data and to file actions? There's no answer to that. ACLU hopes that producers and exhibitors will supply the leads.

Bally 'Jolson' Reissue

Columbia, preparing to re-release "The Jolson Story" in wide-screen and stereophonic sound, is launching the new version in a big way. Film company is taking some 80 key exhibitors from the New York, New Haven, Philadelphia and Boston territories to the Fox Theatre in Brooklyn next Wednesday (24) for a special screening.

Showing of the film will be preceded by a dinner at Toots Shor's and a motorcade to Brooklyn.

AWAIT RKO ACTION

Report Hughes Will Appeal From Illinois on 'French Line'

Chicago, March 16.

Followup action has not as yet been outlined by RKO in its fight to win exhibition permission for "French Line" in Chicago, but spokesmen of the studio revealed that Howard Hughes definitely would carry the case to higher courts. The Illinois Superior Court last week declined to grant RKO an injunction against the city in the censorship tiff but indicated that the studio had adequate recourse in law, meaning it could climb the ladder of courts if it desired.

RKO branch said attorneys here and on the Coast are at present mapping strategy and will probably file in a higher court this week.

28 M-G Scribes on 23 Pix In New Production Surge

Hollywood, March 16.

Increased production at Metro is indicated by the fact that a total of 28 scribes are currently working on the lot, readying 23 story properties.

Tollers in the writing mill include Alan Jay Lerner on "Green Mansions"; Robert Ardrey, "Quentin Durward"; Richard Brooks, "The Last Time I Saw Paris"; Guy Trosper, "Many Rivers to Cross"; Casey Robinson, "Montmartre"; Jan Lustig, "Moonlight"; Arthur Weiss, "O'Kelly's Eclipse"; Fred Finklehoffe, "St. Louis Woman"; Christopher Knopf, "The King's Thief"; Helen Deutsch, "The Glass Slipper"; Christopher Isherwood, "Dianne De Poitiers"; Alec Coppel, "The Swordsman of Siena"; Isabel Lennart, "Love Me or Leave Me"; Maurice Zimmern, "The Prodigal"; Dorothy Kingsley, "Jupiter's Darling"; Millard Kaufman, "Mail Order Bride"; Karl Tunberg, "Ben Hur"; Dudley Nichols, "Adam Sample's Story"; Ivan Goff and Ben Roberts, "Green Fire"; Betty Comden and Adolph Green, "Cole Porter's Cavalcade"; William Ludwig and Sonya Levien, "Hit the Deck"; Stanley Roberts and Angus MacPhail, "Highland Fling"; Ruth Brooks Flippin and Leonard Spigelgass, "My Most Intimate Friend."

ELECTION YEAR FEAR OF CHURCH BLOCS AIDS PASSAGE OF NEW N.Y. CENSORSHIP

STAND TOGETHER!

O'Brien Tells Broadcasters That Censorship of Films Concerns Them

Movement to align all communications media in organized resistance of censorship got underway Monday (15). Formation of an anti-censorship committee comprised of reps of films, radio-TV and the press was urged by Philip J. O'Brien, N. Y. attorney and consultant for the Motion Picture Assn. of America.

In a talk before a meeting of the Radio & Television Executives Society, O'Brien said that any form of blue-pencilling in any branch of communications is repugnant to all media and should be dealt with on a "united front" basis.

In his MPAA role, O'Brien has been active in seeking to combat pie censorship on various fronts. His "united front" pitch was the first attempt by the MPAA to bring all other interests to its side.

Show Biz, Literati Group To Spark Move for Early Okay on Copyright Setup

Movement to spark early U.S. Congressional ratification of the Universal Copyright Convention gained momentum last week with the formation of a national committee of 65 top execs from the literary and show biz worlds. At the same time, the American Bar Assn., at its annual conclave in Atlanta, also passed a resolution favoring passing of the international copyright treaty. Three bills for this purpose are currently pending in Congress. Hearings before the House Judiciary Committee opened Monday (15) in the Capital.

Co-chairmen of the new National Copyright Convention are Douglas M. Black, president of the American Book Publishers Council, and Rex Stout, Authors League of America proxy. Members include Sylvester L. Weaver, Jr., NBC proxy; CBS-Radio prez Adrian Murphy; Joseph S. Dubin, Universal Pictures exec; Stanley Adams, ASCAP president; Carl Haverlin, BMI prez; Oscar Hammerstein 2d, and others.

The Universal Copyright Convention, which would give composers and authors international protection, was signed in 1952 at Geneva, by reps of the U.S. and 39 other countries. President Eisenhower has approved the convention, but Congress must ratify it before it becomes effective. At the present time, American works get international protection through publication in small editions in Canada. Canada belongs to the Berne Copyright Union, set up in 1886, and all works copyrighted in Canada are automatically recognized in all countries belonging to the Berne Union.

Reasons Must Be 'Doubly Convincing'

Ohio Atty-General Instructs Dr. Hissong on Future Censorship

Columbus, March 16.

Ohio's censors, surrendering positions they have held for 40 years, last Friday (12) released for general exhibition five films they had formerly rejected and hinted that these were only a harbinger of more to come.

Although still voicing its original objections, the censor board released "The Moon Is Blue," "Kiss Tomorrow Goodbye," "The Ways of Love" (containing the controversial "Miracle"), "The Outlaw" (with deletions) and "Mom and Dad" (with deletions). Dr. Clyde Hissong, state director of education and chief censor, said that in view of U. S. Supreme Court decisions in "The Miracle," "La Ronde" and "M" cases, the board now had no other alternative but to release the pictures, since the court interpretations, although applicable only to the par-

By JAMES L. CONNERS

Albany, March 16.

Spokesmen for the motion picture industry don't seem to be having any appreciable impact upon the political minds in the State legislature as regards pending amendments to the N. Y. censorship laws. Protests that new wording will compound confusion and initiate a new series of irritations and litigations apparently fall on politically deaf ears. Nobody wants to seem against "decency" in an election year and in the comment of one Republican legislator "No one will vote against the bill." Asked if Governor Tom Dewey was "for" the amendments the legislator shrugged and said he did not know.

It is the conviction of the film industry that Dewey favors and will sign the legislation but for some reason the whole amendment procedure has been conducted with unusual hush, practically without public discussion or newspaper coverage. It is supposed here that the influence of Catholic elements which were angrily outspoken against the U. S. Supreme Court decision lifting the ban on the French "La Ronde" (opening this week in Manhattan) is the key to the pressure to amend the law and get state censorship back on the rails.

Philip J. O'Brien and Philip J. O'Brien, Jr., both attorneys, the latter formerly with the Eric Johnston staff and now a counsel thereof, attempted to appeal to Gov. Dewey last Wednesday to head off the amendments. O'Brien, Senior is an influential Republican of Yonkers. Junior O'Brien was in attendance here all last week together with Manning (Tim) Claggett, publicity director of the Motion Picture Assn. of America. Both were contacting legislators intensively but Albany-wise politicians thought belatedly. Charles A. Smakwitz, zone manager for Stanley Warner, has been cooperating with the MPAA reps.

Originally there were two bills pending but the longer one, with its sweeping definition of "immoral" was killed by the Assembly Judiciary Committee, and its like measure in the Senate will presumably not be reported out by the Public Education Committee. Briefer act will come out. This enjoys favor of the Governor's counsel, George M. Shapiro, who is reputed to have played a part in drafting the measure and in suggesting wordings to tighten it.

The longer bill originated in the State Education Dept. whose counsel, Charles A. Brind Jr., spoke broadly in support of both at last week's hearing. Brind said he would "take either."

Legislators speak frankly, but only off the record, about censorship, its political, moral and religious implications. They are well aware this is an election year, in which the Republican party's continuation in power, and possibly

that of Governor Dewey, is at stake.

The Democrats, anxious to recapture control of the State government after a 14-year relegation to the minority role, are unlikely to take any action, on delicate matters like censorship, which will alienate large church-influenced blocs.

"Lust" and "vulgarity," two of the terms in the original bill which O'Brien, Jr. sharply criticized in a memorandum, were stricken from the Brydges short-form bill Monday night (8). At the same time the word "perversion" was added in committee.

The meaning of "perversion" was presumably to be questioned by the bill's opponents, just as O'Brien had done with the words "dominant," "implied," "desirably," "acceptable" and "proper."

Suggesting "additional time" be accorded interested parties in order that reconsideration of the legislation might occur, O'Brien declared that "Instead of rehabilitating censorship, which is of doubtful constitutionality in any event, the Legislature should be exploring other methods of control which are compatible with constitutional rights." In this effort, members of the MPAA "will be happy to offer their services and to cooperate to the extent that co-operation is not inconsistent with their rights," O'Brien added.

Industry Raps Doctoring of N.Y. Censorship Law

Protests flooded into Albany last week on the heels of approval by the Assembly Judiciary Committee of a bill attempting to define the terms "immoral" and "inciting to crime" in New York's state censorship statute.

Tenor of these comments was that the U. S. Supreme Court had already doomed censorship on these grounds as being too vague and indefinite and that spelling out these terms didn't change or affect that ruling.

In her letter of objection, Florence Shientag, attorney in the "La Ronde" test case which was one of the two on which the Supreme Court acted, she maintained that the proposed bill would defeat the purposes of its sponsor and that it would "force the Court, in a proper case, to go all the way and hold that censorship of motion pictures is not constitutional in any respect." Then, she added, "Obscene films, which are presently subject to inspection and licensing under the New York law, might be shown."

In his letter to E. W. Brydges, co-sponsor of the measure with Assemblyman James A. Fitzpatrick, Arthur Mayer, president of the Independent Motion Picture Distributors Assn. of America, objected to the fact that there were no public hearings on the bill. Mayer added: "The proposed amendments... attempt to overcome the objections to the vagueness of the terms 'immoral' and 'incite to crime' by defining them in equally vague and indefinite language which, if anything, is even more difficult of interpretation or application."

Mayer expressed his belief that a more constructive approach would be that suggested by Hugh M. Flick, the N. Y. censor, who favors restrictive classification of films.

Independent Theatre Owners Assn., at a meet in N. Y. last week, passed a resolution vigorously opposing the bill and urging all other communications media to join in the fight "which strikes at freedom of expression and a free press."

A N. Y. Daily News editorial on the proposed bill called attention to the "sensible immunities" accorded the press and observed that "censorship almost never does achieve its desired result." The News, advice: "The film censorship project is one, we feel, which the Legislature should simply file and forget."

Split Between Rank, Skouras Seen Giving Brit. Indies Product Break

London, March 9.

Independent exhibitors with Class A theatres, who always have been victims of a product squeeze operated by the major circuits, are sitting on the sidelines watching the diplomatic break between J. Arthur Rank and Spyros P. Skouras over the installation of stereo sound with growing interest. They see in the situation a possibility of being offered, for the first time, the entire output of a major studio without having to play second fiddle to the circuits.

Hitherto, all 20th-Fox product has first played one of the two Rank theatre groups before being offered to independents. But the announcement that future releases, starting with "12-Mile Reef," are to be sold on the open market, has given new hope to independent theatre owners. The policy change, made by 20th-Fox, some traders believe, may eventually vary the rigid releasing pattern which operates in Britain.

Many feel that indie exhibs with an equal chance of getting first-run playdates for the top C'Scope product may, after all, vary their opposition to the insistence of stereophonic sound and invest in anamorphic equipment. By moving quickly, they could be able to cash in on the novelty of the medium.

More important, however, is the fact that free access to the 20th-Fox output, and presumably other C'Scope pix, will raise the capital value of their theatres apart from yielding potential increased grosses. The market value of any picture house is necessarily controlled by its potential gross which is governed by its booking strength. In a free booking situation, the indies stand to gain.

Although there is natural disappointment at 20th-Fox over the fallout with Rank on C'Scope installation, the former company believes this eventually may lead to increased orders from indies. Already some of the smaller indie groups are planning trial installations.

Despite the signs of potential activity by the indies, branches of the Cinematograph Exhibitors Assn. are cautioning their members and urging a go-slow. The Birmingham CEA last week carried a resolution advising their branches not to proceed with installations "in view of the uncertainty" and the Kent County branch listed 11 reasons against them. These included a beef against 50% rental terms, the fact that the magnetic sound track could be more easily damaged and that the size of the screen drove people away from the front seats.

UPBEAT FOR BRIT. PIX IN AUSSIE FORECAST

Sydney, March 9.

Film industry toppers here forecast a real upbeat for British films this year. This is based on the big success of such pix as "Cruel Sea" (U), "Genevieve" (U), "Appointment in London" (U), "Malta Story" (Rank) and "Million Pound Note" (Rank), all of which made records in the houses played. In New Zealand, too, British biz is reaching high figures presently.

The British product is clicking in both minor and major capacity houses in some keys.

It is estimated that more British fare will be shown here this year than ever before, and without any benefit of the 15% compulsory British quota here. While the British fare won't run the U.S. pix off the Aussie marquees by any means, it figures to give Yanks a run for the boxoffice money.

Brit. Censors Make Cuts In 384 of 1,962 Films

London, March 9.

Out of a total of 1,962 films submitted for censorship last year, the British Board of Film Censors flatly rejected 10. Cuts were ordered in 384.

These figures include features, documentaries, shorts or cartoons. Of the features, "U" certificates (universal) went to 412 pix. A further 164 were placed in the "A" category (adults) and 34 were given the "X" rating (over 16 only).

Markova Brings 1-Niters To British Dance Scene

London, March 16.

Alicia Markova opened a season of one-night stands last night (Mon.) under management of S. A. Gorlinsky, making her the first ballerina since the days of Pavlova to tour the country in ballet recitals with only a partner.

With her is dancer, Milorad Miscovitch. They're accompanied by Liza Fuchsova and David Tidbold at the pianos.

They will dance in concert halls without scenery or special effects. The tour embraces 14 principal cities and winds up on April 15 with a date at the Royal Albert Hall in London when the Philharmonia orch will provide the musical background.

'Versailles' Sock 273G in Paris

Paris, March 16.

Great grosses are being racked up by the Sacha Guitry color picture, "If Versailles Were Told To Me." In two weeks, this grossed \$273,000 at three houses. On the strength of this showing, Guitry enters into expanded pic production with a "Napoleon" up next. Jose Ferrer already is signed for a lead. It is to be followed by a film on the Dreyfus Case.

Next biggest grosser is the exploitation pic, "Tempest in the Body," garnering \$108,000 in five houses for two-week run.

Claude Autant-Lara's film on the sex initiation of two adolescents, "Flowering Wheat," pulled a fine \$138,000 in its four weeks in two theatres. "Young Bess" (M-G) did \$66,000 in two weeks at two houses. The Gallic "A Bachelor's Life" came in for a two-week four-house take of \$51,000.

"Moulin Rouge" (UA), which got neat ex-cris appraisal, is in its second first-run status, doing \$301,500 in 10 weeks. "The Savage Fruit," French pic, got \$24,000 in three weeks at an arty house, while "Little Fugitive" (Burstyn) continues its long art house run with \$60,000 for nine week in a 1,000-seater.

CO-OP PIX PRODUCTION ON UPGRADE IN SPAIN

Madrid, March 9.

Coproduction films are on the upbeat in Spain. Reported that only one film in six is strictly Spanish, the other five being done in collaboration with various other countries.

Cesario Gonzales' Suevia Films will do "Portuguese King Pedro II" starring Antonio Villar and directed by Alberto Cavalcanti. Brazilian technicians and players will help. Film star and producer Ana Mariscal has closed a deal to start a new pic, "Suicide," here next month, with Marisa Prado and Alberto Ruschel. Brazilian stage stars in the leads. Playwright Edgar Neville signed dancer-singer Carmen Sevilla for a French-Spanish pic to be done locally in May.

Vega Films of Paris and Producciones Perjo of Madrid now are filming a French-Spanish production in North Africa. It is called "Three Men Are Going To Die." Spanish version is directed by Feliciano Catalan. The French edition is being handled by Rene Chanas with three French players in the leads. Director Juan de Orduña is prepping the Spanish-Mexican film, "Sevillean Imbroglio," starring Paquita Rico and a Mexican actor.

190,615 See 'Robe' In British Key of 300,000

Newcastle, Eng., March 16.

This northeast England city has a total population of around 300,000.

During its five-week run at the Odeon, "The Robe" drew 190,615 patrons, almost two-thirds of the entire populace.

This Dali's a Dilly

Paris, March 9.

Salvador Dali is doing the decor for a new ballet which choreographer Serge Lifar is creating for the Paris Opera Ballet.

Opera has already turned down one costume suggested by the surrealist Spanish painter-designer. This one consists of a series of replicas of the female breast all over the costume, which are inflated during the dance.

Mex Ban French 'Antisocial' Pix

Mexico City, March 9.

All-Mexico exhibition ban of the top French pix, "Olivia" and "Three Women," must not in any way be construed as discriminatory against French or other foreign films, Alfonso Cortina, chairman of the National Cinematographic Board, stressed in upholding the censors' ruling. Mexicans frequently laud French pix because of their excellence, Cortina pointed out.

"Olivia" stars Simone Simon and Edwige Fenech and was imported by Francia Films. It was gonged because the censors felt "it would produce an anti-social effect upon the majority of the public." "Three Women," based upon episodes from Guy de Maupassant's works brought in here by Jorge M. Dada, was nixed because the censorial group ruled "two of the episodes are clearly contrary to established and respected social institutions."

Francia Films and Dada announced they will accept the ban without a fight. These are the first foreign pix to be banned in Mexico on anti-social and immoral grounds in some time.

Gran Rex' \$625,950 Net Paced B.A. in '53 But Lesser Arg. Spots Limp

Buenos Aires, March 9.

The Gran Rex, 3,050-seat house here, had the biggest receipts of any first-run in city last year, with a total of \$625,950 or a weekly average of \$12,037 for 51 weeks. This excludes one stanza of exceptional receipts because of special price boosts for Italian Film Week. Next largest theatre, the 2,354-seat Opera, was runnerup, with a total of \$550,250. This, of course, excluded French Film Week. The 2,400-seat Ocean took third place with a total of \$557,580 in 52 weeks.

These figures are exceptional because from the largest, deluxe houses which exhibit the top product. Exhibitors in general are unable to make both ends meet on account of the low admission scales.

20th-Fox had the highest net receipts of all the film companies in 1953, with \$2,123,070 from 18 pictures released and one reissue. Metro was second with \$1,736,260 in 13 releases. RKO was in third place with \$1,539,450 on 20 releases and two reissues. Warner's had 12 releases, which racked up \$1,255,600. Columbia had 12 releases netting \$1,163,660 while Universal had 14 releases and \$1,050,130. Paramount's 11 pix netted \$1,037,340; United Artists an equal number of films which netted \$842,770; Republic's nine releases and one reissue had \$400,150 and Monogram did \$211,310.

Top grosser in January and February was "King Solomon's Mines" (M-G), which reached \$104,155 in a 11-week first-run.

Popular Abbe

Paris, March 9.

The Abbe Pierre, a simple priest who was quietly trying to get housing for the poor these last few years, suddenly was thrown into the limelight during the cold wave, some weeks ago, when he saved hundreds of lives by his appeals and emergency centers.

Now six directors are trying to get pictures on his life started, and one producer has invited Charles Chaplin to France to make a film on the champion of the down-trodden.

H. M. Tennent's Policy on Non-Profit Distrib Cos. Attacked in Commons

London, March 16.

O'Donnell Gets VIP Treatment in Sydney

Sydney, March 9.

Robert J. O'Donnell, Dallas (U.S.) theatre executive, here on cruise ship Caronia for a two-day stopover, was given the "freedom of the city" by top Aussie film execs. Norman B. Rydge, head of the Greater Union Theatres circuit, together with Leroy Brauer, Columbia chief here, wine-dined the Interstate Circuit executive and his wife, showing them over the local theatre setup. Sid Albright, 20th-Fox boss, gave a cocktail party at his home, where the O'Donnells met more pic execs, diplomats and many of Sydney's "400."

O'Donnell admitted to the film industry chiefs that he had no idea that Down Under was such a big place, especially Sydney. Within the 48 hours he was here, the Dallas filmitte knew more about this country than a native son. And he got the inside dope on the film biz. Bauer, himself a Texan, but now 50-50 Aussie because of his long stay here, planes to the U. S. next May on Columbia biz.

Italo Prods. Deny IFE Is Monopoly

Rome, March 9.

Italian film circles are angered over the complaint made last Feb. 15 by the Independent Motion Picture Distributors Assn. of America against activities of Italian Films Export, IMPD claimed that IFE, by going into distribution, threatens to become a monopoly. Italians admit that IFE started out as purely as a publicity and propaganda agency. But they insist that an Italian distributing office had to be created because indie distributors and importers clearly showed their inability to promote Italian films in the American market.

"The activity of the independent distributors," says Aldo dello Spettacolo, the producers' organ, has always been limited to the purchase of Italian films at a fixed price and an absolutely inadequate percentage to show them in a few art centres, in some popular theatres or, in short, in limited circuits. Italian producers, at least for their films of major importance, have successfully dubbed their pictures and have distributed them on the large circuits and throughout the entire U.S. market. The independent distributors were unable to do either one or the other."

It goes on to say that IFE is not at all monopolistic. On the contrary, IFE has shown it will support and join in any initiative to seriously promote important Italian films even if they are imported and distributed by indies.

2d London House Leased By 20th-Fox for C'Scope

London, March 9.

20th-Fox has leased a second West End theatre as a show-window for CinemaScope. Company closed a deal with J. Arthur Rank to take over the Odeon, Marble Arch, for one year with options. 20th-Fox started its tenancy of the Carlton with an invitational preem of "12-Mile Reef," another C'Scope. The takeover of the Marble Arch Odeon, which is already tooled for CinemaScope, is effective from April 8 when 20th-Fox will open with "Khyber Rifles."

Leasing of the second West End theatre is designed to avoid a bottleneck in releasing 20th's CinemaScope films of which only two had previously had a West End pre-release. As long runs are anticipated at the Carlton, another theatre was considered necessary to insure a steady flow of new product. Coinciding with the news of the takeover, 20th-Fox announced that, in its first 13 playdates, "Robe" had played to 2,067,094 patrons.

Without advance warning, the House of Commons turned the spotlight on H. M. Tennent, Ltd., and its policy of promoting non-profit distributing companies which get admission tax exemption. It gave permission to a Labor M. P., Woodrow Wyatt, to introduce a bill which would bring such companies under Parliamentary control. The new measure is set to have its second reading April 2.

The attack launched by Wyatt was aimed, principally, at the operations of the non-profit distributing company promoted by the Tennent Organization. He admitted that it had done some extremely good work in improving standards and suggested that, if the people concerned (and he named Hugh Beaumont, the chief) confined themselves to the non-profit making interests, there would be no complaint. But they did not do so. There was another company, which was a profit-making company, and the two units shared between them the principal director, Hugh Beaumont.

The Laborite alleged that, by skillful use of the law which allows tax exemption, Beaumont had built up his profit-making company on very substantial lines and created a great theatrical empire. Of their current tax free play, "A Day By The Sea," starring three knights and a dame, he said: "It is not educational and it is not, in my view, a very good one." At this point there was an interruption and another Labor M. P. said: "It is tripe." Prices had been upped for this production and, if it were a tax-paying venture, the Treasury would be getting about \$1,400 a week.

Wyatt then pointed out that the non-profit making company, Tennent Productions, paid \$112 a week, in management fees for each of its plays, to the profit-making company, H. M. Tennent Ltd., and that amounted to roughly \$28,000 a year. A recent balance sheet of H. M. Tennent showed a profit of \$22,400.

Within a few weeks, Wyatt claimed, Beaumont would be in charge of 10 productions on the London stage. As a result, other managements and producers were rapidly being squeezed out "by the operation of this growing monopoly."

HUROK SIGNS ANTONIO; FESTIVAL U.S. TOUR SET

London, March 16.

Before he left for the Continent last Wednesday (10), U. S. manager Sol Hurrok confirmed the booking of the London Festival Ballet for a Canadian and American season in the fall. He also revealed that he had signed Antonio and his Spanish Ballet for 20 weeks in a coast-to-coast tour opening January, 1955.

The Festival Ballet will open its tour at Quebec on October 10 or 11, after which it will cross the U. S. and Canada to the Coast to Play Los Angeles and San Francisco before working its way to New York via the southern states.

Tamara Toumanova will appear as guest artist, as well as Nora Kovach and Istvan Rabovsky, the two Hungarian-Russian dancers who escaped last year from behind the Iron Curtain.

Repertory will include the full-length, four-act, century-old classical ballet, "Esmeralda," which will be having its first presentation in America. The story is based on Hugo's "The Hunchback of Notre Dame." Also to be done for the first time in the U. S. will be Harold Lander's production of the old Danish ballet, "Napoli."

Extend Rank-Ealing Pact

London, March 9.

The output of Ealing Studios is to continue in distribution through the J. Arthur Rank Organization for the next five years. Extension of the original pact has just been concluded in London and this will give General Film Distributors sole British rights to the product.

Outside Britain, Ealing productions will continue to be handled through the various Rank agencies.

Easter Bookings

Continued from page 1

New York on April 16. Film, being reissued by RKO, is being handled similarly to a new picture, with new tie-ups and press books. It's slated for the RKO chain as well as theatres on the same booking split.

The Loew's chain and nabes which play day-and-date are set to receive Metro's "Knights of the Round Table," the first-CinemaScope entry to play the Loew's metropolitan N.Y. circuit. Advance publicity and advertising has been going on for several weeks, with the brunt of the campaign aimed at schools.

Other pictures slated for N.Y. nabes during Easter Week are United Artists' double bill of "Heidi" and "White Mane." Universal's "The Glenn Miller Story," a natural for teen-agers as well as adults, gets the second half of the week on the RKO split in Gotham. Dual bill situations in N.Y. will find "Rob Roy" (RKO) teamed with "Pinocchio" and "Tarzan, Son of Cochise" (U) with the "Miller Story."

Hinterland bookings are just as solid. UA's "Heidi" is set for houses in Boston, Providence, Chicago, Los Angeles, San Francisco and St. Louis. Metro's "Gypsy Colt," a story of a young girl and her horse, is down for substantial scattered dates. Twentieth-Fox's new st. CinemaScope picture, "Prince Valiant," based on the King Features adventure comic strip, will have some 200 Easter dates: U's "Ma and Pa Kettle at Home," always a hinterland favorite, will get a whirl during the vacation stanza.

While not primarily aimed at kids, other product available for "the week" is in the popular appeal category. Paramount is dishing out Bob Hope's latest, "Casanova's Big Night," set for saturation bookings. Also from Par will be "Elephant Walk," starring Elizabeth Taylor, scheduled for key penetration markets, and Danny Kaye's "Knock on Wood," set for some 10 prerelease engagements. Charlton Heston in "Naked Jungle" will be available for substantial bookings, too.

Warner Bros. big Easter picture will be "Lucky Me," a CScope musical starring Doris Day. Company's 3-D chiller, "Phantom of the Rue Morgue" will get a big play during Easter Week also. From 20th, theatres will have the spy thriller, "Night People," as well as such CScopers as "King of the Kyber Rifles" and "Hell and High Water." Latter pair will be hitting the nabes at Easter time. Metro's contribution will be "Rhapsody" and "Rose Marie" in addition to those already mentioned.

RKO will launch the King Bros. "Carnival Story" in prerelease runs and will continue bookings on the Samuel Goldwyn reissue "Best Year of Our Lives." Columbia's big one will be Judy Holliday in "It Should Happen to You." Col will also back its slate with a number of new westerns as well as Universal. In addition to "Heidi," UA will be represented with "Act of Love" and "Top Banana."

Italo Film-Making

Continued from page 5

for a musical. Film, which constitutes a history of Naples and its invaders, will be released in the U. S. by Italian Films Export and may go out in its original form, without dubbing or subtitles.

Giannini denied that Italy was tailoring its films after Hollywood and said Italo producers didn't think they'd been getting a bad break so far in the U. S. market. "Whatever hits we've had so far have come more or less as a surprise," he declared. "It's only lately that we have really begun to seriously think in terms of the U. S. Apart from all that, the Italians have something of a language inferiority."

He thought CinemaScope was fine "for certain, selected subjects" but was enthusiastic about stereophonic sound. "It's great and it is a liberation," he stated. "We have suffered from the problem of the 'saturated' soundtrack for too long. Stereophonic sound is bound to come." Giannini, who's not related to the Italo banking family, said he liked the wide screen "but not at the expense of a loss in height."

L.A. DAILIES TO NIX NAUGHTY SHOW BIZ ADS

Hollywood, March 16.

Los Angeles Newspaper Publishers Assn., cracking down on advertising which violates "code of decency for amusement advertisers," in a letter to local exhibitors and studios, doesn't cite any specific instances, but it's understood some ads recently created unfavorable comment. They even caused a few "cancellations of subscriptions," according to Association secretary Floyd Maxwell.

Four metropolitan papers, the Times, Mirror, Examiner and Herald-Express, belong to the association. The News pulled out a few months ago when purchased by Clinton Mackinnon. Copy of the code, adopted shortly after the war, accompanies the letter which hints advertisers would do well to study regulations and thereby prevent "drastic censorship." It's the first time such letter was ever sent.

Kalmus

Continued from page 4

year that it becomes of very first importance," Kalmus declared.

Regarding the eight-perforation cameras, the Techni prexy said: "The policy of Technicolor with respect to these six cameras and with respect to building a larger number is being considered."

In handling VistaVision, Techni is faced with the problem of making normal size 35mm prints from eight-perforation horizontally moving negative which exposes two-and-a-half times the normal frame area. This requires projection printing. "Fortunately," he commented, "the printing procedure which Technicolor uses to manufacture its dye-transfer (imbi-dition) prints is of that character and ideally suited to the requirement."

Kalmus said in improving and modifying the Techni process, the lab was aiming to improve the matrix stock and the positive print rawstock. Changes in the latter "are aimed to further improve the visibility and other characteristics of Technicolor imbi-dition prints on extremely large screens," he declared. He added:

"I wish to point out that the magnificent VistaVision demonstration... with its splendid characteristics of smoothness, freedom from grain, visibility and beautiful color rendition embodied not all but only one of the three phases of improvement upon which Technicolor is now working." In play so far alone is the increased negative area due to the eight perforation VistaVision procedure.

Kalmus related that he recognized back in the spring of 1952, when his attention was first called to Cinemascope, that larger screens were in the offing and that Techni would have to modify its process "in order to serve the industry with the best and least expensive prints in color which would satisfy these new large screen requirements."

It was specified that at that time that, whatever the new process, there would be no loss or deterioration in the color rendition; procedure would have to be changed to keep Techni prints as smooth and as free of grain as before; and price couldn't be upped much, if at all.

Impression prevails that Kalmus feels that, when Par demonstrated VistaVision to exhibs and the press, insufficient credit was given Techni which had contributed so materially to the perfection of the wide-screen method.

'Moon Is Blue'

Continued from page 3

apparently is determined to keep the pic out of that city regardless of the legalities. The spokesman for Premiering said that the gentlemen in J. C. have made it clear that some sort of action will be taken against local theatremen exhibiting "Moon," even to the extent that houses might be forced closed because of the "condition" of their lobbies or some technicality in building or other statutes. The Premiering man alleges that the situation in J. C. can't be coped with.

Film Fetes

Continued from page 3

to present the American film industry's much misunderstood economic credo to the assembled press corps.

Some order has been brought into the film festival chaos by the International Federation of Film Producers Assns., which has graded fetes into four categories. MPEA is a member of the Federation.

Also, economic concessions increasingly offered the Americans have intrigued the companies. The Federation's administrative council, meeting in London late last year, voted in favor of a regulation that not only would accord festival entries extra-quota status for subsequent distribution but also would allow free remittance of all monies earned by festival entries in the sponsoring country.

So far, only Argentina has officially agreed to be bound by this resolution, so that there should be a bonus transfer of all coin accumulated eventually by the American entries in the recent Mar del Plata fest. Argentina has no quota import law, so the bonus license part of the resolution didn't come into play there.

However, both provisions are of extreme importance in Italy and France in view of the American participation in the key Cannes and Venice festivals. As far as MPEA goes, neither country has as yet agreed to be bound by the Federation's resolution, even though it's believed that the Italians favor it.

The bonus permit arrangement looms as an important consideration in France, where the companies under the last agreement were limited to 110 licenses, annually. Since the companies as a rule put their best foot forward at Cannes and Venice, general distribution of their entered pic on an extra-license basis would constitute a real incentive.

Meanwhile, regulations of the Venice affair have been changed from last year to conform with American complaints over the manner in which the selection of competing films had been handled. Under the new rules, each nation will be free to select the pic it wants to enter, providing they were made in the preceding 12 months, hadn't shown at another competition and reached "an artistic and spectacular level to indicate a real progress of the motion picture." They also can't "offend the national sentiment of any other participating nation."

Countries producing more than 250 films a year—and that includes of course the U. S.—will be limited to three entries. However, as last year, extra films of exceptional merit will be accepted.

This answers the demands of the MPEA which, last year, made it clear that, unless the entry rules were changed, it wouldn't consider further participation in Venice. At that time the Italians turned down most entries picked by the Americans themselves and proceeded to request certain pic for the competition. Some of these weren't considered as too favorable or suitable for the event.

The International Federation has graded international film festivals into four categories. In category A are those in which all of the Federation's members must participate. They include Cannes (March 25 to April 9) and Venice (Aug. 20 to Sept. 10).

In category B are non-competitive events in which associations have an option to participate. It includes the just-completed fetes at Sao Paul, Brazil, and Mar del Plata, Argentina; the Berlin film festival, scheduled June 16 to 29 and the San Sebastian, Spain, event, July 10 to 27. There is little doubt that MPEA will elect to go into Berlin. The Spanish fete is still under consideration.

In category C are festivals limited to restricted and specialized pic. There are two or three of those. In category D are "national" fetes such as the one in Locarno, Switzerland, in July and the one tentatively scheduled for Cairo next November. In these, members assns. can't participate other than on an individual company basis.

According to the MPEA, the International Federation has two more festival applications under consideration. One of them presumably involves the projected film fete in Japan, which would fall into the D category.

Streamlined Variety Clubs Advocated

U.S. Information Agency Interested in Overseas Spread of Theatrical Charity Organization

U's \$297,091 Increase

Universal and its subsidiaries yesterday (Tues.) reported a \$297,091 increase in first quarter net profit, boosting per share earnings to 71c from last year's 43c.

Company's net for the 13 weeks ended Jan. 30, 1954, was \$772,979 after provision of \$800,000 in estimated Federal income and excess profits taxes. This compares to a consolidated net of \$475,888 after provision of \$675,000 in taxes for the first quarter of '53.

Earnings for the '54 quarter are the equivalent of 71c per share on the 1,010,449 shares outstanding. This is after deducting dividends on the preferred stock. All figures in the U statement are subject to adjustment and year-end audit.

Pigeon Trapper Gets The Bird and That's OK With K.C. Theatre Mgrs.

Kansas City, March 16.

Pigeon menace which has long plagued downtown theatre managers here came in for an easy and, at least, partial solution last week. The problem which has eluded almost eternal struggle on the part of managers has lessened since an intrepid pigeon trapper, Edward Cushing, came on the scene.

He was indeed a welcome figure when he walked into the Paramount Theatre and asked Harold Lyon, manager, if he could set his wire traps on the roof of the theatre. All he had to explain was that he wanted to take the birds, and Lyon said go to it with a hearty blessing.

Cushing, it seems, makes a business of trafficking in pigeons. Some of the hapless birds go for dinner table, some to gun clubs for target practice, some to dog trainers for field work. And Mrs. Cushing explained to Lyon that if the bird has passed the squab stage better use the pressure cooker.

Some recent major changes of downtown structures has meant the displacing of hundreds of pigeons from their accustomed roosts. First it was the many-alcoved Junior College which was torn down, then some of the town's older buildings on the northside making room for the new expressway. All this meant the hundreds of d.p.s. (displaced pigeons) had to find other quarters, and they largely chose the center of the downtown shopping district.

This made not only a headache for theatre managers, but for the merchants and the secretary of their association, Bill Austin. The Daniel Boone approach was welcomed, according to Lyon, since it was costless and several other methods tried proved anything but expensive. The pigeon repellants work to a degree, but have never been employed to an extent they could entirely rid the premises.

The city ordinances also proclaim that pigeons may not be shot or poisoned. But trapping, that's different. Cushing comes armed with a city health department permit, a wire box trap and delectable grain with which to entice the birds inside the wire, from which they are prevented from walking out by a bit of reverse English on the wire.

'Cinerama Holiday' Seen 6 Weeks From Finish

"Cinerama Holiday," second film in the widescreen medium which Louis De Rochemont is making for around \$1,000,000, is expected to be completed in six weeks. De Rochemont returned from Europe last week to view for the first time the rough-cut footage so far shot and assembled for the film. Crews have been filming on location both in Europe and in the United States.

Following the screening of the footage and confabs with execs of Stanley Warner, who commissioned the making of the film, De Rochemont will return to Paris to complete the scheduled sequences there.

Streamlining of Variety Clubs International in the light of the org's growing scope will be proposed at the Variety Clubs annual convention in Dallas, March 22-25, Jack Beresin, international chief barker, declared in N. Y. last week.

At the same time, he disclosed that, after two years in office, he wouldn't stand for reelection and couldn't be drafted for the job. "I made that decision on the basis of many years' experience," Beresin said. "Two years is enough. Now it's time to make way for new blood and some new thinking."

Beresin reported the convention would be asked to grant charters to two new tents, one in Jacksonville, Fla. and the other in Bombay, India. He said the request for a Jacksonville charter had come from Jack Dumestre of Atlanta, the Variety Clubs international rep for the Southeast, and that the tent would be assigned the number 44 at its own request. The Bombay charter will carry the number 43.

At the Dallas convention, which promises to be one of the best attended in the history of the Clubs, Beresin will make a pitch for permanent headquarters headed up by an exec director able to devote his full time to the affairs of the organization. "We have outgrown our swaddling clothes," he declared. "It's a full business now." Beresin also sees a necessity for a fulltime public relations staff.

Beresin's observations came at a luncheon of trade press editors who acted as judges in a contest for human interest pictures and stories telling the Variety Clubs story. Winners were Morris Berman of the Pittsburgh Sun-Telegraph (Tent No. 1) who won \$300 for a series of photographs, and Robert Adelman (Tent No. 13) of Philadelphia for an article on intolerance and how the Clubs help combat it. He wins a free trip to and from the Dallas convention. His piece appeared in Color Magazine, N. Y.

Letter from Theodore C. Streibert, director of the U. S. Information Agency, (former WOR, N. Y. president) was read by Beresin. It expressed his interest in the expansion of the Variety Clubs overseas. Beresin said the Christmas Salute, fund raising campaign for the Will Rogers Memorial Hospital at Saranac Lake, which is maintained by Variety Clubs, had been "bigger than ever" and he commented that "we're well on the road to putting the hospital on a sound footing."

Crowded Dallas Calendar

Dallas, March 16.

Variety Club, Tent 17, to host over 1,000 barkers at the 18th annual Variety Clubs' International convention here, March 22-25, will accent western flavor during the four-day meet. While charitable projects will dominate the conclave's program, entertainment sked is heavy.

Local tent, which hosted the worldwide meet in 1939, again has set Hotel Adolphus as convention headquarters. Inn's roof garden will be used as clubrooms during the week, instead of the smaller, permanent seventh floor home. After opening day's (22) hotel sesh, conventioners on Tuesday (23) will be taken to nearby Euless, Tex., for a tour of Boys' Ranch, local tent's pet charity project. A Texas "roundup" and barbecue will have Morton Downey play music from the Hardin-Simmons College Cowboy Band, of Abilene, Tex.

R. J. O'Donnell is international convention chairman. Committee chairmen are chief barker Albert H. Reynolds, registration: Carl A. Dolsen, greeters: Meyer Rachofsky, finance: Ronald Martin, transportation: Mrs. John Rowley, ladies committee: Charles E. Darden, Boys' Ranch, and Kendall Way, clubrooms. Ringmasters include Edward H. Rowley, honorary chairman: John Rowley, general chairman: William C. McCraw, international executive director, and Paul Short, director general.

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LITTLE CARNEGIE
13 SMASH WEEKS!**

And
this package
topped some of the
greatest business
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BRIDGEPORT
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boxoffice performance
in Schine Theatres in:
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ALL ITS STORYBOOK WONDER BECOMES SCREEN MAGIC!



"HEIDI" wins GOLD MEDAL AWARD—
PARENTS' MAGAZINE,
AS "OUTSTANDING
FAMILY MOVIE!"



SPECTACULAR BOOK TIEUP!

Grosset & Dunlap, one of the nation's leading publishers, is all out for "HEIDI" with one of the most extensive book promotions ever placed behind a motion picture! 7 new editions are being distributed -- a minimum of 4,000,000 copies -- in a nationwide theatre tieup. Posters and other material on the 7 books and the picture will be displayed in 91,720 traffic locations ranging from department stores to newsstands... all keyed for the Easter season!

Also 400 radio and 90 TV stations all over the country will promote "HEIDI" with plugs and spot announcements!

99

HEIDI

99

Produced by LAZAR WECHSLER Directed by LUIGI COMENCINI
Based on the book by Johanna Spyri

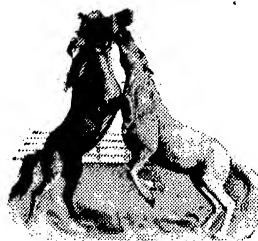
"Absolutely stunning! Moves one to emotional raptures that are seldom got from a film!"

—N. Y. TIMES

"Should fascinate child and adult alike!"

—M. P. HERALD

A rare and exciting film...
as proud and majestic
as its wild stallion...



**"WHITE
MANE"**

A Film of Albert Lamorisse
Presented by William L. Snyder



**KIDS! ADULTS! EVERYONE GOES FOR THESE
PRIZE-WINNING, FAMILY-AFFAIR FILMS!**



'Salt of the Earth'

Continued from page 1

with its showings anywhere. But at the same time there is concern over the kind of impression "Salt" will create abroad. Its first showing outside the U.S.A. will be in Mexico City.

As Otis L. Guernsey Jr., the N.Y. Herald Tribune reviewer, put it: "I believe the same export rules should apply to this film as to any other. However, I would be as sorry to see anyone here or abroad get their ideas about the U.S. from this picture as from a film like 'My Son John'."

In his published appraisal of "Salt," Guernsey was outspoken. He called its craftsmanship "excellent" and he praised performance of the largely non-professional cast. However, he observed, where "the technique is realistic, the social villainy is not. . . . It is simply and purely a game played with loaded dice by producer Paul Jarrico, director Herbert J. Biberman and writer Michael Wilson at the expense of the whole truth."

It's 'Loaded'

Guernsey held that the film's conflict is "loaded," a lie by omission. . . . Let it be shown by all means, but let it be recognized for what it is: a corruption of screen journalism."

In striking contrast, a spokesman for Independent Productions Corp., which is releasing "Salt," said this week that the picture was a worthy ambassador for the American film industry abroad. Certainly it's a lot better than some of the bad pictures now being shipped to the foreign market. "Salt" doesn't as yet have a foreign release, although the Mexican opening is virtually arranged.

"Salt" made in cooperation with the International Union of Mine, Mill & Smelter Workers, which has been accused of Red leanings, tells of a strike by Mexican workers at a mine in New Mexico. Its theme, apart from a plea for equality for women within the union, is

Reds Use Yank Stills

Communist functionaries in the satellite countries, while decrying Hollywood as the arch symbol of western decadence, are using the faces of American film stars without apparent hesitation.

For several months now, the Polish tabloid *Przekroj* has been using the likeness of Marjorie Main as the wise aunt at the head of an advice-to-readers column. Miss Main isn't identified however.

In Czechoslovakia, the Communists have latched on to Rita Hayworth for propaganda purposes. Posters show the star purportedly reading a Czech Communist party mag. Underneath is the admonition: Do as Rita Hayworth does!

the company's brutal attempt to break the strike. Discrimination against Mexicans also figures prominently.

Opinion that "Salt" shouldn't be exported since it paints an untrue picture of conditions in this country and does not represent a typical labor situation was voiced by Arthur Mayer, Independent Motion Picture Distributors Assn. prexy, in N. Y. "This matter goes beyond freedom of expression," he held. "I have fought censorship long and hard, but somewhere one must draw the line. And it seems to me 'Salt of the Earth' is it."

Allens Lack A Frame

Distress expressed by most of those who have seen the film is that it will be widely misinterpreted abroad. "In this country we have a necessary perspective and frame of reference, we know that this kind of thing doesn't go on as a permanent condition," was one comment. "Send this kind of thing abroad and it's bound to become a weapon in the hands of the Communists. Chances are they'd make out that these are true conditions whereas the balancing picture provided by Hollywood is just propaganda."

Problem of controlling exports without entering into the realm of censorship has plagued the industry for decades. The major distributors exercise a certain selectivity in their choice of pix going abroad. For instance, 20th-Fox recently had in mind reissuing "Grapes of Wrath" but changed its mind when it was realized that

this would feed ammunition to hostile elements abroad.

The government occasionally takes an indirect hand. There were some talks between the U. S. Information Agency and Columbia Re the foreign release of "From Here to Eternity." Theodore C. Streibert, the agency's director, said Monday that he was heartily in favor of voluntary action on the part of the industry in exercising export selectivity. But he added:

"I would be very cautious and hesitant to suggest government action. We don't want government controls in these matters. This kind of thing always works two ways, and never satisfactorily. You shouldn't tamper with films any more than with news dispatches."

According to the "Salt" producers, their picture will be shown abroad in exactly the same version being exhibited in the U. S. They have no intention of affixing a foreword that would indicate that the situation depicted in the film represents the exception rather than the rule.

With the exception of the two papers that didn't bother reviewing "Salt"—the *Mirror* and the *Journal-American*—all of the N. Y. critics agreed that any attempt to stop the film's export would constitute censorship.

Kate Cameron of the N. Y. Daily News, who thought in her review that the picture "has its strong points," commented that some scenes should be deleted from the film before it is sent abroad. "I don't think it's an honest picture," she said.

Bosley Crowther of the N. Y. Times, in his review, tagged the picture "a calculated social document . . . a clearly intended special interest film" and, on tracing the pic's "agitated history," expressed surprise in finding it "simply a strong pro-labor film."

Crowther was the only one to detail the political record of those connected with the production. Alton Cook in the N. Y. World-Telegram & Sun noted that "Salt" "loads its dice so heavily, all chance for sympathy is lost." He expressed apprehension over the film being used for anti-American propaganda in Latin American countries.

Following "Salt" lensing at Silver City, New Mexico, there were queries from Rep. D. Jackson (R., Cal.) to both the State and Commerce Depts. on what could be done to flash the red light on the export of "Salt." He was told that it was largely up to the conscience of the individual producer.

Book Publishers

Continued from page 3

"The Caine Mutiny," which contains scenes from the current Broadway production as well as Stanley Kramer's upcoming film. In the case of "Eternity," however, the paper-back reprint contained no mention of the picture.

Film execs note that the release of the picture was responsible for placing "Eternity" back on the bestseller list. Publishers argument, on the other hand, is that the pic's success was based on the popularity of the book.

Cruel of film tie-up men's complaint is that publishers won't cooperate on advertising, dealer displays, etc. At the same time, it's claimed, the book trade wants stills from the picture and mentions in film ads, but won't reciprocate to any degree.

UA's \$40,000,000

Continued from page 1

and that the net profit is on the rise along with the gross business. Fact that the first quarter of this year is upbeat was seen reflecting a payoff on quantity, rather than quality, pix. Company hasn't had any outstanding entries in full release so far this year but is sending out its features at the rate of four a month. This is one of the heaviest skeds in the trade currently.

UA has a couple of promising b.o. pix now swinging into distribution, "Act of Love" and "Beat the Devil," but the bulk of returns on these will be credited to the second, not the first, quarter.

California Labor Earnings

Hollywood, March 16.

Average weekly earnings of film production workers in January dropped to \$116.84 from December's \$120.28, according to California Labor Statistics Bulletin.

Average hourly earnings same both months at \$2.87, but average hours worked was off from December's 42 to 40.7 January.

Delay Republic Annual Meeting Until Return Of Yates From Europe

Republic Pictures, which usually holds its annual stockholders' meeting the first Tuesday in April, has adjourned the session from the originally scheduled April 6 to April 9. The extension, shareholders were informed this week, was arranged to enable prexy Herbert J. Yates to attend and preside at the homeoffice conclave.

Yates is in Europe accompanied by his actress-wife Vera Ralston, and his executive assistant, William Saal.

Meantime, the company's proxy statement disclosed that Yates and members of his family either own or control about 21% of the outstanding Republic common stock and some 15% of the preferred issue. He personally is listed as owning 16,550 shares and 1,000 preferred.

Another 2,650 shares of common is held by his son, Douglas T. Yates, a Rep director and veepee of Republic Pictures International Corp. Associated Motion Picture Industries, Inc., of which Douglas Yates is an officer and director, owns 178,842 shares of common, 49,600 preferred shares and \$744,000 of the firm's debentures.

Proxy also reveals that members of Yates' family were owners of record of about 6,600 shares of Rep common and own all outstanding stock of Tonrud, Inc. Latter holds 122,200 Rep preferred shares and 183,516 common. In addition, Tonrud retains 71,974 shares in AMPPI, whose outstanding shares are 187,926. There are 1,817,860 shares of Rep common outstanding and 400,000 shares of cumulative convertible preferred stock.

Herbert Yates, according to the proxy, received \$175,350 for the fiscal year ended Oct. 31, 1953. Figure includes \$100,000 accrued remuneration for that 12-month period which is deferred in accordance with terms of his 1950 employment agreement. Richard W. Altschuler, director and prez of Republic International, drew \$34,600 or \$3,985 more than he was paid the previous year. Compensation for all other officers amounted to \$389,550.

Five directors are up for reelection at the annual meet. They are Albert W. Lind, a partner in the brokerage firm of Sterling Grace & Co.; Franklin A. McCarthy, rep of Eastman Dillon & Co.; C. Bruce Newbery, Republic veepee and sales chief; Herbert Yates and Altschuler.

Herbert Yates

Continued from page 1

ceive it, and thirdly, he did not believe it would make a bad picture good or add any value to a good picture as far as the public were concerned.

Appealing to the industry for team spirit, Yates warned that if the majority of first run theatres installed stereo sound it would be impossible to continue production of good conventional pictures at present day costs, for a limited or split market, and this could result in a product shortage which would seriously effect smaller and medium sized theatres. Republic had already experienced this unsteady trend in America due to the closing of many theatres and the necessity of CinemaScope forcing extended playing time and delaying for many months conventional pictures of good quality. Republic was disturbed by the prospect of a split market in the industry becoming a national development "because of the emotional confusion and hysteria now appearing on the horizon."

The Republic boss concluded his speech by reminding exhibitors that they were in a strategic position and could play a leading part in bringing about a sound and sane policy. "You hold the whip hand. I hope you will use it."

Film Prints in All Processes Clue to Prosperity, Says Myers

Oklahoma City, March 16.

A "new era" in pix will open in flicker firms will allow old celluloid classics to be shown in new processes, the board chairman of Allied States Assn. told a convention of Allied of Oklahoma here.

Abram F. Myers said the industry would make "tremendous gains" if rival pix companies would release prints for showing in different processes.

He also predicted sweeping changes in the industry sparked by the coming of VistaVision and the Tushinsky lens. But he said Paramount will make conventional prints of its releases along with those in the wide-screen version.

"If they make good on that, I think we're on our way out of a great scare," Myers said. "I know of no better way to cut a company or product down to size than to give it some keen competition of others with something as good or better."

He said he hoped a test would be made between CinemaScope and VistaVision, because "that's a test that would mean something to the exhibitors of the United States."

Allied of Oklahoma members closed their second annual convention by passing a resolution permitting the local Allied unit to help any "distressed exhibitor" whose aid request is approved by the grievance committee.

New officers elected were Earl Snyder of Tulsa, Okla., president; Siebert Worley of Shamrock, Tex., vice president; Harold Bowers of Tulsa, secretary, and Bernard McKenna of Norman, Okla., treasurer.

Glen Thompson of Oklahoma City was named chairman of the board of directors. Other directors elected were E. T. Borum, Earth, Tex.; Mrs. Leonard Newcomb, Oklahoma City; Claud Motley, Oklahoma City; Athel Boyer, Oklahoma City; Les Norden, Okla.; Eddie Jones, Tulsa; Henry Simpson, Bristow, Okla.; Frank Deaton, Alva, Okla., and H. H. Carlile, Dimmitt, Tex.

Panoramic Not Signed But Definitely Releasing Via RKO, Sez Goldstein

Deal for his Panoramic Productions to release through RKO is in the offing even though it hasn't been definitely set, according to Leonard Goldstein, Panoramic prexy.

In N. Y. last week with Robert L. Jacks, Panoramic v.p. and producer of 20th-Fox's CinemaScope "Prince Valiant," Goldstein screened for 20th execs four of his upcoming releases, including "The Siege at Red River," "The Gambler From Natchez," "The Raid" and "Princess of the Nile."

Quartet is part of the 10 pix which Goldstein had contracted to deliver to 20th when that studio swung completely into CinemaScope. Goldstein indicated that there would be no extension of that deal with 20th and that any arrangement he made with RKO would be exclusive. He returned to the Coast Friday (12).

Should Jell Pronto

Hollywood, March 16.

Deal for Panoramic productions to switch releasing affiliation to RKO probably will be signed within a few days. Agreement is in preliminary form, already on paper. Some new points cropped up over weekend to slow finalization.

Leonard Goldstein due back Tuesday from Mexico City to take part in final discussions. He, Robert Goldstein, Robert Jacks are in on Panoramic switch to RKO.

8 Friedlob-Bacher Indies

Hollywood, March 16.

Bert Friedlob and William Bacher, currently readying "Untamed" for production in association with 20th-Fox, closed a deal for the financing of eight indie films, starting Nov. 1.

All the pictures, according to Friedlob, will be filmed in CinemaScope. Two of them will be top budgeters and the rest will be backed by medium bankrolls.

Marines and Sex

Albany, March 16.

Recent issue of The Evangelist, Catholic periodical, carried a frontpage box headed "A Marine Veteran's Complaint." It deplored the common assumption that GI's are all "sex happy" and rapped Marilyn Monroe's recent "musty burlesque in Korea."

Miss Monroe was guilty, said the anonymous Marine, of a "brazen insult to the men who wear the uniform of their country as gentlemen." She displayed "unbounded contempt for every man wearing the Star of David or the Cross of Christ in the units she visited."

Concluded the Marine, "Korean natives must have a poor concept of American womanhood."

Publicists Guild 'Ambush' Paul Lazarus in Effort To Speed Col Contract

With United Artists in the fold with what is regarded as "the best contract we've ever had," the Screen Publicists Guild, representing pub-ad staffers of five home-office film companies, is stepping up pressure to conclude negotiations with Columbia, Warner Bros., Universal and 20th-Fox.

Deadlocked at Col in a dispute relating to an automatic progressive wage hike, SPGists staged an open air meeting Friday (12) in front of Col's homeoffice building. It's asserted that most of membership of the Guild, about 170 staffers, were on hand. As Paul Lazarus Jr., Col veepee in charge of advertising publicity, emerged from the building, the unioners chanted "we want a contract."

Prior to the demonstration, Col staffers met with Lazarus. Exec said, it was reported, that he did not think it was feasible to remove the talks from the hands of the regular company negotiators, headed by H. K. Kaufman. He urged the SPG to continue the present negotiations and guaranteed that Col will deal responsibly with the union. SPG indicated it would continue the talks, but stressed that it was not prepared to retreat on the progressive wage proposal.

UA and the SPG inked a two-year pact, retroactive to Jan. 1. It provides for a new classification and minimum system resulting in a \$120 minimum for all pub-ad staffers after six years of service, \$140 for senior publicists, and salary increases ranging up to \$25 a week. Other stipulations provide for \$70 for associate publicists, with \$80, \$90 and \$100 after one, two and three years; \$50 for apprentices with \$60 after six months; arbitration of all layoffs and discharges and requests for increases based on job changes; filling of all job vacancies which occur, a 37½-hour week; sick leave ranging up to 10 weeks annually after nine years service; realignment of tolerance or free-time provisions, retention of three weeks vacation after five years, and a union shop.

Francisco Heads Assn. Of Non-Theatre Film Men

Chicago, March 16.

L. Mercer Francisco, prexy of Francisco Films, has succeeded George T. Becker as prexy of the American Assn. of Film Producers. AAFP, comprised of major mid-west non-theatrical film companies, held its annual session here last week with election of new officers the main order of business.

James Kellock, Wilding, was elected veepee; Joseph Betzer, Sarra, secretary, and L. P. (Larry) Moninee, Atlas Film Corp., treasurer. Directors are Frank Balkin, Reid Ray Films, St. Paul; Harry Watts, Jam Handy, Detroit, and Fred Niles, Kling Studios.

Becker recently resigned as veepee and general manager of Vogue-Wright Studios to join the Gene K. Walker organization in San Francisco. He's been succeeded by William Faivre.

THE BIGGEST PRODUCTIONS NEWS FOR THE 1955 SEASON

NOW SHOOTING

JOSEPH L. MANKIEWICZ'S

THE BAREFOOT CONTESSA

Color by Technicolor
Starring Humphrey Bogart, Ava Gardner,
Edmond O'Brien · Written and Directed by
Joseph L. Mankiewicz



*Academy Award
Winner*
HUMPHREY
BOGART



*Academy Award
Nominee*
AVA
GARDNER

FACT #1

NOW SHOOTING

THE PURPLE PLAIN

Color by Technicolor
Starring Gregory Peck
Directed by Robert Parrish
A J. Arthur Rank Presentation



*All-time
Box-office Giant*
GREGORY
PECK

FACT #2

NOW SHOOTING

VERA CRUZ

Color by Technicolor, Widescreen
Starring Gary Cooper
and Burt Lancaster
Directed by Robert Aldrich
A Hecht-Lancaster Production
Harold Hecht, Exec. Producer



*Academy Award
Winner*
GARY
COOPER



*Academy Award
Nominee*
BURT
LANCASTER

FACT #3



Jack Carson

Continued from page 3

of his career. He portrays a studio publicity man in the WB CinemaScope film. "It's the best part I've had since I left Warner Bros.," he said. He had been under contract to the studio for some 11 years and is currently freelancing, a status he prefers to long-term pacts. "When you get too secure financially," he said, "you get lazy. When you get into a slot at a studio, you find yourself in a stock company. You're making the same picture over and over again with different people and before long it's with the same people."

Carson has no plans to enter independent production on his own. "Your professional judgment gets warped if you appear in a picture where you're producing yourself. An actor's job is to act."

Actor who appeared on Broadway several years ago in a revival of "Of Thee I Sing," is on the prowl for another musical. He is currently discussing a project with the Music Corporation of America. Live, tv, although he was one of the rotating performers on the Colgate Comedy Hour, is not part of Carson's future plans except for guest appearances. He has no objections to a vixen series, but terms the pace of a weekly live show as "too killing."

Challenge of 20th

Continued from page 7

companies to string along with "dimensional" rather than stereophonic sound, may actually force 20th's hand, and that a change in policy is indicated.

Some exhibs have already discussed 20th's position re the Tushinsky lens with the distrib's brass. Exhibs returning from the Coast demonstrations maintain they have the assurances of Warner Bros., that it will permit its CinemaScopers to be projected via that lens. Same position is likely to be taken by Metro which has never insisted on specific equipment for its anamorphic releases. However, eventually all comes back again to the question of stereophonic sound. Presumably, the largest number of theatres interested in the Tushinsky process consists of the smaller houses which haven't as yet installed 'Scope and claim that, under prevailing restrictions re sound, they aren't economically in a position to do so. Thus, even if 20th gives its okay for the Tushinsky lens, exhibs still would be stuck with the sound which many don't believe they need.

All this is reflected strongly in various exhib bulletins. The latest one from Allied of Indiana, for instance, quotes a policy statement from its board urging producers of all CinemaScope pix to "find some means to enable these features to be exhibited in un-equipped indoor theatres and drive-in theatres."

Time Zones

Continued from page 4

amount the theatre might have taken in at the boxoffice.

In recent weeks, hotels have become active in organizing closed-circuit tv network facilities. Latest to enter the field is Irvin P. Sulds, former closed-circuit consultant to American Broadcasting-Paramount Theatres and most recently associated with TNT. Sulds is prexy of Business Television, Inc., a firm established to set up a closed-circuit network in hotels.

Outfit's immediate objective is a system of business conferences between New York and Chicago via two-way television, with other cities being added to the service as demand indicates. Using the newly developed RCA Tv Eye television cameras which can be operated by remote control in fixed positions, the service will tie together hotel conference rooms in the two cities. According to Sulds, the confab can be arranged for individual use through regular tv receivers or enlarged to take care of groups of 300 to 400 through large screen RCA sets which Business Television is installing in New York and Chicago.

Associated with Wells Television, Inc., firm specializing in providing hotels with tv sets, Business Television will also install facilities for larger closed-circuit hookups.

'Conqueror' Has Record \$4,000,000 RKO Budget

Hollywood, March 16.

RKO's "The Conqueror" has the highest budget in the history of that studio, a total of \$4,000,000. Figure set for the John Wayne-Susan Hayward co-starred exceeds that of "Jet Pilot," which has cost approximately \$3,500,000 thus far without getting off the ground.

Dick Powell, who will double as producer-director, has a shooting schedule of 57 days, 20 of which will be outdoors. Script calls for 5,000 extras who will perform as soldiers in Genghis Khan's numerous battles. Filming starts April 1.

'Phantom' Opposition

Continued from page 3

an "unofficial" call from the IA. Later, in a bulletin some weeks ago, had urged its members to contact union headquarters prior to handling "Salt."

The picture, center of much controversy and target of repeated charges that it has a Commie theme, opened Sunday (14) at the Grande Theatre, N. Y., an indie operation that doesn't employ IA operators. The producers had been told, again unofficially, that IA projectionists wouldn't handle it.

Industry observers, while impressed with the considerable publicity that preceded "Salt," nevertheless felt that the IA was extending its scope into a dangerous area. "This is the worst kind of censorship," one exhib commented. "Once they start that, who knows where they'll end up."

Gullette reported that he had made several efforts to get an explanation from IA headquarters, but that he had been unsuccessful, the union declaring that it had nothing to do with it and that it was a matter of the individual men's conscience. "It was a very unhappy experience," Gullette declared. "I fell down on a customer. And the worst thing is, you can't do much about this kind of thing. You can't fight a battle with a phantom."

In the absence of an official explanation, there was speculation over the IA's reason for fighting "Salt" in this manner. It was said at one point that the IA was charged Jarrocco and Biberman that their Independent Productions Corp. didn't use IA labor in making the film. While this is true, it's also a fact that, urged when the picture got started, Roy Brewer, then IA international rep, urged IA members not to work on it. Political coloring of the Smelters Workers union also may be a factor. It was kicked out of the CIO because its leadership was allegedly Red-dominated. The union supplied a good many of the actors in "Salt" and also had a say in the scripting done by Michael Wilson.

Pic's stormy history has been punctuated by charges of Communism. Both Jarrocco and Biberman were "unfriendly" witnesses before the House Un-American Activities Committee and Biberman served a five-months jail sentence for Contempt of Congress. Violence broke out after "Salt" finished locationing at Silver City, New Mexico, and the government started deportation proceedings against Rosaura Revueltas, the feature's Mexican star, on the basis of her Communist affiliations.

In New York and on the Coast, Jarrocco and Biberman had trouble getting the picture processed, with a N. Y. lab refusing to handle the work.

"Salt," in which Biberman claims the Mill & Smelter Workers have no financial interest, has no Production Code seal and, according to a spokesman for Independent Productions Corp., never applied for one. "Half the independents in Hollywood don't submit their films to the Breen office," he declared. It's pointed out that this is not a fact.

Biberman believes that "Salt" should have theatrical distribution and is reportedly negotiating for showcases in Detroit, San Francisco and Denver. A N. Y. exhib, with whom Biberman negotiated, commented after seeing the film that the didn't consider it entertainment in the accepted sense and therefore wouldn't book it. The film relates the story of a strike in a New Mexico mining town; the company's efforts to break it and the final victory by the miners.

Decca Questions

Continued from page 4

stockholders of record at the close of business March 22, '54.

Rackmil, highly optimistic about U's future, reported that the company's first quarter was well ahead of the comparable quarter in '53 and that he expected the '54 gross to beat the record '53 level. Company last year showed a total income from film rentals and sales of \$70,490,254, an improvement of some \$6,000,000 over '52.

The U prexy disclosed that the company was currently checking into the Tushinsky lens but added "we are not trying to be heroes for any one system." In this connection he pointed out that U has two CinemaScope films completed, but that it also had a responsibility to its exhib customers throughout the world to supply them, with product.

TV No Competition

As for television, "I've never believed it is competition for us," he declared. "It's another medium." He added, in response to a question, that U had no plans for releasing its old films to tv, partly because it wouldn't antagonize its exhib customers.

Asked about U buying up blocks of its own common, Rackmil commented that this was done "so as not to distribute the common shareholders' equity. We want per share earnings kept as high as possible." He said it was a policy to keep the outstanding stock at its current level. U hadn't considered buying up warrants, he stated, but added that this might be done in the future.

Asked whether he considered himself capable of serving as the president of both U and Decca, Rackmil snapped: "That's an insult," he refused any further comment on that topic.

It was disclosed that U is named a defendant in 200 antitrust suits asking damages totaling \$400,000,000. Company last year spent \$2,600,000 in direct advertising.

France's New Terms

Continued from page 4

bility for "effective" distribution in the U.S.

MPEA position is still that it has a signed agreement and that it expects the French to live up to it. This deal involved 110 percents, monthly remittances of \$200,000, and a subsidy of \$400,000 over a two year period to enable the French to set up an office in America. In the light of considerable French producer pressure, it now appears almost certain that this agreement will not be implemented in its present form.

What's puzzling observers is the French insistence on a "satisfactory" showing of a French film before it merits a bonus visa. The market for subtitled imports has shrunk very considerably during the past few years and there has been traditional disagreement between importers and the French producers on the true potential of the U.S. market.

M-G Retirees

Continued from page 5

active employment, but did not receive the approval of the company.

Although the company has not released a complete list of those exiting now, it includes Clark Gable, veepee and director William F. Rodgers, shorts subjects producer Pete Smith, studio laboratory head J. M. Nicolaus, Atlanta district manager Charles E. Kassnick, former New England district manager Maurice N. Wolf, press representative Elliot Foreman, and accounting department staffer Ray Lazarus.

Carey Wilson Quits Metro

Hollywood, March 16.

Exodus of veterans from the Metro lot continues with the retirement of producer Carey Wilson under the studio's pension plan, after an association of 33 years.

Wilson's first Metro assignment was in a supervisory capacity on "Ben Hur" while the picture was being produced in Italy. Among the pictures he produced were "Green Dolphin Street," "Scaramouche" and "The Postman Always Rings Twice." He also started the Andy Hardy series and the Nostradamus shorts.

Chi Theatre Breaks Pix Logjam With Dual Bill First-Run Policy

Chicago, March 16.

With Chicago distributors still backlogging untouted production designed for normal screen exhibition—owing to shortage of Loop outlets for first-run showings—the RKO Grand is relieving the logjam condition somewhat with a rash of double-feature bookings for one week only. Resultant increase in product turnover should be a relief to the hungry nabe theatres, many of which have had to contend with reissues until distributors satisfied themselves with Loop playdates for "B" films.

Grand currently has combo of "Go Man Go" and "The Fake" running a single frame, following with two Lipsett entries "Queen of Sheba" and "Blackout" for another week, and a tandem of Metro pix "Give a Girl a Break" and "Tennessee Champ" opening March 24. It's the first time in many years that a major first run house here has skedaddled a series of films on only a single week basis. More surprising is the fact that the RKO Grand, enjoined by the Jackson Park decree now has temporary immunity from court limitations on playing time and may hold over attractions like other theatres do along the Main Stem.

Holdover "trend" of late is thinning in the Loop. Only one pic is having a long run and that is "Cin-crama" in its 33d week at Palace.

Criminal Contempt Suits By Federal Government Filed Against Schines

Buffalo, March 16.

Criminal contempt proceedings were filed by the Government in Federal Court here today against Schine Chain Theatres, Inc., J. Meyer Schine, Louis W. Schine, John A. May, Donald G. Schine and certain alleged Schine subsidiary corporations. Papers contain an alternate request that 12 of the 15 named defendants also be adjudged in civil contempt of court. The order is returnable for hearing on April 13.

Government claims defendants disobeyed or conspired to disobey U. S. Court orders in connection with decrees in previous anti-trust actions. Buffalo Council President Elmer F. Lux, who is head of Elmart Theatres, Inc., and its predecessor, Darnell Theatres, Inc., is also cited, claim being that both corporations are actually Schine owned subsidiaries and that all the Schine corporations and interests are still conspiring to deprive competitors of first-run features.

Schine is charged with attempting by technical trade transfers and through family setups to accomplish what has been prohibited by the court. Government further claims that Elmart Theatres, Inc., whose stock is owned by some of the defendants, controls numerous theatres in Kentucky in which the original Schine organizations was prohibited from retaining any interests.

METRO EXPLOITERS MOVE

Austin Shifts His Field Men Following Retirements

Metro exploitation manager Emery Austin has made a number of shifts in the company's field exploitation staff.

Charles Fellerman, of the home-office publicity staff, has been named to succeed Elliot Foreman at the New York-New Jersey branch. Foreman retired on March 1 after many years of service with the company.

John L. John has been transferred from Indianapolis to Pittsburgh and Joseph Doyle has been moved from Chicago to Indianapolis. V. Sladek is the replacement for Doyle in Chicago. Jack Weiner, currently handling the New Orleans-Memphis territory, will shortly take over the Florida territory with headquarters in Jacksonville. Art Katzen, now handling the Omaha territory, will assume Weiner's New Orleans-Memphis area. Replacing Katzen in Omaha will be Robert Stone.

WB's Rush 'Lucky'

Warners' "Lucky Me," which went into production about a month later than "A Star Is Born" on the same lot, will go into national release on Easter Sunday, while "Star" is expected to be still lingering before the cameras.

Completion of "Lucky" is being rushed for a three-theatre world preem in Miami Beach on March 28, before its national release date.

Harrington Will Rep London Tent in Dallas

London, March 16.

Norman Harrington, assistant chief barker of the London Tent (36) of the Variety Club, is to be British rep at the international convention in Dallas which opens Monday (22). He sailed March 15 on the S.S. United States.

Invitation was originally sent to D. J. Goodlatte, who was Chief Barker last year, but who cancelled out because of illness. Harrington repped the British tent at Las Vegas convention in 1952.

Phil Smith

Continued from page 7

pense and of the other systems coming up, such as VistaVision and the Tushinsky lens, I believe drive-in operators will play a wait-and-see game. Our own circuit isn't installing stereophonic sound anywhere at the moment."

There will be a "negligible" number of ozoners equipped with stereophonic sound by this summer, Smith thought, adding that those who did go to the expense were doing so due to competitive conditions in their area.

Metro is following the 20th-Fox lead in refusing to book CinemaScopers into drive-ins that don't have stereo sound, Smith stated. At the same time, he said, he wasn't plagued by any product shortage. "There are plenty of pictures around," he commented, adding that companies like Universal, Columbia, Paramount, United Artists and others not following 20th's sound dictum would make themselves a fortune this year.

Smith frankly admitted that he couldn't quite see the need or application for stereo sound in cars, and he expressed concern, too, over the wear-and-tear on speakers. The Boston op said he was puzzled by 20th's attitude since it was bound to cost the company a good-size chunk of its drive-in coin.

Harry Arthur

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people in this nation still prefer lacs and Chryslers, notwithstanding the fact that they fully appreciate the many advantages they would enjoy by owning the larger cars.

"By the same token, there are many movie patrons whose purses dictate their patronage of smaller, neighborhood theatres instead of large, first-run downtown theatres. To deprive these patrons of CinemaScope purely because of a theory that 4-track stereophonic sound is an integral part of the operation . . . is to be guilty of favoritism."

Arthur commented on the drop in production and the fact that 20th wasn't making available its 'Scope pix in standard versions and went on: "Your ukase to exhibitors, that they cannot have CinemaScope without using your 4-track stereophonic sound, means simply that you are reserving CinemaScope for first-run and/or deluxe theatres with sufficient capital at hand to make the major installations you require."

In proposing comparative tests, Arthur said Skouras should be willing to at least "seriously consider the possibility that a policy change is not so inconceivable. Isn't there just a chance, Spyros, that you may be wrong?" he asked.

Picture Grosses

TORONTO

(Continued from page 8)

(20th). Pop prices, big \$18,000. Last week, "Best Years Lives" (RKO) (reissue) (2d wk), \$14,000. Hyland (Rank) (1,250; 50-85)—"Tonight We Sing" (20th). Oke \$6,000. Last week, "Personal Affair" (Rank) (2d wk), \$4,500. Imperial (FP) (3,373; 50-81)—"Command" (WB) (3d wk), \$15,000. Trilby (Loew) (2,096; 50-80)—"Escape Ft. Bravo" (M-G). Neat \$11,000. Last week, "Long, Long Trailer" (M-G) (3d wk), \$9,000. Odcon (Rank) (2,390; 50-80)—"Beat Devil" (UA) (2d wk). Neat \$9,000. Last week, \$13,000. Shea's (FP) (2,386; 40-75)—"War of Worlds" (Par). Big \$13,000. Last week, "Eddie Cantor Story" (WB) (2d wk), \$8,000. Uptown (Loew) (2,745; 65-81)—"Glenn Miller Story" (U) (3d wk). Still wham at \$26,000 to pace city. Last week, \$29,500.

'CRIME' FINE \$12,500, FRISCO; 'HAPPEN' 10G

San Francisco, March 16. Usual Lenton slump has set in here, with biz being hurt as customary. However, "Crime Wave" and "Duffy of San Quentin" looms nice at Golden Gate. Strong promotion for "Gypsy Colt" is bringing in fairish coin at the Warfield. "Should Happen to You" looks fine on second round at St. Francis. "Cinerama" shapes great in 11th week at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,850; 80-81)—"Duffy of San Quentin" (WB) and "Crime Wave" (WB). Nice \$12,500. Last week, "Glenn Miller Story" (U) (3d wk), \$14,500. Fox (FWC) (4,651; \$1-\$1.50)—"Hell, High Water" (20th) (3d wk). Slow \$10,000. Last week, \$13,000. Warfield (Loew's) (2,656; 65-90)—"Gypsy Colt" (M-G). Fairish \$11,000 or less. Last week, "Quo Vadis" (M-G) (reissue), \$11,000 in 6 days.

Paramount (Par) (2,646; 65-81)—"Boy From Oklahoma" (WB) and "Jesse James vs. Daltons" (Col). Fair \$12,000. Last week, "The Command" (WB), \$15,000. St. Francis (Par) (1,400; 65-81)—"Should Happen to You" (Col) (2d wk). Fine \$10,000. Last week, \$14,000.

Orpheum (Cinerama Theaters, Calif) (1,458; \$1.80-\$2.80)—"Cinerama" (Indie) (11th wk). Great \$28,000. Last week, \$29,000.

United Artists (No. Coast) 1,207; 70-81—"Beat the Devil" (UA) (2d wk). Okay \$7,000. Last week, \$11,500.

Stagedoor (A-R) (400; 85-\$1.50)—"Julius Caesar" (M-G) (13th wk). Fair \$6,000 on lower scale after 12 weeks at roadshow with \$2.40 top. Last week, \$7,500 at old scale.

Cay (Rosner) (400; \$1)—"Captain's Paradise" (UA) (2d wk). Good \$2,000. Last week, \$3,800.

Bridge (Schwartz-Reads) (399; \$1.12-20)—"Conquest of Everest" (UA) (2d wk). Initial week ended Sunday (14) was good \$4,500. In ahead, "Living Desert" (Disney) (7th wk-10 days), \$6,400.

Larkin (Rosner) (400; 65-85)—"Bellissima" (Indie). Fair \$2,300. Last week, "Moulin Rouge" (UA), \$2,200.

Vogue (S. F. Theatres) (377; 85-81)—"Rome 11 O'Clock" (Indie) (4th wk). Oke \$1,800. Last week, \$3,000.

'Morgue' Top New Prov. Pix, 13G; 'Miller' 14G, 2d

Providence, March 16. Majestic is riding high with "Phantom of Rue Morgue" but is being matched by RKO Albee's "Glenn Miller Story" (U). Still smash in second week. State's "Long, Long Trailer" looks okay in second. Strand's "Riot in Cell Block 11" was nice on first week.

Estimates for This Week
Albee (RKO) (2,200; 70-85)—"Glenn Miller Story" (U) (2d wk). Socko \$14,000 after \$18,000 in first week.

Majestic (Fay) (2,200; 70-85)—"Phantom of Rue Morgue" (WB) and "Border River" (U). Hotzy \$13,000 or near. Last week, "Three Young Texans" (20th) and "Great Sioux Uprising" (U), nice \$8,500.

State (Loew) (3,200; 50-74)—"Long, Long Trailer" (M-G) and "Fort Algiers" (UA) (2d wk). Oke \$9,000. Last week, \$12,000.

Strand (Silverman) (2,200; 60-70)—"The Bigamist" (FR) and "White Fire" (FR). Opened Monday (15). Last week, "Riot in Cell Block 11" (AA) and "Jennifer" (AA), nice \$8,000.

'SADIE' STRONG 16G, ST. L.; 'SASKATCH' 14G

St. Louis, March 16.

Mixture of summer temperatures and below freezing weather all within the space of three days slowed biz at mainstem houses, and only fair grosses are in evidence currently. "Sadie Thompson" is strongest of new pix, with fine total at Loew's. It is closely followed by "Saskatchewan," with fairish take at the Fox and "How To Marry a Millionaire," still strong in third frame at the St. Louis. "Cinerama" is playing to near-capacity in fifth round at the Ambassador.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (5th wk). Big \$27,500 after \$27,200 fourth frame.

Fox (F&M) (5,000; 60-75)—"Saskatchewan" (U) and "Golden Blade" (U). Fairish \$14,000. Last week, "Here Come Girls" (Par) and "Flight to Tangier" (Par), \$10,500.

Loew's (Loew's) (5,000; 50-75)—"Sadie Thompson" (Col) and "Charge of Lancers" (Col). Fine \$16,000. Last week, "Beat Devil" (UA) and "Give Girl a Break" (M-G) \$12,500.

Missouri (F&M) (3,500; 60-75)—"Man in Attic" (20th) "Man Crazy" (20th). Mild \$10,000 or near. Last week, "Money from Home" (Par) and "Redheads from Seattle" (Par) (m.o.), \$9,000.

Orpheum (Loew's) (1,500; 60-75)—"Long Long Trailer" (M-G) and "Great Diamond Robbery" (M-G) (3d wk). Slow \$5,500 after \$6,000 in first frame.

Pageant (St. Louis Amus.) (1,000; 90)—"Forever Female" (Par) (2d wk). Fast \$3,500 following \$4,000 initial session.

St. Louis (St. Louis Amus.) (4,000; 50-75)—"Millionaire" (20th) (3d wk). Fine \$10,000 after \$13,000 in second.

Shady Oak (St. Louis Amus.) (800; 90)—"Forever Female" (Par) (2d wk). Fanny \$4,000 after \$4,500 opening session.

'Cantor' Giant \$25,000 In Mont'l; 'Devil' 20G

Montreal, March 16.

"Beat the Devil" shapes great at the Capitol this session while "The Command" looks fine at Palace. "Eddie Cantor Story" however, is standout with sock total at Loew's.

Estimates for This Week
Palace (C.T.) (2,625; 75-81)—"Command" (WB). Fine \$16,000. Last week, "Knights Round Table" (M-G) (3d wk), \$18,000.

Capitol (C.T.) (2,412; 50-80)—"Beat Devil" (UA). Great \$20,000. Last week, "Torch Song" (M-G), \$17,000.

Princess (C.T.) (2,131; 50-80)—"Creature From Black Lagoon" (U). Fair \$10,000. Last week, "Alaska Seas" (Par), \$9,000.

Loew's (C.T.) (2,855; 50-85)—"Eddie Cantor Story" (WB). Sock \$25,000. Last week, "Give Girl a Break" (M-G), \$18,000.

Orpheum (C.T.) (1,830; 34-60)—"China Venture" (Col) and "Sky Command" (Col). Average \$7,000. Last week, "Great Diamond Robbery" (M-G) and "Topeka" (M-G), \$7,400.

Imperial (C.T.) (1,048; 50-80)—"Shark Valley" (UA) and "Volcano" (UA). Good \$7,000. Last week, "Moulin Rouge" (UA) and "Black Fury" (UA), \$6,500.

DENVER

(Continued from page 8)

000. Last week, "Beat the Devil" (UA) and "Yesterday and Today" (UA), \$11,000.

Orpheum (RKO) (2,600; 50-85)—"Wild One" (Col) and "Nebraska" (Col). Good \$11,000. Last week, "Crime Wave" (WB) and "Duffy of San Quentin" (WB), \$7,500.

Paramount (Wolfberg) (2,200; 70-81)—"Glenn Miller Story" (U) (3d wk). Still sock with \$15,000 or over and stays a fourth. Last week, \$23,500.

Tabor (Fox) (1,967; 50-85)—"Charge of Lancers" (Col) and "Combat Squad" (Col). Thin \$2,000. Last week, "Balt" (Col) and "Drums of Tahiti" (Col), \$3,000.

Vogue (Pike) (442; 60-90)—"Man Between" (UA). Fine \$3,700. Holding. Last week, "Cavallera Rusticana" (Indie) and "La Traviata" (Indie), \$2,000.

Webber (Bailey) (712; 50-85)—"Robe" (20th), 11th wk downtown, and second round here. Good \$2,500. Last week, \$4,500.

AA NOTIFIES SEC OF NEW STOCK PLAN

Washington, March 16. Allied Artists last week filed formal notice with the Securities and Exchange Commission of intention to issue 150,000 shares of 5½% cumulative preferred stock. Stock, to be offered at \$10 per share, is convertible. Proceeds from its sale will pay off \$142,500 balance on a mortgage, reduce certain bank loans, and to help finance, production, distribution and exploitation.

So. America

(Continued from page 3)

new areas for our films which are exceedingly popular.

Chief difficulty is that a considerable share of U. S. pix earnings are frozen in South America. At present, Johnston, estimates, the amount is between \$25,000,000 and \$27,000,000. On the other hand, he points out that this situation is equally true in Europe, and that we are getting some coin out. Last year, Brazil released \$16,000,000 in dollars, with another \$800,000 coming out this year. We expect to receive \$500,000 in dollar exchange from the Argentine this year. These are the two largest markets for our pictures, but the situation looks bright everywhere.

"Today," says Johnston, "South America is not very far behind continental Europe, this side of the Iron Curtain, as a money maker for American pictures."

But while Europe is a stable market, South America is a growth market. Our business and prospects are much bigger in South America than before the war.

Video Negligible

"Television is coming into the South American countries but there are very few sets in the homes, and the programs are on the air for only a few hours daily. I do not believe that television will have the same effect down there that it has had in the United States, certainly not for a considerable period."

"In addition, there are vast areas of South America which are complete wilderness, waiting to be opened up and settled. These sections are potential markets, some of which will be developed in relatively few years. The South American standard of living is being raised, which means more audiences and more receipts for motion pictures."

Johnston, who will report to the State Department on his trip this week, expects to fly to the Middle East within the next two weeks, to resume his job as President Eisenhower's roving ambassador in that corner of the world.

BALTIMORE

(Continued from page 9)

(4th wk). Still sturdy at \$9,000 after \$13,300 for third.

Keith's (Schanberger) (2,400; 25-80)—"Red Garters" (Par). Way below hopes at \$7,000. Last week, "Bigamist" (FR), \$8,500 in 10 days.

Little (Rappaport) (310; 25-81)—"Captain's Paradise" (UA) (2d wk). Sock \$5,500 after \$6,000 opener.

Mayfair (Hicks) (980; 20-70)—"Taza, Son of Cochise" (U). Opens tomorrow (Wed.) after fair \$3,800 for "Forbidden" (U).

New (Mechanic) (1,800; 25-80)—"Should Happen to You" (Col). Fast \$12,000. Last week, "Hell, High Water" (20th) (3d wk), \$5,000.

Playhouse (Schwaber) (420; 50-81)—"Moon Is Blue" (UA) (5th wk). Okay \$5,200 after \$5,500 in fourth.

Stanley (WB) (3,200; 35-85)—"Jivaro" (Par). Drab \$6,000. Last week, "Duffy San Quentin" (WB) and "Crime Wave", \$5,000.

Town (Rappaport) (1,600; 35-125)—"Night People" (20th). Starts tomorrow (Wed.). In ahead, "Man Between" (UA), good \$8,000.

Metro Execs to Coast

Metro homeoffice execs are convening on the Coast this week for a series of meetings on upcoming product.

Pub-ad veepee Howard Dietz played out from New York Monday (15) to join veepee and treasurer Charles C. Moskowitz and sales chief Charles M. Reagan, who headed west over the week-end.

Prexy Nicholas M. Schenck, who had been vacationing in Florida, will also be on hand for the meetings.

Ampex

(Continued from page 7)

ceptibly. Whether the Innovation carries sufficient weight with the customers to justify a \$25,000 investment is something drive-in ops will have to decide.

Mahon said Ampex had developed the speaker at the request of Coast drive-ins and that currently the company has three teams visiting various sections of the country to establish an exact price and also to gauge the length of time it would take to make a complete installation. Theatre Specialists on the Coast has been asked to provide an estimate of the volume in which the speakers could be produced. He said Ampex had a good many exhib inquiries, but that there was "no demand as yet."

With a number of in-car stereophonic speakers already on the market, 20th reports that several ozoners are equipping, including two of Claude Ezell's in Texas who has come up with an in-car speaker system of his own. Motor-Vu drive-in in Salt Lake City looks set as the first drive-in in the country to feature CinemaScope. The Twin drive-in in Chicago also is going for stereophonic sound, 20th reports.

Company plans no modification of its policy which is not to book CinemaScopers into any drive-in that doesn't have stereo sound approved by 20th. It's sticking to this decision even though there admittedly isn't enough equipment around to outfit more than a small number of ozoners even if everyone should ask for it. 20th execs don't see this as too much of a loss for them since a good many of 20th's standard releases—including "Gentlemen Prefer Blondes"—haven't played the drive-ins yet.

Mahon said the re-wiring of drive-ins wasn't as complicated as it seemed since few of the ozoners have cemented ramps. At the same time, he indicated that a good many drive-ins do not have light or heater wires that can be utilized for the additional sound channels.

Loew's State

(Continued from page 4)

phonic horns. All in all, more than three tons of equipment will be lifted, it's estimated.

Changes will also be made in the projection booth to re-install the spotlights. For 3-D films, the projectors were realigned. These will now be uprooted and placed in different positions, perhaps signaling the end of two-projector 3-D for Loew's State. Other costs relating to the return of vaude involve the cleaning and painting of the dressing rooms.

First vaude show, headed by Julius LaRosa, is slated for a two-week stand starting April 17, Easter week. The house's policy thereafter will depend on the public's response, the plan now being to spot occasional vaude shows. Because of the reconstruction cost, Loew's toppers are hopeful of merely breaking even with the first show. However, they feel the cost will be amortized over the long run even if vaude is brought in only on special occasions.

'Help Stillman'

(Continued from page 5)

are both good pictures," they have received very little playing time.

"Today, frankly, Stillman is on his uppers," says the bulletin. "The bankers are closing in on him and he stands to lose everything he has, and that goes for his life insurance and his home. We have investigated thoroughly and what we say is the unvarnished truth."

The bulletin states that "U.A. is cutting its distribution percentage drastically—more than half" and the exhibitor will be given "very fair and equitable terms."

"We ask you to buy the pictures at what you ordinarily would pay for this type of product," the bulletin concludes. "In doing so you will make a buck for yourself and you will still be affecting most helpfully the individual lives—the salvation—of an entire family. And the man and the family are strictly top drawer."

40 NABES READY FOR 'ROBE' IN DETROIT AREA

Detroit, March 16.

Approximately 40 nabe houses in the Detroit area are installing CinemaScope equipment and hope to be ready by April 14, when "The Robe" will be released to second-run houses, according to Joe E. 20th topper here.

By the end of April, "How to Marry a Millionaire," "Beyond the 12 Mile Reef" and other CinemaScope productions will be available for second runs.

British Closedown

(Continued from page 3)

daily rushes. Picture theatres will be able to keep open for only a few weeks with new product and thereafter will either go dark or rely on improvised programs mainly composed of reissues.

Later flash—Labor Ministry is entering dispute and trying to persuade both sides to accept arbitration. Neither side receptive.

The dispute stems from the rejections by the lab owners of a major wage hike demanded by the Assn. of Cine Technicians, covering more than 2,000 processing employees. The union's claim for an additional \$4.25 per week for all adult workers, was nixed by the employers who agreed to let the dispute go to arbitration. The union, on its part, insists that there can be no arbitration without previous negotiation.

As a result, they instituted an overtime ban and a general slowdown which has been operating for some weeks. The labs now complain that it is impossible for them to operate with this harassment and they intimated last week that all lab workers would receive one week's notice effective on March 19.

First result of the studio shut down will be to affect the newsreels. One of the five topicals, British Movietone News, is printed by Kay's Laboratories who are not members of the FLA and not affected by the dispute. Resultantly, it is expected that Movietone will appear as usual. The others are, at the moment, seriously considering the alternative of flying their exposed spools to the continent and having prints processed either in Paris or Brussels and flown back in time for normal distribution. This is now under active consideration.

At this juncture it is not anticipated that there will be any major studio firings as, while active lensing may be interrupted, there are still preparatory and editing jobs to keep most of the staff gainfully employed. Immediate production schedules, however, will probably be seriously disrupted and artists who have forward commitments may be placed in an uncompromising position.

The crisis will reach its peak, however, after only a few weeks when release prints for picture theatres dry up. It is reckoned that, on current programs, the labs are only a few weeks ahead of demand and if the dispute should, in any way, be prolonged exhibitors will have to turn to reissues offered by the renters or close their doors. The industry is hopeful that the issue will be resolved before that point is reached, but there is a serious determination not to give way to ACT demands.

The main point of principle involved is that the employers claim that the union demand is based not on cost of living but on company profits. That, they assert, is an unprecedented development in industry and, if allowed, would open the door to a flock of new, and possibly extravagant, wage demands.

Re-Honor Pat Somerset

Sacramento, March 16.

Gov. Goodwin Knight re-appointed Pat Somerset as the sole representative of the film industry on the California State Advisory Council on Employment Service. Somerset, who is assistant executive secretary of the Screen Actors Guild, was originally appointed by Gov. Earl Warren.

New council will hold its first meeting here next Tuesday to discuss problems relating to the administration of the unemployment insurance code.

In theatres large and small . . . in cities of every size . . .

THE FABULOUS \$6.60
BROADWAY MUSICAL IN
CINEMASCOPE

IS PUTTING BRIGHT

Leonard Sillman's

**NEW
SMILES ON EXHIBITORS'
FACES**

The boxoffice is beaming in New York, Philadelphia, Washington, Portland, Me., South Bend, Syracuse, Portland, Ore., New Bedford, Mass., Memphis, Dayton, Charlotte, W. Va.; Buffalo!

DATE IT NOW!

Edward L. Alperson presents Leonard Sillman's **NEW FACES** in Glorious COLOR • Directed by Harry Horner • Co-Producer Berman Swartz • starring **RONNY GRAHAM • EARTHA KITT • ROBERT CLARY • ALICE GHOSTLEY** • Released by 20th Century-Fox

Clips From Film Row

CHICAGO

Perry Lieber, RKO chief publicist, returned to desk on the Coast, following "French Line" legal flurry here last week.

Walter Wanger due in town March 21 for ballyhoo of "Riot in Cell Block 11," slated for Roosevelt.

Arch Trebow, B&K maintenance chief, touring south on month's vacation.

Abe Teitel, owner of World Playhouse, back from California sojourn.

Burt Bishop, Metro division manager, back to work after hospitalization with virus complaint.

"Rose Marie" opening key downtown spots March 18; "Julius Caesar" likewise but on roadshow basis.

Elmer Upton, B&K secretary, to N.Y. last weekend for stockholders meeting.

Otto Eitel, Palace Theatre owner, planned to Santa Barbara, Calif., to attend father's funeral.

LOS ANGELES

United Artists closed deal to handle foreign release of Frank Ferrin's "Sabana," filmed in India, with Ferrin retaining U.S. and Canadian distribution rights.

James S. Burkett will take over the duties of Charles Amory, who resigned as veepee in charge of Coast sales for Pathe lab to enter tele field.

MINNEAPOLIS

Lester Isaacs, Cinerama exhibition director, here for greeting luncheon, with publicity man Everett Callow. Cinerama is set for opening at the Century April 19. House was sub-leased from Paramount for three to five years. Minneapolis will be 11th city to get Cinerama.

"Tifft Thunderbolt" is first picture to be held over a second week at St. Paul indie nabe Grandview during latter's three-year arty policy.

Bennie Berger shuttering his Fergus Fall, Minn., "B" house permanently.

Before returning from Florida, circuit owner Bennie Berger will attend International Variety clubs' convention in Dallas; he will join other forces in trying to land 1955 session for Minneapolis.

CScope now in 80 of territory's theatres, according to 20th-Fox. United Artists exploiter Col. William Shirley in from N. Y. to plug "Beat the Devil," State under-line here.

Metro branch manager W. H. Workman, sufficiently recovered from auto accident injuries to resume duties.

After being shuttered since last November, the only Osceola, Wis., theatre is being reopened by its owner.

Warner Bros. exploiter Don Walker in town setting up campaigns for "Phantom of the Rue Morgue" and "Lucky Me."

"Glenn Miller Story" went into third week in St. Paul as well as here.

BOSTON

Maurice N. Wolf, for last few years public relations head at Metro exchange here, has retired. A former exchange manager, he had been with the company for 35 years.

Carl Goldman, who resigned from Affiliated Theatres Corp., 18 months ago to enter the food business, returned to his former post as booker at Affiliated.

Although badly shaken up in an auto crash, Jack Morton, Republic salesman, suffered only minor injuries following a checkup at the Quincy Hospital.

PITTSBURGH

Dave Brown, RKO booker, promoted to sales department and will cover West Virginia territory. Brown is one of 11 original founders of the Variety Club.

Paul Prougar, out of the Marines, is back managing SW circuit's Washington, Pa., theatre; Harold Cornelius moved to the Columbia in Brookville as a result. The house had been closed since Thanksgiving but has reopened for the night and full-day weekend trade.

Robert Anderson, late of the Cantor Theatre chain in Indianapolis, appointed manager of the Strand, Greensburg, where he replaces Robert Juan, resigned.

Ann Kantner will manage the Pittsburgh Drive-In on Route 22

again this summer, for ninth straight year. Husband Rex, formerly of Pittsburgh projectionist, now directing booth operations at Park Theatre, Greenfield.

Dome Theatre calling it quits and Mrs. Agnes Jochim, who owns the house, will switch the property over to commercial use.

Joseph Zangreili, former WB booker here and now headbooker in the company's Los Angeles exchange, flew in from the Coast for funeral of his mother.

Raymond S. Woodard, of the Kayton Amus. Co., Franklin, Pa., and city councilman there, elected Franklin Chamber of Commerce prexy.

MANCHESTER, N. H.

Bureau of Health Education in Concord announced addition of two sound productions to its film library, "Dr. Spock" and "Terrible Twos and Trusting Threes," both dealing with child care.

The Strand announced new admission prices, now in effect, 70c for adults at night and 50c for matinee. Children will be 20c at all shows.

Thomas J. Claveau of Hudson, head of the Film Transportation Co. Inc., announced candidacy for Hudson Board of Selectmen. He is a veteran of the last world war and the Korean conflict.

DENVER

Altas Theatres boosted Merv Martin, Salda, Colo., manager, to managership of Unique, Gunnison, Colo., succeeding Fay Bond, who went to the Golden Ashten, Colo., succeeding Harry Ashton, resigned.

Ted Knox bought Starlight drive-in, Newcastle, Wyo., from Starlight Amus. Co.; renamed it the Knox.

ST. LOUIS

Edward Fellis, vet exhib in Hillsboro, Ill., who leased his Orpheum, 600-seater to the Frisina Amus. Co., retired after 35 years in show biz. It is the first time in 50 years that a member of the Fellis family has not operated a film theatre.

Frank Rogers purchased the Star, Newton, Ill., from Home Theatre Circuit Corp.

Kerasotes Bros., Springfield, Ill., shuttered their Palace, 350-seater in Chillicothe, Ill., for indefinite period; will keep the Town, in the same city, in operation.

United Artists here, convalescing at his home after being hospitalized several weeks.

Heart specialists are attending Bob Marchbank, district manager for Commonwealth Amus. Co. at his Washington, Mo., home.

Tom Canavan, projection service engineer for Fanchon & Marco, bedded in Jewish hospital following pneumonia attack.

PHILADELPHIA

Roy Robbins, former manager of Aldine and Terminal theatres, named assistant to Irving Blumberg, new Stanley Warner ad-publicity chief.

George Murphy, after brief trip to N.Y., returned here for post-operative treatments at Jefferson Hospital. Then he left for the Coast March 15.

Philadelphia Motion Picture Preview Group at meeting passed resolution expressing "confidence in the good judgment of the direction of the Motion Picture Assn. to keep the Production Code consonant with public morals and good taste." The group also pledged its support to those films which will not lower the normal standards of decency and morality.

Gov. John S. Fine of Pennsylvania, A. W. Schwaberg, general sales manager of Paramount; Jerome Pickman, company's veepee and director of advertising; Dorothy Lamour, current at Latin Casino, were at head table of Variety Club luncheon for Danny Kaye March 16. Chief Barker Norman Silverman presented comedian with "Heart Fund" plaque for his work for underprivileged.

DALLAS

Producer-director Frank Lloyd will package a personal appearance tour of the Interstate Theatre Circuit late in March for opening of his "Shanghai Story," a Republic pic.

Dwight Seymour named city manager of Love Theatres at Snyder. Seymour is a vet exhib, having been associated with the Griffith Circuit in Oklahoma for years.

Bob Thomas Lilly, theatre owner

in Sulphur Springs, named general chairman of the Hopkins County Red Cross Drive.

Roy E. Hanson purchased the Rialto Theatre, Crowell, from Theatre Enterprises of Dallas. For the last five years he operated six theatres for Paramount at Phoenix, Ariz. Alvie Smith, manager of the Rialto, transferred by the circuit to Roswell, N. M.

The Palace, the first \$1,000,000 theatre in San Antonio, is to be closed within the next few weeks, according to Eph Charninsky, head of Southern Theatre Co., which operates the house. The Palace at one time maintained a 50-piece pit band. It featured stagshows and later was used as a stock house. Southern operated the Palace since 1930.

Briefs From the Lots

Hollywood, March 16.

Robert Arthur drew producer reins on "The Lovely Delinquent," a yarn about income taxes, at UI.

Bill Leslie signed a term contract at Columbia, starting with a featured role in "The Long Gray Line." Clarence Green and Russell Rouse will produce "Near Confidential" under the Edward Small banner for United Artists release. Jack Arnold inked UI after directing four pictures in two years. Capt. H. J. Connelly, USN, appointed technical advisor on "Sons of the Navy" at Allied Artists.

Alfred Newman composed "The Crocodile Song" for a sequence in "The Egyptian" at 20th-Fox. United Artists' "Wicked Woman" drew a "B" rating from the National Legion of Decency.

Robert Stillman will resume production of "The Americano" in May on the RKO lot. Larry Parks signed as male lead in "Tiger by the Tail," to be produced by Robert Goldstein in England.

UI talking a four-picture non-exclusive with Jack Palance. Alex Nicol signed as James Stewart's co-pilot in "Strategic Air Command" at Paramount.

Harry Carey, Jr., will portray President Eisenhower as a cadet in "The Long Gray Line." Broderick Crawford slated to star in "Case File, F. B. I." to be produced by Arthur Gardner and Jules Levey for United Artists release.

Jesse Hibbs assigned to direct "Nevada Gold." Lex Barker's first star under his new UI contract. Paramount upped Frank Freeman to full producership and assigned him to handle "The Loves of Omar Khayyam," to be filmed in VistaVision. Columbia signed Peter Graves for the Cpl. Heinz role in "The Long Gray Line." Cornel Wilde will star in Benedict Bogeaus' "Where the Wind Dies," slated for production in Tushinsky Superscope process for RKO release.

John Houseman will handle production reins on a Metro film, still untitled, dealing with labor in American industry. Tom DeMarco drew a featured role in UI's "Bengal Rides." Edward Selzer, Warner's cartoon chief, increasing his department from two units to three.

Mala Powers assigned to co-star with Lex Barker in UI's "Goldfield," formerly titled "Nevada Gold." Jack Donohue is the new dance director on Warner's "A Star Is Born," replacing Richard Barstow who was recalled by the Ringling Circus. Mara Corday drew a featured role in UI's "Three Gobs in Paris." Formal signing of Rossana Podesta and Jacques Sernas for co-starring roles in "Helen of Troy" was announced by Warner. Paul Marlon joined the cast of "Bengal Rides" at UI. Joan Weldon inked Warner after one year during which she appeared in "Riding Shotgun," "The Command" and "Them!" Hecht-Lancaster signed Pedro Galvan for a key role in "Vera Cruz."

Bette Lee Jones will co-star with Arthur Kennedy in Jose S. Sheltie's indie production, "The Bandit." Mark Robson set Nov. 1 as the starting date for "Walk with the Devil," third and last of his indie program for 1954. Joseph Mel shifting from stage to screen for a role in UI's "The Tight Squeeze."

Mark Hanna drew a part in "Pirates of Tripoli" at Columbia. RKO signed Bob Sidney as choreographer for "The Conqueror." Elsa Lancaster plays a bearded lady in "The Big Top" for Hal Wallis. Dorothy Malone returning to Warner as femme lead in "Battle Cry." Oscar Brodney signed a two-year writer contract, starting with "Lady Godiva of Coventry." Richard Webb snagged a role in "The Black Dakotas" at Columbia.

New tag on Filmmakers' Story of a Cop is "Private Hell." Bill Phillips signed for one of the leads in "The Snow Creature," science-fiction film produced and directed by W. Lee Wilder. Jerry Wald negotiating with Sterling Hayden for a top role in "The Bandits" at Columbia. Ernest Lehman signed as one of the scripters on "The King and I" at 20th-Fox. UI signed Tyler McVey for a role in "Francis Joins the WACS" at UI Studio Credit Union announced a net profit of \$20,832 for 1953.

Sarita Montell signed a multiple-picture deal with Hecht-Lancaster. Music arranger Edward Powell repacted by 20th-Fox the 24th consecutive year. Michael Wilding will play the Prince Charming role opposite Leslie Caron in "The Glass Slipper" at 20th-Fox.

Erin O'Brien-Moore drew a featured role in Columbia's "The Long Gray Line." Donald Murphy snagged a part in Bryan Foy's "I Was a Prisoner in Korea," new title for "Those Reported Missing." Sam Katzman signed William R. Cox to screenplay "The Lost City of Amazons" at Columbia.

Dan Towler and Tank Younger, pro football players, adding weight to the cast of "The Egyptian" at 20th-Fox. Mitchell Kowal joined the cast of "Francis Joins the WACS" at UI. Jeanne Crain will play the Mary Magdalene role in UI's "The Galilean," with Douglas Sirk directing. Victor Mature will play the role of Marshal Bernadotte, co-starring with Jean Simmons in "Desiree."

Walt Disney signed Bob Wilkie for a key role in "20,000 Leagues Under the Sea." Robert Dix, son of the late Richard Dix, signed a player contract at Metro, starting with the Esther Williams starrer, "Jupiter's Darling." Plane pilot Paul Mantz makes directorial bow on Paramount's "Strategic Air Command," handling the second unit. Added to the "Strategic" cast were Jay Flippen and James Best in character roles. Warner signed legit actor James Dean for the role of Caleb in "East of Eden." Frank Loesser will function as musical consultant on Independent Artists' tuneless, "The Girl Rush," starring Rosalind Russell. Ray Evans and Jay Livingston

Inside Stuff—Pictures

Several Broadway houses as well as circuits in the New York, New Jersey and Philadelphia areas are getting free plugs over supermarket FM systems in return for Annie Oakleys to the theatres. Arrangement has been worked out in a deal with Storecast Corp. of America, a supermarket merchandising service. Plugs, consisting of one to three 20-second spots daily are being carried by the Acme markets of the American Stores chain via WHOM-FM, New York, and WGHF-FM, Philadelphia. So far the spots are heard in the Acme stores in the north New Jersey area, but will shortly be extended to Westchester County.

A special program of "first films" by young film makers will be presented this month by Cinema 16, non-profit film society. Films, it's noted, are designed to call attention to new film talent and new techniques of film-making.

At the showing of the films, the producers will provide the audience with program notes on how the films were made (cost, equipment, etc.). In turn, the audience will be asked for written comments on the films. Program will be shown Sundays at 11:15 a.m. at the Beekman Theatre, N.Y.

Celebrating his 35th year as manager of Loew's in New Orleans, Rodney Toups has been given much space in the daily newspapers as well as several luncheons. Before joining the Loew interests, he was assistant to Col. Tom Campbell in the management of the Tulane and Crescent theatres. He is as w.k. in legit and vaudeville as he is in pictures. Ralph Kettering, who is representing United Artists in New Orleans in promoting "Beat the Devil," "Top Banana" and "Act of Love," tendered Toups a party at Brennan's Vieux Carre Restaurant in the French Quarter last week.

Better Films Council of Milwaukee, a group consisting of people affiliated with 100 women's social, church and civic organizations, has voiced protest at the "increasing laxity of motion picture production codes," and uncensored foreign product in a letter to Eric A. Johnston, prexy of Motion Picture Association of America. Naming no names, letter reads in part: "We cannot condone the increasing laxity in the interpretation of both film advertising and production codes so evident lately. We feel the production code does not need re-writing, but it definitely needs re-reading."

Following a special screening of "This Is Cinerama" for high school principals in Pittsburgh, the Board of Education agreed that the film had educational value and okayed early dismissal of high school students to attend matinee performances. School authorities in New York, Chicago, Detroit, Los Angeles and San Francisco have issued similar pronouncements. A special student rate policy of \$1 per ticket has been set by Stanley Warner for group attendance at matinee performances.

Polaroid Corp. is introducing a new type 3-D viewer featuring an all-plastic frame and increased viewing area. It'll be sold at the same price as the standard cardboard specs. According to Richard Kriebel, Polarizer sales manager for Polaroid, orders for the new viewers will apply toward permanent possession of the special 3-D monitor and synchronization equipment being made available gratis by Polaroid to houses using Polaroid glasses. Later are available through RCA Theatre Equipment dealers.

Even though a cat has nine lives, it is a piker compared with Rube Schaffer, Hollywood stuntman, who has been killed no less than 275 times on the screen over a period of 23 years. His latest achievement in simulated, shuffling off this mortal coil was wholesale, consisting of six deaths in one day during the filming of "Pirates of Tripoli." He was slain by a bullet, a knife, a fall from a roof, a sword, a cannon and finally by drowning before calling it a day.

In "The Snow Creature," science-fiction film produced and directed by W. Lee Wilder. Jerry Wald negotiating with Sterling Hayden for a top role in "The Bandits" at Columbia. Ernest Lehman signed as one of the scripters on "The King and I" at 20th-Fox. UI signed Tyler McVey for a role in "Francis Joins the WACS" at UI Studio Credit Union announced a net profit of \$20,832 for 1953.

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writing two songs for Hal Wallis' "The Big Top." Torin Thatcher drew a pivotal role in Warner's "Helen of Troy."

Sam Katzman signed Lee Sholem to direct "Cannibal Attack," starring Johnny Weissmuller in the "Jungle Jim" series at Columbia. John Wayne's son, Pat, makes his film bow as a cadet in "The Long Gray Line" at Columbia. Hecht-Lancaster bought screen rights to "The Last Chukker." British novel by J. K. Sturford. Director Henry Hathaway and camera crew left for Europe to shoot auto races in four countries for the 20th-Fox production, "The Racers."

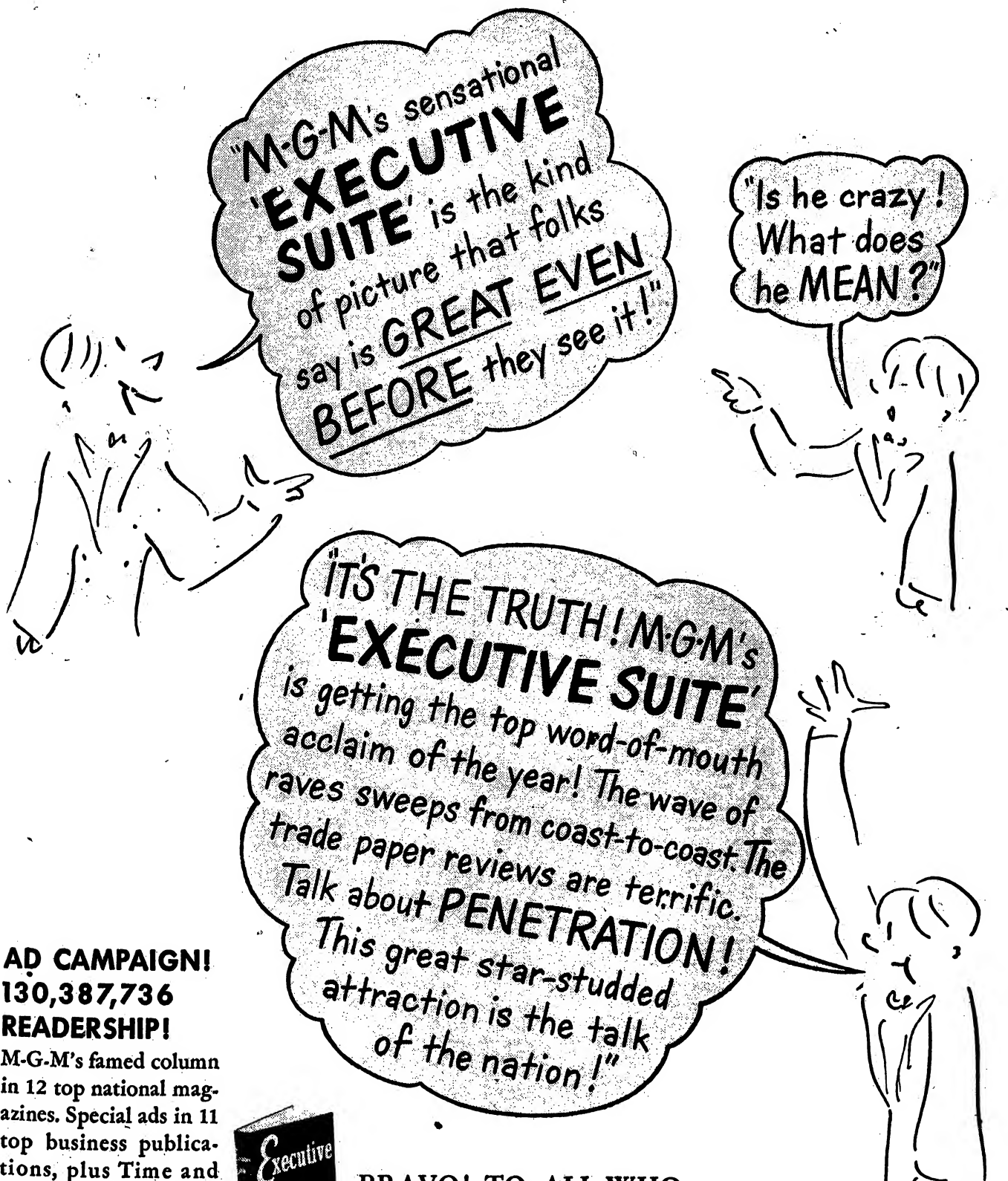
Senate Small Biz

Continued from page 10

dustry trade practices are not the sole source of exhibitor headaches, asserting: "It is recognized that the advent of television and the general changing of the recreational habits of the American people are basic facts of economic life which must be met largely by the efforts of the exhibitors themselves. It is conceded that these major changes in recreational patterns may threaten the closing of some theatres no matter what action is taken."

The Small Business Committee says the Schoepel probe showed that prelease and competitive bidding were a cause of considerable trouble to the exhibitors. "Whether either practice was in itself violative of Federal law," comments the report, "was an extremely close question, but the distress resulting from their widespread employment seemed almost indisputable."

Antitrust division is rapped for failure to issue "even a reprimand" to RKO on the case of Reuben Shor and his run of "Peter Pan" at his Cincinnati drive-in. Also hit are zoning practices which the committee contends are manipulated to the detriment of small exhibitors.



"M-G-M's sensational
'EXECUTIVE SUITE' is the kind
of picture that folks
say is **GREAT EVEN**
BEFORE they see it!"

"Is he crazy!
What does
he **MEAN?**"

"IT'S THE TRUTH! M-G-M's
'EXECUTIVE SUITE'
is getting the top word-of-mouth
acclaim of the year! The wave of
raves sweeps from coast-to-coast. The
trade paper reviews are terrific.
Talk about **PENETRATION!**
This great star-studded
attraction is the talk
of the nation!"

AD CAMPAIGN!
130,387,736
READERSHIP!

M-G-M's famed column
in 12 top national mag-
azines. Special ads in 11
top business publica-
tions, plus Time and
Newsweek. Part of Life
and Look spread, plus
newspapers and TV.



**BRAVO! TO ALL WHO
MADE THE BEST-SELLER
INTO A GREAT MOVIE!**

Just the start!
"PICTURE OF THE MONTH"
—Louella Parsons,
Cosmopolitan

"Readers of the best-seller
may well look forward to
M-G-M's major produc-
tion for 1954"
—Colliers

M-G-M presents The Picture of the Year With The Cast of the Year!

"EXECUTIVE SUITE"

Starring

**WILLIAM HOLDEN • JUNE ALLYSON • BARBARA STANWYCK • FREDRIC MARCH
WALTER PIDGEON • SHELLEY WINTERS • PAUL DOUGLAS • LOUIS CALHERN**

With **DEAN JAGGER • NINA FOCH • TIM CONSIDINE**

Screen Play by **ERNEST LEHMAN** • Based on the Novel by Cameron Hawley • Directed by **ROBERT WISE** • Produced by **JOHN HOUSEMAN**

FIRESTONE'S BLOWOUT & BLOWUP

A Case for TV Dramas

The Sunday night "Television Playhouse" series on NBC-TV, out of the Fred Coe production stable, which has been generally hailed as perhaps the most qualitative of the hour-long dramas in the video sweepstakes, appears to be running into sponsor trouble. Program is bankrolled on an alternate week basis by Philco and Goodyear and the tire company, it's reported, is distressed over the Coe-inspired "format" whereby a great majority of the "TV Playhouse" original vehicles mirror the joys and the heartaches, the foibles and the frustrations of the people big and little who make up America today.

Goodyear's displeasure stems from dealers around the country claiming they echo the sentiments of their area constituency who prefer the more conventional boy-meets-girl type of light presentation rather than the present "realistic" approach of the "Playhouse" dramas. Even the highly acceptable ratings which invariably give "Playhouse" major ranking among the 60-minute dramatic showcases in television, from all accounts fail to impress the Goodyear high command in their insistence that NBC and Coe lay off the heavy stuff and establish a light and airy base for their presentations.

Acquiescence to such a move would be a blow to television as a mature and intelligent medium. Coe and his scripters, including such gifted talents as David Shaw, Tad Mosel, Paddy Chayevsky, Sumner Locke Elliott, Horton Foote, etc., have endowed the series with a warmth, character and integrity that has won the universal respect of writers both in and out of television. In professional circles, many of the "Playhouse" tv scripts of the past season have been put on the same high level as the best of the serious legit output on Broadway.

Here is one fervent hope that Coe and cohorts do not buckle under sponsor pressure. When a network or a station, or for that matter a program, delivers to the sponsor who foots the bill, a package that receives both critical acclaim and a rating stamp of acceptance, the contract is fulfilled. Beyond that it becomes editorial censorship, vesting with those who control the purse-strings the power to dictate program content.

The vast tv audience isn't afraid of having a mirror held up to life when it is done as artistically and entertainingly as on "Playhouse." Yet the sponsor feels he has the right to decide that unadulterated escape is the only drama that his public shall have; certainly a curtailment of the right of the public to make its own choice. Not to mention a disparaging comment on the maturity of the tv audience.

ABC-TV's 2d Inning Strikeout

Network Commits a Fine Print Booboo on 'Game of Day' Feed to Chi

Chicago, March 16. In one of those in-public boobies that left a string of red faces from here to New York, ABC-TV switched off its feed to WBKB of the web's exhibition baseball coverage after two innings Saturday (13) when someone belatedly read the fine print in the network's pact with the major leagues.

The Chi beaming was abruptly terminated when it was discovered the web's Saturday "Game of the Day" contract has the standard major league city blackout clause which applies to the spring games as well as the regular season schedule. It's understood that the ABC-TV outlets in Detroit and Milwaukee also were caught in the snafu.

What made the WBKB situation particularly embarrassing was that the game involved the Chi White Sox and the station had decided to carry it only the day before after a local sportswriter had urged his readers to call the station and ask for the game. The issue set off new (Continued on page 34)

Fadiman, Paar's Summer Entries

Several summer tv shows are being whipped up by CBS as possible replacements for programs and stars laying off during the hot months. Peter Arnell is prepping a half-hour series with Clifton Fadiman. It'll be a panel show built around a word association idea.

Another is being planned for the web by Herb Moss and Bob Jennings. This'll be a game show of the Herb Shriner "Two for the Money" genre.

Jack Paar, currently doing a morning tv series for the web, will also get a nighttime show during the summer.

TD as Gleason Sub?

Tommy Dorsey orch is being auditioned for summer replacement duty.

CBS-TV has its eye on the band for possible slotting in the Jackie Gleason Saturday night time.

N.Y. Legislature Lauds Radio, TV Self-Censoring

Albany, March 15. A New York State Joint Legislative Committee lauded the "effect of radio and television upon minors" in their recent report on the media. Singled out for particular praise was NBC's supple-mentarily broadcast code, which covered restrictions on vagaries running from "sex" to "insobriety." The committee's '53-54 investigation of broadcasting was an growth of its original survey of the comic book industry. Report stated that investigators were pleased that radio and video had "adopted for themselves the same type of self-regulation that we have been (Continued on page 34)

Chesterfield Riding Thru Summer With Spike

Chesterfield, which negotiated a five-week deal with NBC-TV for pickup of the Spike Jones Saturday night at 8 show (in order to grab an option on the time period) has decided to ride through the summer with the musical stanza.

However, both Chesterfield and Jones make way in the fall for the Mickey Rooney vidpix entry which gets the time slot.

TIME OUSTER CUES A CRISIS

Trying to resolve its Monday night program lineup for the '54-'55 semester, notably in the 8 to 9 p. m. area, which is being earmarked for the new full-hour Sid Caesar show in the fall, is apparently creating a problem for NBC-TV. It means giving the 8 to 8:30 "Name That Tune" and the 8:30 to 9 "Voice of Firestone" shows the heave, at least insofar as those time periods go.

(The 9 to 9:30 period already has been resolved, with the Dennis Day show getting axed and NBC putting the new Tony Miner "Medic" film series in the slot come September.)

But apparently Firestone doesn't intend to take it lying down. This is one of the oldest sponsors on the NBC books, dating back more than 25 years. The tire company has spent many millions of dollars through the years on its AM musical stanza, and later in tv as well. Few if any companies have poured so much coin into the NBC treasury. Thus it feels it rates a better shake than to be indiscriminately shunted to one side as NBC goes about strengthening its Monday night roster in a bid to get off the "Burns & Allen" "Talent Scouts" "I Love Lucy" CBS hook in the 8 to 9:30 segments.

NBC would like to put Firestone in the 7 p. m. slot (although this is station time the network feels that Firestone has established such a unique position that stations will not hesitate to latch on). Firestone says it's no dice. The sponsor, however, wouldn't be averse to moving back to the 10 o'clock period, but if Lucky Strike and Johnson's Wax remain berthed with the 9:30 to 10:30 Robert Montgomery dramatics, it would automatically rule out any such shift.

All of which puts NBC in a quandary as to what to do about Firestone. It poses the problem, too, of how tough can a network get with a client who has been doing business with the web for a quarter of a century.

Ouster of "Name That Tune" also poses a sponsor problem, with Spiedel reportedly blowing its top over the threatened time yank.

Only a few weeks back, in acquiring the "Lux Video Theatre" for Thursday nights, NBC served notice on U. S. Tobacco Co. that it was not going to renew its option for the "Martin Kane" 10 o'clock slot, in order to permit Lux to move in, with result that the tobacco company and its agency, Kudner, are now threatening legal reprisals.

'LAST MAN OUT' IN MARCH 28 BOWOUT

Hollywood, March 16. "Last Man Out," Richard English's much-kudosed radio series on former Communists and their reasons for leaving the party, has been cancelled by NBC radio, effective March 28 after its 26th broadcast. Ironically, lopoff comes just when English accepts the TV-Radio Life Award for the "Out-standing Documentary Program of 1953."

"Last Man Out" has been a sustaining program since it began, with English operating at a loss to continue it. Understood that he's out around \$14,000 in actual cash and in film and magazine assignments he bypassed in order to keep the program running.

Program has received a Christopher Award, been kudosed by several American Legion posts. It has been drawing between 500 and 600 letters weekly.

English plans to New Orleans this week to testify before the Senate Internal Security Committee, elaborating on information he developed for "Last Man Out" on Communist infiltration of the Farmers Union.

Garroway's Two-Hour Friday Night 'Today' Version on NBC Radio Agenda

Oops!

One of the major ad agencies which in radio's heyday was responsible for five of the Top 10 shows on the networks, but which has since moved almost exclusively in video programming, found itself in an embarrassing situation last week.

Agency is putting an hour-long weekly radio show on CBS in the fall and was engaged last week in prepping a dummy format. Not a single person at the agency could remember the mechanics of putting one together.

As one of the major moves in the projected "radio of tomorrow" pattern on the NBC agenda, a two-hour Friday night "communications show," highlighting the best of a full week's features on the early-morning tv "Today" show, is currently being mapped for Dave Garroway, who is also the pivotal personality on the video stanza.

Most of the show will encompass taped excerpts from the video edition, but Garroway will be on hand for supplementary commentary, commercials, etc. (Similar idea has long been in practice at CBS, where Arthur Godfrey's cross-the-board morning stanzas have been excerpted via tape for a Sunday AM show.)

Underlying the Pat Weaver-Ted Cott concept of unorthodox programming (away from the standard half-hour format), such as "Weekend," "Roadshow" and the upcoming Garroway stanza, is the bid to woo clients via the magazine selling plan of insertions, thus inviting coin not previously channelled into radio. Thus a similar type of sponsorship as pertains to "Today" will apply to the nighttime Garroway show, with "Today" clients having first refusal on the AMair.

Toscy's Farewell To U.S. April 4? Sailing for Milan

When Arturo Toscanini lays down his baton after the Sunday, April 4, Carnegie Hall-originating broadcast of the NBC Symphony Orchestra, with an all-Wagnerian program, it will probably be the famed maestro's last performance and appearance in this country. Shortly after the concert Toscy returns to his native Milan, and he's told friends it's for good.

Should Toscy, now 86, express a desire to return in the fall, NBC will be ready to ink him to another year's deal. (He gets \$96,000 a season.) But NBC execs don't expect him back.

All told it cost NBC about \$500,000 a year to maintain the symph. Whether it will be disbanded should Toscy remain in Italy is still a moot point. Under its AFM agreement the network is obliged to keep 60 musicians on staff, but the symph is an expanded organization exceeding 100 musicians.

This season Socony-Vacuum has been sponsoring the Sunday evening season, partially taking the network off the costly hook.

CELESTE HOLM, CBS DICKER ON TV SERIES

CBS-TV program chieftain Hubbell Robinson has been huddling with Celeste Holm—object, a half-hour situation comedy series with music as a possibility for the fall season. Any signing of a pact, however, would depend on whether Miss Holm can get out of her present NBC contract.

NBC some months back had made a pilot of a scheduled film series, but was dissatisfied with it. CBS, on the other hand, thinks it's got the right formula for the star.

More ABC-TV Shows Play Repeat Time

ABC-TV, which started a "double exposure" policy via three-a-week showings of its "The Mask," is extending the grind policy to include two more sustainers, "Who's the Boss?" and "It's About Time," both panel shows. Each will be repeated once a week via kinescope.

"Boss," with a live showing Friday at 9:30, will be repeated Sunday at 7:30 starting April 4, replacing Paul Whiteman's "TV Teen Club," which has been axed by Sweets Co. of America. "About Time," the Thursday at 8 paneller featuring Dr. Bergen Evans, gets its repeat Monday at 8:30, replacing April 5, replacing "Dr. I. Q.," which moves into Sundays at 9:30 for Hazel Bishop the day before. Web has worked out a repayment schedule with the unions for reuse similar to that used in the case of "The Mask."

Lots of Murrow In Ford's Future?

If Ford Motor Co. had its way about it, there would be a whole roster of Ed Murrow-CBS programming in its future. Motor company recently pacted a co-sponsorship deal on Murrow's cross-the-board nighttime news commentary. Automotive outfit would also like the network to make some kind of an arrangement whereby it can latch on to Murrow's Friday night "Person to Person" show (currently sponsored region-wise by Amoco in the east, Hamm Beer in the mid-west and Santa Fe in Los Angeles). Ford would even go a step further and throw in its lot with the Sunday afternoon New York Philharmonic concerts, it's understood, the one proviso being that Murrow would make himself available for the midway commercial spiel.

'CARMEN IN HARLEM' ON MENKIN'S AGENDA

Still experimenting, Larry Menkin, WOR-WOR-TV, N. Y., programming head, has picked a brace of offbeat productions for his three-man "Spotlight" series on the video arm. Shows are "Carmen in Harlem" and "Alice in Wonderland," and have been set for mid-April.

"Carmen," with an all-Negro-cast, is an updated version of the classic story, with Carmen as a nightclub gigaret girl, Don Jose as a GI and Escamillo (the bullfighter) as a bandleader. "Alice" idea was conceived with Jack Manning, show director, who after appearing some time ago in the big legit production, went with members of cast to a Gotham hospital and put it on sans props and costumes.

Jimmy Nelson Pacted For ABC Video Series

ABC-TV last week pacted ventriloquist Jimmy Nelson to star in a comedy-quizz session "Take My Word" for a late summer or early fall start. Series will be a satire on panel shows, using all the Nelson characters, Danny O'Day, Humphrey Higsby and Farfel. Web has a definite commitment to air the show, sponsored or not, by Sept. 14. Program's being packaged by Lou Cohan and Bob Jennings. Cohan is Nelson's manager.

Ed Lamb on 'Loyalty' Hot Seat As FCC Gives Him 30 Days to Answer

Washington, March 16. Serious charges involving the loyalty of Edward Lamb, Ohio broadcaster-publisher and Democratic party bigwig, were made by the FCC last week in a letter calling on Lamb to prove that he has never been a Communist and to show cause why his licenses should not be revoked.

Lamb owns radio and tv stations in Ohio and Pennsylvania, has tv applications pending in Ohio and Florida, and is publisher of the Erie (Pa.) Dispatch. He is also a lawyer, practicing in Toledo, and has been a heavy contributor to the Democratic Party.

After sitting on Lamb's applications for over six months and hold-

Lamb Wants Data

Washington, March 16. Lawyers for Edward O. Lamb, broadcaster-publisher and Democratic Party bigwig, demanded further information from the FCC on which it based its charges concerning Lamb's loyalty to the U. S.

Through his counsel, Fly, Shuebruk, Blume & Gaguine, Lamb requested data on "the sources of the alleged information upon which the Commission is now proceeding" to enable him "more precisely to ascertain the evidence which should be submitted to the Commission to refute the allegations."

ing up renewal of his Erie tv station (WICU-TV) license, the Commission informed him that it is now in possession of information which contradicts sworn testimony he gave the agency in 1948 that he had never been a Communist. "This information," agency wrote, "contains charges that for a period of years, particularly the period 1944-48, you were a member of the Communist Party. According to these charges, and particularly during the period 1944-48, your name

(Continued on page 26)

WNBC's 'Operation Search Warrant'

NBC's Gotham stations are going on a talent hunting binge under the heading of "Operation Search Warrant." Ham Shea, general manager of WNBC-WNBS, hopes that a talent bank will develop from the field work to augment the current veteran stable of Faye Emerson & Skitch Henderson, Tex and Jinx McCrary, Herb Sheldon, Morey Amsterdam, et al.

Hunting corps will consist of such key personnel as program managers, executives and publicity personnel. Each will be assigned to cover one post-a-week in legit, niteries, small radio-tv stations, shows out of town and, in the summer, the straw hat circuits. One or two of them will cover women's club and the lecture loops to see if they can come up with offbeat personalities.

Paula Stone, Mike Sloane Inspirational Series

Legit producing team of Paula Stone and Mike Sloane last week moved into their first video packaging venture — and it's a completely offbeat one for them. They're packaging, and together with a group of other interested parties, sponsoring an inspirational series featuring Dr. Irvin Seale for a 13-week ride on WABC-TV, ABC's N. Y. flagship.

It's a non-profit venture for the Sloanes. According to Miss Stone, she's been a regular patron of Dr. Seale's Wednesday night lectures at Carnegie Hall, and always wanted to see him on tele. She and hubby Sloane got together with some other patrons and raised the coin to sponsor the non-denominational minister (he's pastor of the Church of Truth). They're producing with no fees. Series kicked off last Sunday (14) in the 11:15 p.m. slot.

Color TV Schedule

NBC-TV

On Your Account — March 19, 4:30 p.m.
3 Steps to Heaven — March 22-23, 10:45 a.m.
American Inventory — March 28, 2 p.m.
Eddie Fisher — March 31, 7:30 p.m.
Paul Winchell Show — April 4, 7 p.m.
Ding Dong School — April 9, 10 a.m.
Youth Wants to Know — April 11, 1 p.m.
Frontiers of Faith — April 18, 1:30 p.m.
Kraft TV Theatre — April 21, 9 p.m.
American Forum of Air — April 25, 2:30 p.m.
CBS-TV
New Revue — March 18, 5:30 p.m.

WMAQ in Chi Gets 'Realistic,' Seven Live Shows Axed

Chicago, March 16. Although billings were up over 50% last year, NBC's WMAQ is bowing to the trend of the radio times which finds the net income standing still or even contracting despite the gross upbeat. In what's described as a realistic reappraisal of his programming strategy, WMAQ program chief George Heinemann is giving the bounce to at least seven live sustainers and is reorganizing the operation along the now-standard service, news and music format.

Emphasis will be on building up a stable of staff gabbers who can handle deejay shows which can be sold spot-wise — a la the formula developed years back by the indie stations. Heinemann is also moving to utilize the Chi NBC 37-man staff musician quota more extensively by developing smaller combos that can be packaged into strip shows to round out the live and disk music schedule. Likewise, he's expanding the activities of his two femme gabbers, Merry Merryfield and Gretchen Thomas, with their daytime hausfrau spreads.

Several of the airers getting the economy axe were launched last year when Heinemann took over as both WMAQ and WNEQ program director in an attempt to vest the station with some new personality values. While the projects paid off ratingswise, most of them failed to get out of the sustaining class and thus have been earmarked for the discard.

Slated to depart within the next few weeks are: "Uncle Johnny Coons," "Uncle Ned's Squadron," "Case Dismissed" and "American," all on Saturdays; Dorothy and Tony Weitzel's daily interview session from the Conrad Hilton; Bill Bailey's afternoon disk session and "Mission Secret," evening cloak and dagger series.

WDGY Joins Mutual

Minneapolis, March 16. Mutual picked up WDGY as an affiliate last week, after losing WLOL to the ranks of the complete independents. The new addition, operating on 50 kw days and half that for the after dark hours, is the oldest radio outlet in the state, having started in 1923.

UHF: Under-Hep, Funds

Washington, March 16. In one of the few cases in which it has reversed an examiner's recommendation on a TV application, the FCC yesterday (Mon.) turned down the bid of a California applicant for UHF for possession in too little know-how and too little money.

In denying a permit to Orange Belt Telecasters of San Bernardino, the agency held that Everett L. Carson, president and proposed engineer of the station, lacks the specialized experience required for setting up and operating TV equipment.

On the financial side, the Commission said the company would have only \$7,500 left to operate the station after construction, not taking into account contingencies which may arise.

This sum, the Commission said, would not be adequate to run a station for a reasonable period of time.

Al Kelly's NBC Show

Al Kelly, the doubletalk comic, is being set by WNBC, N. Y., into a half-hour show in which he'll lampoon radio stanzas. Kelly will appear in his role of Professor Finster.

It's being aimed for a Saturday afternoon slot starting in a couple of weeks.

Coin Demand May Axe DuMont Bouts

Emil Lence, topper at Eastern Parkway Arena, N. Y., and promoter of DuMont's Monday night fights, is making a clear cut bid to get more tv money for his bouts when contract comes up for renewal this spring, or else he will pitch his property to ABC-TV. He has been already told by DuMont, however, that the network can't pay what he wants.

To make the package more valuable he has signed heavyweight Dan Bucceroni to fight Tommy Jackson on March 29. Video contract comes up for renewal in May. Lence has said he made a \$10,000 guarantee to get Bucceroni, who is slated to fight champ Rocky Marciano in September. This is largest coin outlay made by him to date.

By going to ABC, Lence hopes to build a show of Gillette or Pabst proportions, which are carried on NBC-TV and CBS-TV respectively. Fights via DuMont are currently sponsored on a co-op basis on 32 live web affiliates and by kine on 25 more.

"DuMont hasn't got all the co-axials I want," Lence said. It is understood the network can't afford carrying fights to two California cities, since cost of lines would easily exceed coin netted from Coast co-op sponsors. As it is now, DuMont has made no profit by carrying fights, which are telecast largely for the prestige factor. If the fights move on, DuMont will be only video net without a fight night.

Nestle's WNEW Deal A 210G Windfall; 10% Of Station Sale Price

A few days after Richard Buckley and associates bought Gotham radio indie WNEW a little over a week ago, station salesmen inked a pact with the Nestle Co. which promises \$8,000 a week for the next nine months.

In one of the largest one-station spot saturation campaigns, Nestle, for its Nescafe coffee, contracted for 24-hour a day coverage, seven days a week, from April 5 until Jan. 1, '55. Plan calls for participation in all WNEW d.j. stanzas.

If campaign is continued for entire period, around \$210,000 in coin will be paid the station. Deal was set by Sherman & Marquette for the coffee-maker. This is approximately 10% of the net paid by Buckley for station ownership.

'Top This' Shifts

NBC Radio's crossboard "Can You Top This," aired 10:15-30 p.m., now deviates on Fridays when it's also extended 10 minutes from 9:35 to 10. That's the erstwhile slot of Gertrude Berg's "House of Glass."

The quarter vacated on Fridays by the Ed Ford-Harry Herschfield-Ward Wilson-Peter Donald joke session is being filled by "This Side of Sports," a new show.

Bergen Works the Press Gallery

In preparation for his hour-long Sunday night series on CBS radio starting in September under his longterm Kraft Cheese commitment, in which he'll do a free-for-all news commentary, perform, interview, play records, etc., Edgar Bergen (sans McCarthy) has already moved into the Washington scene to familiarize himself with the workings of a newspaperman.

Armed with press credentials and assigned to membership on the Radio Correspondents' Assn., Bergen has spent a week on the D.C. scene, sitting in on press conferences, huddling with top executive brass; etc. This week he returns to Washington again for interviews with the Senate Democratic Minority Leader, Chief Justice Earl Warren (from Bergen's home state of California), Presidential Press Secretary James Hagerty, etc.

When Bergen preems his show in the fall, he plans to do some Washington originations as a newspaperman (he'll be in direct competition with Walter Winchell in the 9 o'clock slot). Also as an accredited correspondent he plans to put some of the major D.C. factotums on his show in guest spots.

Exploring the Unknown Spectrum

New Uses of Radio Frequencies on Tap If Congress Forks Over \$1,000,000

'Can't Do That' Dept.

Sale of black and white tele-sets received a bit of a setback last week (10) on the NBC-TV "Kraft Television Theatre." One of the characters remarked that he'd rather wait on getting his first receiver, preferring to buy the tint type.

Trade wondered whether that kind of discouragement in a dramatic script could have got by on playshops sponsored by such outfits as Philco, Westinghouse, Motorola, et al.

NATPM Set Up As TV Clearing House On Program Ideas

Upwards of 60 tv stations throughout the country have thus far indicated they want to be "counted in" in the formation of the National Assn. of Television Program Managers, Organization, which has already firmed up 25 stations, was incepted by Vic Campbell, director of programs for the radio-tv division of the Hearst Corp., and program manager of WBAL-TV in Baltimore.

Campbell, who is expected to henceforth headquarter in New York while finalizing the organizational structure, designed the NATPM as a clearing house for an exchange of program ideas, which will be spearheaded via a weekly newsletter to be called Showmanual. When one station buys a program from another, both the manager responsible for its creation and the originating station will share in the fee.

Move is the first attempt toward strengthening of tv programming on a local level. "The very newness of the television industry," says Campbell, "leaves many problems still unsolved, still more as yet unfaced. Discussion and comparison of the various approaches to those problems can only result in mutual benefit."

"New techniques of production are constantly being tested—some good, some bad. A clearing house for an exchange of experiences is a swift and efficient way to do the weeding."

75-MARKET PUSH FOR ROBERT HALL

Robert Hall Clothes has raised its video advertising from last year's dozen markets to 75 for the pre-Easter season. Although no figures were disclosed, it was learned that the clothing firm upped its ad budget considerably over last year's approximate \$2,000,000, thus making the company one of the nation's chief broadcast advertisers in the retail trade.

According to Frank B. Sawdon, agency, which handles Hall clothes, the tv ad campaign is expected to last well past the Easter clothing rush and on into the summer. The company has bought radio time in 100 markets.

Washington, March 16.

A plan to establish a new monitoring organization to sweep the long-distance part of the radio spectrum for unused frequencies has been presented to Congress by the National Security Council. Details of the project were disclosed in testimony released last week on hearings before the House Appropriation Committee in January on the FCC budget for the coming fiscal year beginning June 30.

The project, called the "Frequency Usage Monitoring Program," would be set up in the FCC if Congress provides the approximately \$1,000,000 requested. It would involve the reactivation of a former monitoring station in Puerto Rico and the expansion of seven stations in the U. S., Alaska and Hawaii.

As explained to the Committee, FUMP would have nothing to do with programs but would have as its principal objective the discovery of unused and available space in the spectrum on which the U. S. could stake claims and establish priority. That part of the spectrum to be monitored for this purpose embraces the frequencies from 4,000 to 25,000 kilocycles.

Among those who testified in support of FUMP was Theodore Streibert, director of the Voice of (Continued on page 36)

RCA Stepping Up Tint TV Set Prod.

RCA prexy Frank M. Folsom said last week that the company's first commercial color tv models will go into production within 10 days, three months ahead of schedule, and that manufacture of tricolor picture tubes is now geared at 2,000 a month. The model, dubbed CT-100, is an open-face console with a 15-inch tube and the tentative list price is \$1,000.

"We anticipate the public demand for these color sets will exceed supply for some time," Folsom said, "therefore RCA plans to continue large-scale production of black-and-white receivers."

RCA is also working on a 19-inch tricolor tube which according to Folsom will nearly double the picture tube area and have the same brightness as the 15-inch.

DuM DICKERS KOVACS FOR COMEDY SERIES

Ernie Kovacs is negotiating with Norman Knight, chief of WABD, DuMont key in New York, for a contract on a comedy series. Though talks have been going on for several days, no final decision has been made yet. It is believed that agreement hinges on a sponsor for the stanza.

Comic, who has been freelancing since WCBS-TV, N. Y., ended his own series some weeks back, replaced Hans Conrerd on March 5 as a panelist on CBS-TV's "I'll Buy That."

Talks began with Jim Caddigan, DuMont programming topper, a month ago, but were turned over to Knight, since proposed deal involves only an afternoon or early evening show on the o&o for the time being.

'REALITY' SHOW COMES INTO OWN

THE SECRET OF LIBERTY

The significance of McCarthyism to the television industry is now sufficiently clear. It plainly effects the well-being of broadcasting since there is, perhaps, no industry that depends so much upon public opinion, and in turn, can influence for good or evil that public opinion. For this reason it is essential that clear thinking and perception of the problem shall prevail. The leaders of the industry may well be ahead of this editorial in such perception but until very recently the networks have exhibited little inclination to stand up to McCarthyism.

In fairness, the present issue of Communism in Government might never have been swollen to its present political importance if the Democratic Party, while it had power, had made a firmer attempt to rectify the situation and convince the American people. The McCarthy brand of investigative roughshod is not exclusively a Republican Party responsibility. The predecessor administration shares some of the odium. Martin Dies was a Democrat.

Within the frame of recent trends, and despite their own perhaps understandable timidity, the air media have done a splendid job in the presentation of public service issues. For that matter so has the Hollywood film industry.

It was McCarthy's latest demand for deadhead time to answer "personal attacks" that forced the issue. Fortunately for the webs, the Republican National Committee itself did not want McCarthy as rebuttal voice to Adlai Stevenson. NBC and CBS were on solid ground in reserving the invitation to reply. So, too, with Edward R. Murrow's "See It Now" in limiting McCarthy's right to air access to McCarthy himself and not any agent of his.

The senator's promises of retribution will not be lightly dismissed by the nets since he usually keeps his word in such matters. But the broadcasters have been forced to a decision. The menace of the one-man myth has occurred in American history before and, undoubtedly, will appear again. It was vital to recognize McCarthyism for an exaggerated manifestation of a legitimate worry of the day and to think through and act independently of charge and counter-charge, emotional accusation and possible retaliation. The current situation is regrettable, broadly considered, because it tends to pull, or polarize, people into emotional extremes of loyalty to personalities rather than to basic standards.

Edward R. Murrow has now attacked head-on the one-man myth and pointed up its factual inconsistencies and dubious logic. By itself the Murrow broadcast is a reminder of questionable tactics rather than a solution. It is an expedient of great interest, and some belated courage, but basically it's a footnote to history rather than a definitive answer to McCarthyism.

Justices Brandeis and Holmes writing after World War I in *Whitney v. California* had this to say: "Those who won our independence believed that the final end of the State was to make men free to develop their faculties; and that in its government the deliberative forces should prevail over the arbitrary. They valued liberty both as an end and as a means. They believed liberty to be the secret of happiness and courage to be the secret of liberty. But they knew that order cannot be secured merely through fear of punishment for its infraction; that it is hazardous to discourage thought, hope and imagination; that fear breeds repression; that repression breeds hate; that hate menaces stable government; that the path of safety lies in the opportunity to discuss freely supposed grievances and proposed remedies; and that the fitting remedy for evil counsels is good ones."

And with the good justices, these editorial paragraphs rest.

Phillies Strike Out In DuMont Pitch

Overtures by a major league club to DuMont, anent airing several games via the web have apparently backfired because of league restrictions on telecasts. The Philadelphia Phillies, joined by Budweiser Beer, reportedly approached the network recently to clear a deal whereby there would be regular national exposure on a wide variety of National League games but now it has dribbled into a bid to buy web facilities just to bring ballcasts to the St. Louis market.

Network coverage on touchy game of baseball has always been difficult to consummate. It wasn't until Falstaff inked pact with ABC-TV to expose "Game of the Week" last year for first time that it had ever been done before. Then it was arranged only when blackout areas in the 12 major league cities had been fixed.

Tom McMahon, DuMont sports chief, has two reservations about web coverage of games. Without the 12 cities blackout presently, to make deal worthwhile, he estimates that cable costs would equal time costs and leave the web with little or no profit. Then there is a desire to avoid incurring displeasure.

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Gregson Vice Sherwood On WABC Early Slot

Jack Gregson is moving into the early morning slot held for the past 65 weeks by Bobby Sherwood on WABC, the ABC, N. Y. flagship, starting March 29. Sherwood, the ex-bandleader turned deejay, bowed out of his WABC pact by mutual agreement with Ted Oberfelder, WABC v.p., with his last show slated for March 26.

Morning slot encompasses three strips—6:35 to 7, 7:15 to 7:30 and 7:35 to 8. Gregson moves into the strip pretty well sold, with most of the Sherwood bankrollers remaining and a few new ones added. Gregson, who announces ABC-TV's "Saturday Night Fights," broke into deejaying this fall with the afternoon network and local "Jack's Place." This was the "warmup" segment for Martin Block, who moved into the time on Jan. 1, after securing his release from WNEW, N. Y.

CBS-TV Axes Grapplers

CBS-TV is dropping the wrestling show originating in Hollywood and slotted 3:30 to 4:30 p.m. Saturdays. Grapplers have had a run of a couple of months on the web as a sustainer emanating from Legion Stadium. The axe is effective May 1.

'SEE IT' USHERS IN 'LIFESIZE ERA'

By LEONARD TRAUBE

A new type of tv programming is on the horizon that may in time make the "pure" entertainment stanzas as oldhat as the local opera house. Long in the making, it got its biggest shot in the arm last week when Edward R. Murrow went to bat against Senator Joseph R. McCarthy on "See It Now." With this single half-hour, Murrow & CBS-TV had formulated the "reality" program in its most provocative form. It was worth a dozen variety shows and maybe a couple of hundred conventional drama segments in the intensity with which it magnetized the public.

All week long and up to the current stage, the Murrow vs. McCarthy theme reverberated everywhere—in the streets and in the homes, in newspaper and magazine shops, and at rival networks. It was this "reality" that gave television its golden opportunity as the originator of national and even world news, much the same as NBC-TV's "Meet the Press" is watched regularly by newspapers for Page 1 leads. It was entertainment of the sort that can't be concocted and whose sole basis for being is its up-to-the-minute values.

In a sense, Murrow's other tv'er, "Person to Person," is in the same "reality" groove. The subjects may be and often are entertainers but, pitched into conversational settings, they emerge as personalities separate and apart from their theatre-made deportment-by-script. Only last week, a non-entertainer with a considerable stake in show biz was person-to-personed in a manner that showed him in a new light as far as the public is concerned. Murrow not only had interviewed Brig. Gen. David Sarnoff, board chairman of RCA-NBC, but had crossed rival lines in order to do so.

The 'Think' In TV

A McCarthy as subject doesn't happen every day, but all down the line there's a trend toward latching on to the hottest topics of the day for video exposure. These segments take many forms—hard news, discussion and interview programs, panel shows, documentaries, "think" analyses of the news, etc. Through them, newsmen are starting to emerge as personalities with as much on the show biz hall as performers who've spent a lifetime perfecting their styles. The performer needs a new joke, a new choreographic pattern, a new script. All the "reality" pusher needs is a slant on the national and world scene that will

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ACLU Asks FCC To Thrash Out 'Equal Time' Issue at Public Hearing

Arnold's MBS Strip

Mutual has made room for another go with Edward Arnold in a 10-minute nightly strip called "Spotlight Story." Skedded to begin on March 22, the series will be an expansion of a similar one done by the actor a while back.

Arnold was formerly on in a five-minute strip every morning before the hiatus. New stanza is expected to be sold on a co-op basis.

Ed Murrow Paces 'Seven Days That Shook McCarthy'

The most exciting week in the history of television as an industry was brought to a climax on Monday (15) when Senator Joseph R. McCarthy agreed to appear on Edward R. Murrow's "See It Now" program on April 6 to answer the CBS-TV commentator's attack of last Tuesday (9). McCarthy had previously assigned his friend, author William F. Buckley, Jr., to take the "See" stump, but Murrow sent the legislator-investigator word that the offer of time was not transferable.

Senator McCarthy said he needed the breather until April 6 to develop information in his files on Murrow. He said also that he had previous commitments. Murrow's wire to McCarthy read: "Your suggestion of April 6 as a time for your reply to my recent television program is acceptable. Transcript and kinescope of last Tuesday's program are being mailed to you. Regarding your statement that I have 'consciously served the Communist cause,' I deny it utterly. The record when it is finished will show who has served the Communist cause, you or I." Before that, Murrow had offered March 23.

On the Mutual radio program of Fulton Lewis Jr. last week, McCarthy, referring to Murrow, had said, "I never listen to the extreme leftwing, bleeding heart element of radio and television. Murrow answered this next day (12) on his CBS radio stanza: "I may be a 'bleeding heart,' being not quite sure of what it means. As for being 'extreme left wing,' that is political shorthand; but if the Senator means I am somewhat

(Continued on page 35)

Radio Committee of the American Civil Liberties Union last week formulated a preliminary plan to approach the subject of "equal time" in controversial issues. Its first move was to prepare a communication to the FCC requesting that public hearings be held on the questions of freedom of speech, station responsibility, allocation of time and other issues stemming from the demand—since then frustrated—by Sen. Joseph R. McCarthy for equal time to answer Adlai E. Stevenson's March 7 speech on CBS (tv-radio) and NBC (radio).

On the suggestion by H. V. Kaltenborn, the NBC commentator, that the issue was too complex for the committee to frame a concrete plan, it was agreed that another meeting of the radio panel would be held. It's slated for next Wed. (24), and meantime a copy of Columbia U. Prof. Sidney Hook's statement on ethics would be circulated by the American Committee for Cultural Freedom. Suggestion has been advanced that invitation to attend the meet be extended to newspaper, radio and tv commentators and web officials to take part in the discussions.

In a leadup discussion Thomas Carskadon, of the 20th Century Fund, declared that the committee would make a major contribution if it could formulate "a sound policy" on the rights of persons attacked to have time to reply. He said there was no law on the subject except in connection with granting of equal time under Section 315 of the Communications Act, which deals with candidates for political office. The only applicable rule, it was stated, was an FCC regulation dealing with equal time for discussion of controversial topics.

A question was raised by writer Gilbert Selles on whether a person might forfeit his "equal time" privilege because of intimidation. Gilbert pointed out that Senator McCarthy had threatened CBS and NBC with legal reprisal if they did not accede to his demand.

March Blows In Big WOR-TV Biz

March is proving a fat month for WOR-TV, General Teleradio outlet in New York. Station had a 16.6% increase in billings thus far over the entire month of February.

Big part of hike came from two new shows. One was rerun of "Fireside Theatre" vidpix, purchased by Eversharp Pen for a twice weekly telecast, and the other was announced return of the "Spanish Hour" which brought in three sponsors for the once-a-week shot. Several other advertisers inked contracts for spot announcements.

In the meantime, WOR-TV is moving toward making a major afternoon shift in programming. "Western Kid" feature film stanza is being ousted and big-money maker "Merry Mailman" is being cut from an hour to 45 minutes and moved from 5 to 6 p.m. New show, tentatively titled "Major Jet," is being brought into preceding hour-long slot. It is cultural-travelog affair slated for eight to 14-year-old juve aud. On March 22, WOR-TV will drop a Monday nighttime film show and substitute Sloan Simpson, who is also going network from WOR.

"Jet" is a Sandy Howard production like "Mailman," and is being brought in as much as a merchandising lure as a program hypo. Station has established contract with Howard for share in merchandising nut on shows.

Colgate's 7:30 Option

Colgate-Palmolive Co. has taken an option on the 7:30 to 7:45 p.m. Monday time on NBC-TV now occupied by "Arthur Murray Party." "Party" goes off next month.

Even Rivals Hail Columbia

Television became of voting age last week after Edward R. Murrow had "gone to work" on Sen. Joe McCarthy. The franchise came about suddenly and without any preparation. All over network and indie station offices the word "pride" best expressed what personnel of varying status felt that Murrow had done for the industry. At NBC, for instance, the word went around, "wotta show!"—everyone knew that meant "See It Now" without mention of the title or the personalities involved on the CBS-TV "clip-and-at-'em" attack of last Tuesday. It was as if they were talking of one of their own stanzas in typical partisan style.

For perhaps the first time in tv history, too, that oft-used "on another network" went into discard as the Columbia call letters got around-the-clock workouts by the competition. In contrast, the anonymous phrase was flaunted by Fulton Lewis Jr. when he interviewed the Senator on his Mutual program last Thursday. On the other hand, Columbia's major rivals, whether radio or video, gave full credit to Murrow and the web, on sundry programs, wherever the opportunity arose, and Tex McCrary, on the "Tex & Jinx" WABC (N.Y.) pre-midnighter went the whole way on the chapter and verse, giving out with posies to both CBS and Murrow. At the flagship station of one of the webs, an executive who's been in the habit of postponing decisions for days, suddenly gave out snappy orders and as one of the hired hands put it, "this never happened before Ed Murrow's blast at McCarthy."

Even Brig. Gen. David Sarnoff, boss of RCA-NBC, got the bug. Interviewed on the Murrow-Fred Friendly "Person to Person," the industrialist-show bizz kept throwing encomiums at Murrow in such a way as to indicate that he was deeply aware of the McCarthy stanza of three days previously.

It was the biggest Macy's-loves-Gimbel's week in the history of the medium.

Television Followup Comment

Like the Ed Murrow show on Sen. Joseph McCarthy last Tuesday (9), "Meet The Press" pulled a journalistic coup Sunday night (14) with the headline booking of Roy Cohn, chief counsel for the McCarthy committee, right on the heels of the sensational charges and counter-charges in the David Schine case. The confrontation of Cohn and a probing panel of newspapermen was not only ace reporting but high drama as well.

As the focal point in the fight between the Army and Sen. McCarthy over alleged pressure to get favored treatment for Pvt. Schine, Cohn was on the hot seat. That seat wasn't made any cooler by moderator Ned Brooks' opening comment that a direct issue of veracity was involved between the Army civilian officials on one side and McCarthy and Cohn on the other.

If this show hoped to uncover which side was telling the truth, it didn't achieve its aim. Cohn stuck to his guns, reiterating that he was not allowed to go beyond the memoranda released by McCarthy last week and repeating, on all other points concerning his future, that we would abide by decisions made by "older and wiser" people than he. The questioning by the panel of reporters was sharp and sometimes hostile in tone, but definitely not exceeding the allowable limits for newspapermen. Certainly no nasty rumors, which even an immediate denial cannot erase, were let loose by any of the questioners.

The only revelation of any consequence that was made on the show stemmed from a query by May Craig, of the Portland, Me., Press Herald, about a petition being circulated in Cohn's department pledging loyalty to him as chief counsel. Cohn conceded the existence of such a petition but disclaimed responsibility for either launching or stopping it. This line of questioning, however, led to nothing further. The rest of the questions ran over familiar ground and Cohn did not retreat an inch from his position.

In the context of the current political situation, the format of this show was ideal. This was neither a star chamber proceeding nor a hit-and-run attack. If there's any special American way of conducting a decent argument, this was clearly it. Both sides of the dispute were aired on the spot and all accusations could be met directly by the accused.

"Meet The Press" is a sample of the unique public service vital formed by video in bringing vital questions and personalities to the widest possible audience. This is both news reporting and news-making, as evidenced by the prominent featuring of the show's record in the Monday morning dailies. *Herm.*

"Person to Person," on CBS-TV last Friday night (12), was interesting as much for what was not revealed, as for what was. It probably marked the first time on TV that a veepee of one network (Ed Murrow, of CBS), interviewed the board chairman of another web (Gen. David Sarnoff, of NBC as well as RCA). It came soon after a demand on both networks by Sen. Joseph McCarthy (thus far refused) for free time to answer Adlai Stevenson's attack of the week previous. And it followed by one night the attempt of McCarthy (on Fulton J. Lewis' program) to smear Murrow with a Red label.

If Gen. Sarnoff was disturbed by the McCarthy demand for time or the new light McCarthy tried to place Murrow in, there was no sign of it. This was also a sign in Murrow's handling of Sarnoff (and Sec. of the Treasury George M. Humphrey, his other interviewee), of any strain or nervousness from the McCarthy charge, the commentator appearing to be his usual quiet, assured, informal self.

Perhaps the extraneous matters referred to above, or the fact that the two subjects (Sarnoff and Humphrey) were more substantial, sober citizens than the glamorous Jeanne, Pinna, or Skowrowski of previous programs, made Friday's session seem less interesting or absorbing than usual. Part of the fault was Murrow's, who has a habit of jumping too sharply and bewilderingly back and forth from one subject to another in lightning fashion in these 15-minute interviews.

In the Humphrey segment, he was hedgehopping from trivia to Treasury steadily, one moment asking Mrs. Humphrey about her por-

celain pieces, the next querying the Secretary on a tax matter, next asking Mrs. Humphrey about her needlepoint, then throwing Humphrey a question about fiscal policy. It was confusing. Subject matter was light as well as scattered—too much on horse-breeding and too little on financial problems. The Secretary, however, did wind up his portion with an impressive statement of his philosophy and beliefs as to tax policy and the country's betterment.

Both the Humphreys and Sarnoffs made agreeable impressions as warm, honest, everyday human beings. The General spoke of his beginnings as wireless operator, about his memories and medals, and more seriously about the atomic future and the blessings it can bring humanity and the home. Mrs. Sarnoff was introduced as a promising sculptor. There was a charging light touch in the exchange between the two network execs—Sarnoff said his becoming a wireless operator instead of the reporter he started out to be, lost him his chance to become an Ed Murrow. The sumptuous home of the Sarnoffs, and the substantial residence of the Humphreys, also obviously made an impression on TV viewers. *Bron.*

Eddie Fisher, pinchhitting for the recuperating Jackie Gleason in the latter's spot Saturday night (13) on CBS-TV, did an expanded version of his own "Coke Time" show, even to the inclusion of the plugs for the soft drink company. Fisher handled the emcee spot with his usual boyish appeal and delivered a brace of songs to carry the musical portion of the stanza.

Regulars Art Carney and Audrey Meadows clicked strongly in a takeoff on the "Mr. & Mrs." shows, doing the burlesque in British accent. Carney's opening bit with Fisher, however, fell flat on its back to a corny script idea about Carney's having a yen to become a singer. Fisher still needs to develop more savvy as a straight man, while Carney sometimes tends to overplay his lines.

The Four Step Bros. were featured in a standout hoofing turn. It was a full reprise of their regular vaude turn, executed with flash and speed for top returns. Bandleader Ray Anthony was spotted in a trumpet solo and then accompanied Fisher on "O, Mein Papa," which both recorded for different labels. CBS gave RCA Victor an almost superfluous plug in showing a Victor disk spinning while Fisher was singing.

Another good bit, from Fisher's minor repertoire, was the rundown of his writings by Harry Akst, Fisher's accompanist. Closing number was a production salute to St. Patrick's Day featuring the

June Taylor Dancers and a troupe of Irish jig dancers.

An irritant was the monotonous regularity of the spot plugs between each turn. *Herm.*

Approaching St. Patrick's Day made itself felt in maximum measure on Ed Sullivan's CBS-TV "Toasts of the Town" show Sunday (14) and the gay spirit added color to a fairly routine hour of entertainment. It wasn't one of Sullivan's best, but it hit a couple of very enjoyable highspots.

Having made his bow to the Irish, Sullivan took the occasion to note another approaching event—the Academy Awards. For that purpose he proclaimed his own preferences, i.e., Leslie Caron as best actress and Montgomery Clift as best actor. Both performers were in the studio audience for a quick smile at the cameras.

To substantiate his kudos for Miss Caron, Sullivan ran the charming puppet sequence from "Lili." For Clift, he picked the "taps" scene from "From Here to Eternity." Choice was an unfortunate one. Apart from the fact that it didn't relate to Clift's thespian abilities, this particular bit was lensed in low key. On the TV screen it was hardly distinguishable.

Sharing feature billing last Sunday were Julius La Rosa and Victor Borge. La Rosa came across with a couple of neat and well-staged renditions. Singer has a pleasant, relaxed quality in both voice and movement that rates him tops. He did a pretty smooth turn on "Too-ra-loo-ta-la" and later proved himself very much at home with the sentimental "A Foggy Day in London Town" and the humorous "Eh, Compa!" in which he got a laughgetting assist from Ray Block, Sullivan's baton-wielder.

La Rosa also somehow got in on the windup of some fancy tap routines by Hal LeRoy and "Peg-Leg" Bates, the latter no stranger on "Toasts." The boys worked well together even though their act ran a little long. Bates is a showstopper any time and it's miraculous how he overcomes his handicap.

Borge has been doing the same type routine for a long time, but somehow it never becomes tiring. He's got perfect timing and a ready wit that immediately establishes him as an audience fave. His "Toasts" turn Sunday was fast and funny and well thought out. He clicks almost the moment he comes on-stage.

Rest of the show was something of a letdown. Dorothy Hayden's Irish Steppers displayed some fancy footwork but suffered from poor camera work that concentrated on long shots. Introduction of the Holy Cross championship basketball team took up time needlessly. Gaudsmith Bros. nov-

elty dog act made for a poor finale and, unless cut to pieces by lack of time, seemed poorly rehearsed.

As m.c., Sullivan did his usual good job. The filmed commercial, showing a Lincoln car being put together from start to finish, had a lot of merit and constituted a welcome departure in plug fashion. *Hift.*

Book shows seemingly having a fad since Ethel Merman's wallowing performance in "Anything Goes" and NBC planning a dozen for next season. Jimmy Durante had a go at a story musical Sunday (14) and it played with all the flourish and fanfare of a watered-down opera, but with enough comedy to rate as a Broadway musical.

Format was different from anything Durante has ever done before on "Comedy Hour" but aside from a slightly muddled finale it had all the receptive qualities of a Durante show. Schnoz never worked harder but was well rewarded for his try.

Idea of book was to convert Durante's standard, "Inka Dinka Doo," into an opera, which explains the guesting of the Met's high-range warbler, Patrice Munsel. To stage the stage and continuing narration, Robert Montgomery appeared on a kine shot in N. Y. and played it straight until late in the "opera," when he proclaimed, "This is not Robert Montgomery Presents." Show picked up its fastest pace when it strayed from "book," and these elements proved stronger assets than the story line developed.

Thread of continuity was broken for a taxi bit with Eddie Cantor, preparing an exchange guesting with Durante and a switch with the Schnoz as the driver. It touched off some solid boffs, as did Eddie Jackson strutting to a pair of songs; Marion Colby trilling a swiny thing; Miss Munsel raising her golden voice in "Love Is Where You Find It."

Other defections from the book carried the show's laugh quotient. Biggest boff was Cantor's essaying Durante singing "Start Of Each Day" and Durante reappearing in kind with a rendition of "Susie." Another applause exploder was wash line of long undies strutting in perfect cadence to Jackson's shuffle-off, as was a Conga line routine with a bevy of beauts.

Cantor paid off his guest call with interest, both in his threading through the show and reception to his antics at home sets. He played it through like he enjoyed it and helped shore up laughs.

Finale seemed too over-ambitious for a small stage, with everyone massed for an operatic treatment of "Inka Dinka Doo." There were blasts of Wagner and other stentorian classic that confused the general effect. Jackson finally broke it up singing "Bill Bailey." Credit-worthy were the scripting of Charles Isaacs and Jack Elinson, the staging of Joseph Santley, the contribution of arrangers and Roy Bargy's crew. *Helm.*

Television of Ernest Hemingway's short story, "The Gambler, the Nun and the Radio" together with the delineation by Hermione Gingold of three sketches put the accent of Sunday's (14) "Omnibus" on comedy. But even with this stress on humor, show maintained its high cerebral standard. The Hemingway yarn carried a gentle kind of humor projected mainly by Geraldine Fitzgerald, playing Sister Cecelia, and Harry Townes as the gambler who's shot in a dispute over winnings.

Hemingway's humor at times approaches irreverence such as the Sister's hope that one day she'll be a saint, and the gambler's willingness to lay three to one that she makes it. Some sections were edited out, and another part, the entrance of the man who shot the gambler, was an addition to the original tale. But altogether, one of the more charming bits of this hour and a half layout.

Miss Gingold in a solo bit on the cello was hilarious. Together with Cyril Richard, she enacted a man-and-wife mountain climbing team and in conjunction with Phillipa Bevans performed a sketch on hats which had some hilarious moments. British import, doubling from "John Murray Anderson's Almanac," is one of the top comedienne around.

The other major contribution on show was a filmed documentary "Shoot the Nets," which followed the Dutch herring fleet during a catch. It's a well-constructed bit

of celluloid which let the camera do most of the speaking and with a minimum of added commentary. It's a tightly knit film that maintained interest throughout. There was another sizeable film on the design of a bus which was an interesting and palatable commercial for Greyhound. *Jose.*

HAPPY BIRTHDAY TO YOU
With Lucille Bliss, guests
Producer: John Butler
Director: Willard Davis
30 Mins. Wed., 6 p.m.
PEPSI COLA
KGO-TV, San Francisco (Bion)

This is a pleasant half-hour of kiddie frolics filled to the brim with entertainment, contests, story telling, refreshments and prizes.

Program hostess Lucille Bliss is an accomplished actress. A former radio artist and currently active with Walt Disney Productions (she voiced "Anastasia" in Disney's "Snow White" and "Alvie" in the new "Bobby Sox" series), she is often tagged as a "woman with a thousand voices." With permission from Disney Productions, she integrates film clips and stills from the stories of Pecos Bill, Snow White, Bambi, Donald Duck and Pinocchio. It's an impressive stunt and gal is clever in her vocal interpretations.

Last show viewed (10), caught "Auntie Lu" with a crew of hard-to-handle young'uns. She was designed as a Holland birthday party with Dutch settings and costumed entertainers. The little girl dancers couldn't muster enough courage to go into their dance and Miss Bliss had vocal competition with a small lad who didn't like his prize. But Miss Bliss is an old hand at handling children. Despite these upsets she continued her narration of "Pecos Bill" lending vocal characterizations ranging from a grizzled cowhand to a tiny voiced girl.

Costume themes are greatly utilized. Birthday gimmick is played out in manner of reading greetings to younger set and treating juvenile visitors to hunkers of birthday cake and sponsor's drink product. Miss Bliss often mix matches her little people with members of the animal kingdom which adds to amusing viewing. *Tone.*

Ed Lamb

Continued from page 24

was included, at the direction of the then Chairman of the Lucas County (O.) Communist Party, upon the lists of members of the Communist Party to be solicited for financial contributions and, on the basis of these lists, you were actively solicited by officials of the Lucas County Communist Party and in response to such solicitation contributed money for the support of the said Party. Further, the charge has been made that, during the period 1934-46 you closely associated with members of the Communist Party."

The Commission gave Lamb 30 days to show why his qualifications should not be made the subject of hearings. However, there's little doubt that a formal inquiry will be held, probably before an examiner.

Immediately following release of FCC's letter, former Atty. Gen. J. Howard McGrath, now executive veepee and counsel for the Edward Lamb Enterprises, issued a statement saying that "it appears that only through some kind of a hearing can the falsity of the innuendoes be brought to light." McGrath added he was gratified that "at last" the Commission has set up the machinery so that the case can be resolved.

McGrath declared that Lamb "stands ready again to declare under oath before any agency of the FCC, any committee of Congress or any Court of this land that he is not now or never has been affiliated with, a member of, or in sympathy with the Communist Party or its minions. On the contrary, Mr. Lamb enjoys among those who know him an outstanding record for anti-Communist activities."

McGrath added that it was his "deepest personal conviction" that Lamb is "another victim of the hysteria of our times, called upon to defend himself against unnamed and undisclosed accusers in a public forum. In my opinion, this defense is required of him because of his long and consistent sympathy for and support of liberal democratic policies and ideals."

Color TV Review

NBC TELEVISION OPERA THEATRE

(Taming of the Shrew)

Joining the list of the NBC-RCA "compatible color attractions" was the sixth presentation of the NBC Television Opera Theatre on Saturday (13)—a 90-minute performance of "The Taming of the Shrew." As a black-and-white production, the opera, by the American composer Vittorio Giannini, easily ranked among the best in the NBC repertoire. With the added tint dimension, it was one of the rare treats of the TV season.

The occasion was a dual "first" for NBC as it marked the premiere of this Giannini version of Shakespeare's Kate, although it had previously been done in concert form by the Cincinnati Symphony Orchestra. Like the Cole Porter-Sam and Bella Spewack "Kiss Me Kate" legit musical (and later a Metro pic) it wasn't exactly all Bard, though based largely on Shakespeare's play. But the all-important element is that it was an alive, believable comedy, well sung and well acted, beautiful to behold in color, with an enjoyable hour and a half of music.

Without attempting to appraise its status on a purely operatic level, Giannini's "Shrew" provided lyrical enjoyment without necessarily producing any great arias or anything startlingly new. It stuck to the traditional operatic form, with its recitatives, and songfests ranging from solos to quintets. It did, however, reveal Giannini, as a

truly inventive artist.

His television fare, it was a superb production. For the network's tint impresarios, it was a field day. The lavish costuming, elegant brocades, lush velvets, satins and plumes afforded ample opportunity for the rainbow technicians to showcase the NTSC tint standards at their finest. Not only were infinite hues exhibited, but the various textures sprung to life. Once more there was proof abundant that color provides the third dimension, and in the spectacular realm of traditional opera it is at its best.

Under Samuel Chotzinoff's production reins, no intricate settings or gimmicks were attempted, yet the effective backgrounding was rich though simple. It managed to convey spaciousness in depth without becoming overbearing. The costuming (by John W. Auer) would have done credit to Met. Not too much praise can be heaped on Peter Herman Adler as music and artistic director. The pacing, the fluidity of the performance, the nice balance maintained between the fine orchestra and the performers bespoke a devotion to an assignment.

John Raitt made an excellent Petruchio, in full voice and dramatic form. Susan Yager sang the role of Kate understandingly and when she didn't push her voice it was warm and lyrical. The others were well cast, including Sonia Stollin as Bianca; John Alexander as Lucentio; Donald Gramm as Hortensio; Leon Lishner as Baptista. *and Rose.*

Murrow & 'Good Tuesday'

A lot of things have happened in the seven days since Ed Murrow practically became a national hero. It could well have been Murrow's courage that infected others, including the Army, in taking a more vigorous stand.

Thus, in view of the "seven-days-that-shook-the-world" succession of events as the aftermath to what happened on "Good Tuesday" on "See It Now," the telecast is being reviewed more or less for the record. And also because it marked a return to the days when a political commentator didn't necessarily have to fence-straddle and could assert his prerogative of free speech.

There's no doubt that Murrow and CBS did themselves proud when "See It Now" took its stand for television, the networks and the people. Using his regular documentary pattern of permitting the proponents in an issue to either defend or hang themselves by their televised or recorded words, Murrow, in taking on McCarthy, gave the program the added dimension of personal and editorial comment. It was a lulu.

Murrow, at the outset alerted his audience to the serious consideration he had given to his expose of the Wisconsin Republican by reading every word of his specially prepared notes. Selecting from the vast spoken and written record of the Senator presented in itself no mean feat. To choose wisely those specific incidents that would best clarify the tactics and policies of a McCarthy within a half-hour show must have required considerable time and prodigious work. Yet in the few incidents Murrow presented, the contradictions and half-truths, the unsubstantiated statements, dogmatic smearing and labelling that are McCarthy's stock in trade were forcibly illustrated.

Murrow deserted the filmed and taped records once to show two piles of newspapers; those that the Senator had labelled "left wing," and a smaller pile, a third in size, that was pro-McCarthy in the case of Gen. Zwicker. Hurriedly he gave the summations of the "left wing" press, which numbered, among others, the New York Times, New York Herald Tribune, Chicago Tribune, Washington Times Herald, St. Louis Post Dispatch, etc.—all of which were decidedly against McCarthy, and in no uncertain terms.

It was only after Murrow had done full justice in authenticating his case against McCarthy that he took his stand editorially. He spoke of the greater and more awesome aspects involved when a man, by spreading confusion and capitalizing on fear, can so intimidate the networks that they would resort to appeasement (as in the case of his last imbroglio after ex-President Truman's speech). Although Murrow offered free time to the Senator for rebuttal, he now spoke to the people of the country who were viewing and listening. He was not keeping quiet, and this was not the time for the people to keep quiet, for we could not desert freedom nor be afraid. The CBS network, by sanctioning the program, was exercising its prerogative in protecting freedom of speech on the air and not being intimidated by fear. For it is a critical issue, and one upon which the networks must take a stand.

To Ed Murrow, to his producer Fred Friendly, to CBS and the sponsor, Aluminum Co. of America, the public owes thanks for a job that needed doing, and that they did so well. Rose.

GOV. MEYNER'S WEEKLY REPORT

With Robert B. Meyner, Marty Weldon, others
Producer: Lloyd Whitebrook
Director: Irv Ross
Writers: Fred Freed, Weldon
30 Mins., Sun., 7 p.m.
WATV, Newark, N.J.

Gov. Robert B. Meyner of N.J. and the N.J. Broadcasters Assn., which is backing him up, called in a group of out-of-state video pros to help build a non-partisan weekly report on the state of Jersey. In addition to freelancers Fred Freed and Marty Weldon (who works for CBS also), the Joseph Katz agency helped lay out the stanza on WATV. N.J. Broadcasters have taken the audio portion of the telecast for replay, and the State Dept. of Education has expended its own coin to cut kines.

First stanza (14) was a promising outline of things to come. Meyner explained that he hopes to maintain it as a weekly "town meeting," encouraging queries and gripes about political affairs. "Report" was and expects to continue as an informational half-hour, and to prove the veracity of his promise of non-partisanship. Democrat Meyner had Sen. Sam Bodine, chairman of the Republican State Committee, as first guest, although the latter did little more than compliment the attempt and make a brief warning that the show would lose value if Meyner discarded impartiality.

Marty Weldon, in addition to sharing the writing chores, acted as Meyner's moderator. He read the politico about current legislative and administrative problems and ran through a newscast on the governor's week. Herein laid the program's chief fault. Rather than have Weldon summarize events of the week when the man who took part was right next to him, it might have been better for Meyner to pick a pertinent highlight and explain reasons for his actions. For example, Weldon noted that Meyner had been accused of whitewashing Communies in the school system, then he read the state boss's rebuttal, quoting the word "rubbish," interesting, but not very informative.

Still a further weakness in show, and one which might be construed as an early breakdown toward partisan programming, was the brief report made by Meyner's agent bill for a state medical school. If there was any opposition to plan it was not voiced, and surely—as with any legislation—there was another side. Still, in trying to give an outline of future programs, Meyner was forced to limit amount of conversation on any one point and might be excused this once. Show was otherwise informing and should prove worthwhile.

YOUR VANDERDATE AT THE UTAH

With Bruce Vanderhoof, others
Producer: Dan Rainger
Director: James Baldwin
85 Mins., Sat. 4:05 p.m.
Participating
KDYX-TV, Salt Lake City

This pleasant afternoon session is practically a one-man show resting on the shoulders of deejay Bruce Vanderhoof. He wanders around the Empire Room of the Hotel Utah and chats with people, pulls an occasional gag, introduces talent and takes time out occasionally to whip into a commercial.

Format of the stanza calls for a different Utah city being featured each week, with the town contributing talent while city officials are interviewed. In session caught (6) topper of the visiting entertainers was seven-year-old Wendell Isaacson who did a western number complete with costume, gestures and humming. The moppet really has talent and practically walked away with the show.

On hand for instrumental number, and to help out with accompaniment is the Vandergroup, a four-piece combo that handled its chores well.

Show of this length, without a script, could become pretty deadly. But Vanderhoof, through judicious use of an engaging personality, coming through with the right word at the right time and not acting as if he's heading the greatest show in the world, succeeds in avoiding all the pitfalls that loom. He works hard for his sponsors but doesn't lay it on with a trowel, which is all to the good for everyone concerned. Berl.

WICC's 'Look at Us'

Bridgeport, March 16.

On basis of just-completed Hooper survey, WICC is claiming the title, "most listened-to station in any competitive market in the U. S.," and is issuing a challenge to any network or indie operation to match its dominance.

The report by Hooper (incidentally, this is Hooper's home ball-wick) researchers covered more than 10 local and New York stations in the area and reveals WICC commanding an average cumulative audience share of as much as 49.8% against the nearest competitor's (a major chain key) 21.6 and the other Bridgeport station's 5.5.

In spite of the acknowledged pull of Arthur Godfrey on WCCB, WICC's sway is greatest between 7 a.m. and noon.

NIGHT EDITOR

With Hal Burdick
Producer: Ward Byron
Director: Dick Sandwick
Writer: Burdick
15 Mins., Sun., 6:15 p.m.
DuMont, from New York

DuMont pulled a faux pas on this program that has often irked video viewers. It wasn't bad enough that they cut the stanza short to fill in a regularly skeddd commercial about bad body odors, but they compounded the hurt by cutting into a preem performance. It was one of the most short-sighted bit stunts pulled in weeks, because they evidently valued one paid-for commercial over a show which has at least a presentable chance to be sponsored for its full 15-minutes.

In "Night Editor," another one-man drama, actor Hal Burdick ran a little over his time limit alright, but not so far that he'd cut into the next show. It must be noted here though that the lines cut were probably anticlimactic, since the story seemed complete before the awkward curtain. But still it gave vent to a sense of injustice. Burdick, resembling a middle-aged "doctor" in an ad for Dr. Carter's liver pills, is an accomplished actor. He moved around his restrictive office-like set comfortably, and told his tale about the newspaper trade like a good living-room story teller.

Story, which he wrote himself, follows same route as most narrations about journalists today: an editor whose barboiled veneer shatters when he faces a problem in human interest. But the story, though ordinary, was told well, and the author-these should get continual exposure, provided the network doesn't preempt all of the next stanza with an ad for DuMont tele sets.

CLUB CARAVAN

With Bill Cook, Hugh Bryant, Vivian Lori, Freddie Toler, Phyllis Caldwell, Four Bros. & Cousin, others
Producer: Cook
Director: Don Horan
30 Mins., Wed., 10 p.m.
WATV, Newark, N.J.

WATV's "Club Caravan" has a fair chance for success as a moderately pleasant variety stanza. But its biggest lure lies in the fact that it's presently Gotham video's only direct attempt to sell the Negro market. Outlet had a similar all-colored show airwise about three years ago, but since the market was then underdeveloped, it collapsed.

With music on the upbeat, producer-emcee Bill Cook, who's deejayed on sister radio station WAAT for years, parades a string of local club acts before the cameras. (Even atmosphere is one of bistro-bar, tables and guests included.) In stanza caught (10), it was a showcase for mostly young Negro talent.

Top bits were delivered by Hugh Bryant, who baritone neatly through "Take Me In Your Arms," and Four Bros. & Cousin, singing their own click (Jaguar diskery): "Trust in Me." In another act, Vivian Lori depended entirely on her classic contour lines in delivering "Get Happy." Cook also introduced a youngster, Phyllis Caldwell. The latter was evidently nervous as she thumped out a piano-vocal number, with a cornball assist from the emcee (outwardly reading love poetry).

Cook did very well when he limited his stint to introductions and small talk, but whenever he tried to be funny he fell flat, chiefly because his jokes were the private kind that seemed to come suddenly into his mind and which only he understood. Adding it all up though, the stanza can be inked in on the credit side.

ERVIN SEALE

15 Mins., Sun., 11:15 p.m.
Producers: Paula Stone, Mike Sloan
WABC-TV, N. Y.

Costs of these quarter-hour talks will be defrayed by anonymous friends of the Church of The Truth, New Thought group, which holds services at the Engineering Auditorium and Wednesday noons at Carnegie Hall, N. Y. Content will remind old radio listeners of the Unity quarter hours once on WMCA at same hour.

Ervin Seale is an attractive figure. Calm, judicious, infinitely seasoned as a speaker, he discusses human problems with emphasis upon the as-you-think-so-are-you interpretation. Two cameras were used, but mostly it was head-on. Completely free of either dramatics or nerves, Seale exemplifies the poise and sanity he preaches. Seale must already have an extensive following since he's been preaching in N. Y. 15 years or so. He cannot fail to win new friends. His talks are beautifully delivered with almost flawless diction and are free of any denationalism or factionalism. Land.

THE MAYOR'S CONFERENCE

With Mayor Robert F. Wagner, Thomas Furey, Edward Katcher, David Wise, Edward P. Morgan
Producer: Arnold Cohan
Director: Bill Workman
Supervisor: Bill Lyons
30 Mins., Sun. (14), 2:30 p.m.
WCBS-TV, New York

If television appearances alone can win elections, New York's Mayor Robert F. Wagner certainly should be around for years to come. In the first of a series of monthly television press conferences, Hizoner projected as a major tv prospect, imparting warmth and candor to a session that stuck strictly to business—problems of New York City government.

Part of the Mayor's charm lay in his deft handling of some hot-potato questions thrown at him by a battery of four reporters. True enough, he stuck safely on a limb that parried questions of politics and kept him safely in the field of municipal problems, and if an element of dullness crept into the session that was the reason. But his candor and humor in meeting the questions, and his unquestionably shrewd handling of them, were a show in themselves. Best part of it, of course, was his smiling "I know what you're driving at" expression when a ticklish question was asked of him. If he didn't reply satisfactorily to the question, the home audience at least had the privilege of watching him play at cat-and-mouse, but doing so in a manner that could only win respect.

Initial part of the segment was devoted to a prepared statement reviewing the first 10 weeks of the new administration, stating what has been done and what problems remain to be attacked. In that statement was plenty of fodder for the Monday morning papers, with the Mayor's blast at the state for what he called inequitable distribution of state funds.

Then came the press' turn, with David Wise of the Herald Tribune, Thomas Furey of the World-Telegram & Sun, Edward Katcher of the Post and Edward P. Morgan of CBS quickly warming to their task. Questions were pretty much on the routine side at first, but the newsmen soon moved off into the fertile field of politics, and it was then that the Mayor's personality and ability began to shine. And while the reporters got no hot political statements out of the Mayor, the sum total of the questioning and the opening statement constituted a fine summary of what's been happening to the city government. That was the purpose of the program in the first place, and it was admirably fulfilled.

Credit for launching of the show should go to Arnold Cohan, the agency head who's also the Mayor's dollar-a-year radio and tv aide. He set up the show, the rotating schedule for stations and did a topnotch production in on this initial segment. Bill Lyons' direction and Bill Workman's supervision for WCBS-TV kept the technical end of the show perfect. Program was carried on radio by WNYC. WMGM and WOR. Chan.

TONIGHT

With Charles Harrison, Charles King, John Roberts, Tom Moorehead, others
Producer: Charles Harrison
Director: Felix Myers
30 Mins., Mon.-Fri. 6 p.m.
Participating
WFIL, Philadelphia

Charles Harrison, director of news and special events for WFIL and WFIL-TV assisted by a flock of top radio reporters, edits a new dinner-time digest of world and local events. Segment also includes sports, business, entertainment and weather flashes.

Harrison takes leadoff spot on "Tonight," followed by Charles King, who acts as city editor with the lowdown on local doings. John Roberts, head of Temple U. radio and tv department, covers the suburbs and Helen Bauer reports on pictures, legit theatres and nite spots. Tom Moorehead comes in with a roundup on sports, and Fred Weber does a short business report and the stock quotations. Francis Davis' weather forecast closes the 30-minute package.

Program has no editorializing except for brief comment by Harrison on such matters as "Einstein's Birthday" and the atom bomb. No knob turning as its values for a resume and roundup, so rundown makes good 30-minutes of straight reporting with solid help from tape-recordings. But segment is a trifle too calendarized and whole thing could be hyped by being more personalized, especially since WFIL's top staffers are involved. Gagh.

THE MORNING SHOW

With Walter Cronkite, Charles Collingwood, Bill & Cora Baird, Carol Reed, John Peter, Ivy Baker, Priest, Stephen A. Mitchell, guests
Producer: Paul Levitan
Co-producers: Ted Marvel, Don Hinch
Directors: Tom Donovan, Vince Walters
News editor: Av Westin
Writers: Jack McGiffert, Helen Markel, Tom Costigan, Marianne MacCalla, Alice Wallace
120 Mins., Mon.-thru-Fri., 7 a.m.
Participating
CBS-TV, from New York

CBS' answer to NBC's going-on-three-years'-and-past-the-critical-point "Today" is a quiet "good morning" to you between 7 and 9 a.m. Devoid of any extra-special gimmicks with the possible exception of a fluent, animated weather map, "The Morning Show" represents the web in peak form as 14 news, entertainment and interview facets. Within a half-hour, which is about maximum for the average televisioner in the early aye, the show provides what's expected of it, and anything beyond that over the two-hour span is for the lookers-in who enter at a given point during the morning's setting up exercises.

On the other hand, it isn't all repeat fodder, as witness a couple of live interviews from Washington on the premer, another remote on what goes on with the Signal Corps Pictorial Center out on Long Island (including the debut of a wrist watch radio) and the three segments featuring the Bill & Cora Baird puppets. The latter are strictly delicious and the principal in these shenanigans is the Bairds' latest conceit, Charlemagne the Lion, who is caused to operate as a disk jockey while the other figurines carry out their particular conception of what the tunes are all about. In the timing, the grooming and the movement, the Bairds' contribution is one of the top efforts of this crossborder out of Studio 41 in the Grand Central Terminal Bldg.

Whether the saucy characters are going down the line on "Tiger Rag" (tricked up as a small orch combo), become skeletons and bullfrogs on the Delta Rhythm Boys' wared belting of "Dry Bones" or follow the Georgia Gibbs' etching of "Somebody Bad Stole De Wedding Bell," it's wonderbar all the way and a slick pace changer. Another character coming up is Humphrey the Houn' Dog.

Walter Cronkite is the relaxed, smooth-as-silk salesman operating in the anchor spot as the centrifugal force from which the proceedings stem. He defies pindown definition; it's sufficient that one feels his presence without intrusion. Casting the top news developments, here and there supported by films, is Charles Collingwood, another down-to-earth, despite the posh aura about his background (Rhodes, U. S. senator, etc.) and the meticulous grooming. The news is not repeated in toto since the reprises either include other clips or a new slant on the happening. Here and there Collingwood will slip in an incident not treated in a previous segment. At the finish he did a recap.

In the first interview by Cronkite, Stephen A. Mitchell, chairman of the Democratic National Committee, appeared to tip off that "Morning Show" will train its guns on persons whose views will make news. The split screen employed was smoothly contrived, as was the rest of show. In the other face-facer, U. S. Treasurer Mrs. Ivy Baker, Priest accented the femme angle of her job, plus explaining its functions. Regularly pitched are weather reports by Carol Reed, an articulate gal who's made practically a career of this department. The electronic map-chart is a first-rate invention that's self-explanatory.

An interesting vignette on the preem was John Peter's text on and behavior with cardboard toys, pitched as something new in this field. Although it was little more than a quickie, it carried a lot of weight.

Since the studio overlooks Grand Central Terminal, opportunity was afforded for a few shots of the concourse, though not at its climax of congested in the earlier periods. Three trouble spots (7:25, 7:55 and 8:25) are devoted to local news with Harry Marble on this assignment in New York. These are also for local cut-in commercials on the circuit that are developing at a very rapid clip. Marble's slot is billed "News of New York" and he supplies a good summary of local affairs. The 8:55 spot is by Margaret Arlen as a leadup to her 9 o'clock fernery which will be dropped March 29 though she'll

(Continued on page 34)

Agenda Set for Columbus Meet; 'Institute Showcase' Top '54 Event

Columbus, March 16.

Educational broadcasters' organizations are taking responsibility for portions of the program at Ohio State U.'s 24th annual Institute for Education by Radio-Television, scheduled for April 7-10 at the Deshler-Hilton hotel here.

The Institute, as usual under the direction of Dr. I. Keith Tyler, director of radio education at OSU, will meet and close a day earlier than it has in recent years. The opening general session is scheduled for Wednesday night, the banquet for Friday night and the closing session Saturday morning.

Touted as a highlight of the meeting is "Institute Showcase," which will consist of special telecasts from WBNS-TV studios. "Showcase" will be a part of the closing general session on April 10 on the overall subject of "Educational TV Programming." The telecasts will be produced by personnel of several of the nation's TV stations and be viewed for critical examination by the session in the hotel ballroom. "Showcase" is being arranged in cooperation with the American Council for Better Broadcasting, an organization of listener and viewer councils which is holding its first national meeting in conjunction with the Institute.

The Assn. for Education by Radio-Television is responsible for the first day's sessions, which will include a discussion of "Critical Contemporary Broadcasting Problems" (radio, UHF, educational TV's future, etc.) on Wednesday evening.

Thursday's program, for which the National Assn. of Educational Broadcasters made arrangements, will wind up with a general session featuring a presentation by Ted Streibert, head of the United States Information Service, of the whole program of USIS, including Voice of America, overseas libraries and other services.

Friday will be Joint Committee on Educational Television Day and the program will include meetings of the seven-man committee plus an open luncheon. Speaker for the evening's banquet has not yet been announced.

The Institute will include the usual score and a half of special interest and work study sessions.

WGN-TV's Bull's Eye

Chicago, March 16.

WGN-TV, which last week basked in the publicity limelight as three of the four CHL dailies broke out with profiles on Liberace whose vidpix is carried on the Tribune station, is again getting front page attention as the result of a series of public-service shows featuring Alderman Robert Merriam.

Merriam, mentioned as a possible mayoralty candidate, is filling in for the vacationing "Press Conference" on WGN-TV and has been using the documentary tv technique to spotlight syndicate activities and graft in the police department. Charges aired on the show have revived the crime-politics issue to the extent it's again Page 1 news.

All-D.C. Telethon Sets Top Talent

Washington, March 16.

Virtually every radio and tv performer in the capital area, plus a number of national show biz figures, have been inked for co-operation in a 14-hour telethon for benefit of the D.C. Society for Crippled Children beginning next Saturday (20) night. Although WMAL-ABC is originating station, fund raising effort will be a joint project of town's radio-tv industry.

WMAL sportscaster Jim Gibbons and ABC White House correspondent Bryson Rash will spell each other in emcee chores for a show that will include Eileen Barton and Ann Crowley, Capitol disk singer Mickey Mario, actress Constance Bennett, tv star Charlie Applewhite, and two recording units, The Ravens and the Hal Linden Trio. In addition, two vidpix made by Roy Rogers and evangelist Billy Graham are being donated to the cause.

A variety of local radio-tv personalities and capital news figures have also volunteered their talents. These include the following—

Hazel Markel, Inga Rungvold, Gunnar Back, Morgan Beatty, Art Lamb, Bill Gold, Jim Berryman, Doris Fleson, Mark Evans, Pick Temple, Billy Johnson, Lief Eid, Ruth Crane, Bill Walls, Richard Rendell, Jerry & Jima Strong, Bill Malone, Bill Mayhugh, Felix Grant, Frank Harden and Jackson Weaver.

In addition, Secretary of Interior Douglas McKay and a singing quartet of Democratic Congressional reps, plus some GOP members of the House, will mingle with the station talent to help town's crippled moppets. This represents most intensive tv fund raising effort to date and marks a growing trend in town's public service pattern.

Portland, Ore.—Frank Coffin, sales staffer for KOIN-TV here, has been moved into the post of local sales manager of the station. Coffin's been with the station since last September, when he resigned as national advertising manager of KGW here.

Skinner's Clients

George Skinner, the Philly "M.C." (morning conversationalist), will make his New York tele-debut on WCBS-TV March 29 with a minimum of 16 spots weekly for the hour-long show he will head back-to-back with CBS-TV's "Morning Show." As of last week, hopping the Skinner stanza were Old Dutch Cleanser, three a week; Uncle Ben's Converted Rice, twice weekly; Thomas Bread, four; Nestle's Instant Coffee, cross-the-board, and Chef-Boy-Ar-Dee, two a week.

Skinner is being brought in for the 9 to 10 a. m. local slot that follows the web's "Morning Show" which was launched Monday (15).

Yiddish Format Fetching WEVD \$450,000 Yearly

WEVD, radio indie, out of its virtual monopoly of the 1,750,000 Yiddish speaking people among New York's 3,000,000 Jews who catch portions of a 53-hour weekly program block in that tongue, grosses about \$450,000 yearly. Still, because of the makeup of the Eugene V. Debs Foundation, which directs the outlet, it nets presently as little as \$60-65,000 per annum.

Station, which is one of the few in the country tax exempt by the Federal government, doesn't pocket a cent of the relatively small profits. The Foundation, begun in '32 by Gotham's Jewish Daily Forward, has a board of 25 members who direct station policy. Being strongly pro-labor, the group maintains a staff of 10 musicians at \$50,000 per and three English-speaking announcers (primarily for station breaks) at an added \$15,000 yearly. The musicians play on the average of an hour or a little more daily, while the voicemen cover spotty moments during the evening English hours. Only fracas station ever had with labor was last summer during the IBEW strike, when the engineers demanded certain "extras" that one topper said would have forced the station to close permanently. Instead, WEVD closed for almost the duration of approximately a six-week strike, not reopening until the IBEW men returned to work without the "extras."

Realizing the aud potential, at present 30 national advertisers sponsor circa 30 shows. General Foods alone buys 10 15-minute segments a week. About 90% of the gross annual profits come from Yiddish programming. The coin is being accumulated against the day station closes when it is deemed money be given to some "charity or labor organization."

The Jewish market is the largest foreign language group in Greater New York.

WATV's New Biz

WATV, Newark, N. J., tele indie, pacted three new participating contracts with sponsors that go into effect this week. Inking were disclosed after new sales chief Bill Crawford took over at the outlet.

Donner Mfg. (bug bombs) and Bostwick Labs (aquarium supplies) bought participations on "Time for Pets," a half-hour Sunday feature, and RAD (bleach) will underwrite part of the "Shop, Look and Cook" strip.

Color Video Cueing Demise Of Door-Knocking Salesman: Buck

WIFE-TV DIVORCES UHF

Dayton Newcomer Finds VHF Competition Too Tough

Dayton, March 16.

Unable to compete with the two VHF stations in Dayton—WHIO-TV and WLW-D—the UHF station of the Skyland Broadcasting Corp., WIFE-TV, Channel 22, went off the air after midnight last Sat. (13). However, Ronald B. Woodyard, president, said the FCC will be asked for permission to retain the operating license "at least 60 days" to give the station time to study future developments and see if the FCC cannot relieve the problems of UHF stations throughout the country.

Station went on the air last last Oct. 26, and was reported to have lost more than \$160,000 in operating expenses since then. Station employed about 25 persons, and has a plant and operating facilities valued at between \$600,000 and \$700,000. Woodyard estimated that about 41,000 sets in the area were converted to UHF.

\$2,532,848 Rap Vs. CBS-TV, WTVI

St. Louis, March 16.

CBS and the Signal Hill Telecasting Corp., owner-operator of tv station WTVI at Belleville, Ill., 14 miles from here, were named defendants in anti-trust suit filed in the U. S. Federal Court here last week by the Ozark Television Corp., owner-operator of KACY-TV. The suit asks for \$844,282 actual damages and \$2,532,848 treble damages under the federal anti-trust laws.

KACY's petition alleges that CBS and the Signal Hill Corp.'s tv station WTVI conspired to prevent KACY from getting any CBS network programs. It further charges that instead of an anticipated profit of \$1,000,000 since beginning operation last October the station has sustained a loss of \$244,282 and that its plant and equipment originally worth \$650,000 as a result of the alleged conspiracy and business losses is now worth \$150,000.

A further charge is made in the petition that KACY was the only tv station in the area contractually free from network commitments to give assurance it could clear time requested by CBS for programs not carried locally by KSD-TV and that although the importance of the network programs to KACY's operations was known to both defendants they conspired to "directly and unduly restrain competition in violation of antitrust laws." Attorneys for the network and station WTVI declined comment.

Minute Maid Pacts 'Circus'

With Mars Candy preparing to take its usual summer hiatus on ABC-TV's "Super Circus" the web has pacted Minute Maid Lemonade to a 13-week ride on an alternate-week basis for the Sunday Chicago origination.

Kellogg stays as sponsor of the first half-hour.

Max E. Buck, merchandising chief of NBC's o&o stations, looks for the demise of the door-knocking, pavement-pounding salesman when color tv emerges. The orthodox drummer will be replaced, in his view, by "electronic selling." Buck described the new "salesman's era" in a speech on Monday (15) before the Grocery Manufacturers Representatives at the Hotel Astor, N. Y.

"There will be a single master salesman, standing before a camera in his home office and speaking to buyers sitting in their own chain-store offices before a 'Buyer's Screen.' In full rich color, the new product will be submitted for consideration to buyers everywhere at once. The electronic salesman will show the package, open it, point out its packaging advantages, pour out the product, show it and demonstrate it. Trained home economists will give tips on its use and merchandising men will give advice on how to sell it fastest and most profitably. Ad specialists will show retailers how to tie in with their own advertising.

"It will be the end of all private deals, special favors. For there on the Buyer's Screen, for all to see, will be the prices, the terms, the delivery date—giving all retailers equal opportunity to buy wisely and well."

Buck said that electronic selling is the inevitable "next step," after colorization revolutionizes the buying habits of the American consumer. "Chain buyers for the first time will buy the way homemakers will buy—through color tv. They will be moved by the same things that move homemakers to buy—through the appearance of the product, the value of the product, its many uses. It will end the great guessing-game in which buyers now too often indulge—will the women buy it? A guessing-game which comes from buyers who often have different standards for measuring an item's worth in the office than homemakers have sitting before their tv screens.

"While all this may mean the death of a salesman as he now is, it will mean the birth of a new kind of salesman—the retail expediter. He will be the liaison man between the retail store, the chain headquarters and his own executive staff. He will be the scientist in the great retail laboratory, determining new ways to sell more of his product once it reaches the retail floor. From him will come retail selling techniques not yet dreamed of."

Steinhauser Still Has That Newspaper Yen

Pittsburgh, March 16.

Si Steinhauser, who recently resigned as radio-and-tv editor of the Pittsburgh Press after nearly a quarter of a century, apparently has no intention of clearing out of the newspaper field entirely. Although reported at first to be planning a semi-retirement in Miami, where he's in with a group which has applied for a television channel, Steinhauser has been back in Pittsburgh for a time now arranging to syndicate a column to a string of small weeklies.

His first outlet is the Oakland News, a nabe weekly, in which the Steinhauser pillar, "Look and Listen," began a fortnight ago.

THANK YOU, RED BUTTONS

For Two Glorious Seasons on Your Show
(Last Appearance Mar. 15th)

JOE SILVER

Contact: BERNIE WILENS, BAUM-NEUBORN AGENCY

743 5th Ave., New York, Phone MU 8-1360

Thanks Also to
BENTON & BOWLES
and
GENERAL FOODS



KYW's 'Gotta Give 'Em a Show' Sparks Some Radio Excitement in Philly

Philadelphia, March 16.

Blasting the way with a full scale barrage of pop music, KYW, the Westinghouse 50 kw in this city, has developed a major attack on tv that has drawn more attention to the NBC outlet than anything since the golden days of AM, when station fed 22 shows a week to the web.

Pin-pointing the musical barrage is the four-hour marathon "Saturday Night Dance Party," on which the Pulse rating in its first months topped everything audio in town. "Saturday Night Dance Party" was evolved last fall when General Foods lopped all tv-saturated radio markets on such audio vehicles as "The Roy Rogers Show" and "Father Knows Best."

The move was followed by R. J. Reynolds dropping locally "Grand Ole Opry"; duPont nixing "Cavalcade of America" and Pet Milk, "Truth or Consequences."

General Manager Franklin Tooke called in his program staff and his message, in effect, was that KYW would no longer depend on network radio to bring in a major share of revenue; that the staff would create its own shows, replace network sustainers with KYW programming.

After a series of conferences, the Westinghouse staffers decided to hit tv at its weakest point—the presentation of recorded music. Town was flooded, however, with deejays playing and replaying top 20 disks, and Tooke requested new concepts in record planning.

KYW's wakeup men, Jack Pyle and Bill Givens, came up with an idea they had been testing in small doses on a sunrise Saturday show—big blocks of records from the Swing Era, the Millers, Dorseys and Goodmans. They asked for a major chunk of Class A time for a series of tributes to the men and music of the 1930's.

Glenn Miller Test Show

Gordon Davis, program director, gave greenlight for test show to be built around RCA Victor's limited edition of the Glenn Miller memorial album. Davis knocked out every show between 8 p. m. and midnight Saturday, Oct. 3, 1953, picking that night because of its high-powered tv opposition. Station used all available media for week to promote "Glenn Miller Tribute."

Banner Reaction

Reaction topped anything in modern KYW history, with station switchboard jammed from shortly after airtime until early Sunday morning. The mail poured in for a week and record stores sold out the Miller album, at \$25 a throw. Quality of Miller show reaction convinced Tooke and Davis they were on right track. Analysis of response showed it came mostly from nostalgic listeners, youth of 30's.

Sales boss Robert Teter was quick to point out this income group buys big slice of products radio sells, as opposed to the audience for the regular run of deejay fare feared to small-spending teenage group.

To give Pyle and Givens time for research, selection and writing job demanded by tribute idea, shows are slotted once a month. Grady Edney, KYW staff producer, proposed for three remaining Saturdays the "KYW Saturday Night Dance Party," four hours divided into 10-minute dance sets with emphasis on bands and instrumentals.

Edney was pulled off other assignments and handed job of dance party, while Pyle and Givens went to work on second tribute to Benny Goodman. "Dance Party" kicked off two weeks after Miller tribute. Edney's program steered completely away from vocalists, limited big-selling singers to set one set per hour. He eliminated current hits and gimmick records, programmed nothing that wasn't danceable. Variety runs from waltzes and polkas to Latin American rhythms. Announcer Jerry Warren paces shows at fast clip handling brief, between-records spiels in band remote style.

"Dance Party" didn't draw volume of mail pulled in by Miller show, but KYW still got plenty kudos for breaking out of tired routines of presentation. First three "Dance Parties" carried heavy plugs for Goodman tribute, aired Nov. 7. Scriptor Givens received valuable assistance from

Goodman collectors who volunteered their music and time, among whom were clarinetist's brother, Gene Goodman.

"Operation Saturday Night" continued with three more dance parties and KYW again beat the promotional drama for Tribute No. 3—Artie Shaw, Dec. 5. The fourth tribute went to Tommy Dorsey, Jan. 2, and the unpredictable TD stopped his New Year's Eve Dorsey Bros. pickup from the Statler (New York) to send out a plug for the upcoming Dorsey tribute.

Other bandsmen to be featured include Jimmy Dorsey, Woody Herman, Duke Ellington, Jimmy Lunceford and Glenn Gray. In April, there'll be a request repeat of the Glenn Miller tribute.

Dallas—George Stevens has been appointed as local sales manager for WFAA-TV, according to Ralph W. Nimmons, outlet manager.

LITTLE ROCK UHF'ER SOLD FOR \$500,000

Pine Bluff, Ark., March 16.

Television station KATV, CBS outlet here on Channel 7, purchased UHF tv station KRTV of Little Rock in a surprise deal engineered here last week by Kenyon Brown of the Little Rock UHF outlet and the Griffith Enterprises of Muskogee, Okla. Reported purchase and sale, subject to the okay of the FCC, was said to be nearly \$500,000.

Brown, who also operates an outlet in Wichita Falls, said at first the deal with Pine Bluff's KATV was a "merger" and then changed his tune and said it was "a sale subject to FCC's approval."

KRTV had been operating on Channel 17 in the UHF bracket in Little Rock for nearly nine months with Brown skipping the outlet. The new switch will leave UHF Channel 17 "wide open" now in Little Rock.

Columbus—Ray Marsh, station account exec, has been named acting manager of WCOL here, replacing Charles Reeder.

There's a RWG Bottleneck in Plans For Reorganization of ALA-SWG

Hollywood, March 16.

Optimism on the proposed Authors League of America-Screen Writers Guild reorganization plan is waning, as the Radio Writers Guild membership prepares to meet Thursday to discuss several alternative plans, with a referendum to follow if any is accepted.

Confusion increased last week as the RWG western council rejected part of the SWG plan, then recommended one differing from that projected by the screenwriters. Council objected to the two-corporate setup of the SWG proposal, whereby there would be one corporation in the east, one in the west. Consequently it okayed a plan calling for a one-corporate setup. But since this differs from the SWG proposal, there will have to be a reconciliation somewhere

along the line to clarify the differences.

In N. Y., the eastern council of RWG also nixed parts of the proposed plan, which has been in the works for three years. To further complicate the situation, radio writers are being wooed by Television Writers of America, and its regional topper, Ben Starr, is sending RWG members a letter this weekend urging them to join up with TWA's proposed overall broadcasting writers' union.

TWA is upstaging its campaign for radio scribes in view of the fact it's filed for an NLRB election to rep the AM writers. Starr, in his letter to RWG members, informs them he's optimistic about the chances of TWA winning the election, and adds that as soon as that happens members of the tv and radio grafts would vote on new officers, a new constitution, even a new name for the organization, which means TWA, as such, would no longer exist.



The Governor's boot went 45 yards

...and we started our 6th year of telecasting

Here's the picture. Halftime at Seattle's Memorial Stadium. More than 300,000 rabid football fans watching KING-TV's big fifth-birthday telecast of the state high school football championship.

The Honorable Arthur B. Langlie steps back into punt formation. A hush falls over the stadium. The Governor rolls up his right pantsleg. He takes a deep breath. Then, with a great sweeping motion, he propels the ball downfield. The ball sails high, plummets to the field, and rolls to a stop. Good for 45 yards (at \$10 a yard) and a cool \$150 to the March of Dimes. Courtesy of KING-TV.

Frankly, we were just as pleased as Governor Langlie. It was the kickoff to our sixth year of telecasting in the Pacific Northwest. Back in 1948, KING-TV opened up operations by bringing this

same game to a limited audience. Today, five years later, we boom into every corner of this prosperous Puget Sound country. KING-TV is a byword to almost a million people. And Channel 5 is the familiar address of an old and trusted friend.

But KING-TV isn't resting on its laurels. We're cooking up new ways to promote audience and advertisers every day of the week. Witness the picture of the Governor kicking the football. It made front pages all over the state.

So if you're searching for a way to drum up sales in Western Washington, better give your Blair man a ring. We've got a big drum and there's hardly a soul who doesn't hear it.

100,000 WATTS • ABC

KING TV

CHANNEL 5 • BLAIR TV

FIRST IN THE PACIFIC NORTHWEST

*Estimated sets 316,500 Jan. 1, 1954

MEYER DAVIS ORCHESTRA
With Michael Franz, conducting;
Larry Higgins, announcer-emcee;
Marjorie Lawrence, guest
Producer-Director: Higgins
30 Mins., Sat., 11:15 p.m.
Mutual, from Hot Springs, Ark.

Vacationists flocking to this nationally known resort and bathhouse center, are also in the big league entertainment circles with the terrific Saturday night stanza fed to the MBS web via Hot Springs' KWFC which spotlights the w.k. Meyer Davis orch. Met Opera star Marjorie Lawrence and announcer-emcee Larry Higgins. This 30-minute stint does sock selling job for this resort center with the all-around well-produced package which pours out of the swank Arlington Hotel's Crystal Ballroom, ranked in this area as Arkansas' top hostelry.

Higgins, who doubles in brass as producer-director, sparks the show off with a winning adlib style of nationally-known celebs who headquarter at the Arlington and Hot Springs and then brings orch with the first numbers which included a medley of "In the Still of the Night," and "People Will Say We're In Love," conductor Franz violin interpretations and winsome style dominating the eye-opener. Miss Lawrence is appropriately spotted in the next sequence and the Met star literally owns the jampacked audience

SPEAKING OF MUSIC
30 Mins.; Sun., 3:00 p.m.
WNYC, N. Y.

Utilizing various personages from the classical music field, WNYC, N. Y., is offering a weekly half-hour Sunday program that should find favor with the longhair set. Besides offering highbrow compositions, program dishes out informative notes relative to the music played. Hosting of the airer changes hands each week. Second broadcast of the series, Sunday (14), spotlighted guitarist Raymond de la Torri.

De la Torri provided listeners with some background data on the composition of guitar music in addition to spinning three of his own recordings. An explanation of the works played was also advanced by him.

with her clear, concise, winning soprano voice.

Singer Don Kemery handles himself well with his voice style and scores heavily with his renditions of "Fini" and sells "Here In My Heart" aplenty with the terrific background of the Davis crew with Franz batoning.

Higgins, who does a yeoman job in keeping the show moving, deserves praise for his topflight production and direction. He knows his biz and turns in a polished performance for the Hot Springs Chamber of Commerce. Show could easily be a steady diet piped out of here every Saturday night instead of seasonal as planned by web and local groups. Matt.

MUSIC OF AMERICA
With Edward Vito, harpist; Harry Fleetwood, announcer
Producer: Steve White
Director: Len Weinles
30 Mins.; Sat., 1:30 p.m.
Sustaining
WNBC, N. Y.

Produced in cooperation with the music department of the City College of N.Y., "Music of America" is an informative and entertaining survey of the backgrounds of current American musical ideas. Series covers all fields from long-hair to pops and develops its point through illustrative diskings and commentaries by visiting CCNY professors.

On last Saturday's stanza, the story of sailor's chantes was presented via a series of disks by such singers as Burl Ives, Leonard Warren, William Warfield and the Yale Glee Club. The historical select tune repertoire. Harry Fleetwood handily while Prof. William Gettle of the CCNY music department, made some brief and lucid comments on the function of the chantes in the operation of the oldtime sailing ships. Herm.

ELLEN MARSHALL
With Lee Sullivan
30 Mins.; Mon.-thru-Fri., 10 a.m.
WERE, Cleveland

This station's women's chit-chat corner is handled in an earthy, unvarnished and welcomed manner by Ellen Marshall who crams 30 minutes with interviews and sales pitch.

Typical of her woman-to-woman approach is the Wednesday stanza in which she interviewed author-educator J. Martin Kohe on his newest "Your Greatest Power"; Miss Eleanor Custer of the Family Health Assn., and a Mrs. J. Leonard whose husband had won a truck safe-driving contest sponsored by White Motor Co. with the exception of the third interview, which was a so-so moment, the other two contained helpful hints for the housefrau.

Miss Marshall's mike approach is a simple woman-to-woman beat; uncomplicated, and unpretentious. She delivers an effective message. On stanza caught, Lee Sullivan subbed for Tom Edwards, regular announcer.

Two minute commercials were injected into bulk of the show with closing minutes heavily spiced with spots and music. Mark.

Radio Followup

E. B. White's bestseller, "Charlotte's Web," came up for a work-over on CBS' kiddie program, "Let's Pretend," Saturday (13). Johanna Johnston split the novel in two parts so deftly that dialers can't help coming back next week for the windup.

It's an intriguing tale of childhood fantasy and Miss Johnston has retained much of White's sharp humor and satire. Some of White's whimsy may be a little lofty for the show's juve fan, but the adaptation is done so simply and effectively that kids couldn't help but eat it up.

Story is of a little girl who understands the language of animals and how a spider (Charlotte) saves the life of a pig, who is being fattened for slaughter. It was a warm and appealing half-hour and Lynn Thatcher, as the girl who understood animal language, made it all seem plausible. She got a standout assist from the rest of the cast. Gros.

Highlight of Arturo Toscanini's winter series of six concerts with the NBC Symphony undoubtedly occurred Sunday (14) over NBC. The 87-year-old maestro led his orch in a concert that for its unusual makeup and dramatic impact almost equaled the memorable "Masked Ball" two-part concert of an earlier series this year. And with increasingly recurrent rumors that the maestro is through in April, returning to Italy for good, Saturday's program took on a deeper significance than ever.

Program comprised the Vivaldi Concerto Grosso in D Minor, for strings; Verdi's Te Deum, for chorus and orch, and the Prolog to Boito's "Mefistofele," for basso, chorus and symph. An augmented orch, two choruses (the Robert Shaw Chorale and Columbus Boy-chor) and Met basso Nicola Moscona made the Boito opera excerpt a vivid, dramatic fusing of color and sound under the alert maestro's stimulating beat. The Shaw Chorale held the spot for the Verdi devotional work that had as much theatrical drive as religious and emotional impact. And the Vivaldi work, kept to a small orchestral scale, was a delightful reading, especially in the exquisite slow movement.

SQUAD CAR
With James VanSickle; Sam Allgood, announcer; Pete French, narrator
15 Mins., Sun., 10:15 p.m.
BANK OF LOUISVILLE
WHAS, Louisville

Transcribed 15 minutes, highlighting on-the-spot recorded happenings of Louisville at night. Basic idea is stories behind the work of the Louisville Police Department, with commercial pitch plugging the savings department of the sponsoring bank. Plugs stress the point that the faithful gendarmes protect the lives and property of children and adults, and good old Bank of Louisville is a safe repository for funds, and a dependable insurance against theft, breakins, and all the hazards of modern day living in a large city. Plugs also stress value of savings account as a buffer against juvenile delinquency, and too, parents can send their kids to college by saving.

Show caught had two incidents, recorded at the spot; one a traffic accident, which the driver had scrambled, leaving a pal in the car. Guy claimed he was just riding with him, didn't know much about him, and so on. Recorded comments were pretty indistinct, and certainly lack any suspense. Lackadaisical comments of the cops indicated it was all in a day's work.

Another recording involved a narcotics theft from a drug store. It could be gathered that the suspect had been hanging around the store but left no prints. Woman part-owner stated that the guy had been an after hours visitor, and the store had been broken into recently. Man they were talking about was picked up later—comment from narrator, "This time he might get it."

Recorded show of this type obviously requires a large amount of editing. Musical bridges were in the suspense mood, and voices used the clipped delivery a la "Dragnet." While the show is in no sense a copy of the t'v'er, it does have the same element of actual stuff in the nocturnal chores of the police department. Incidents selected to tee off this series, however, were pretty mild, and actual recordings leave much to be desired when compared to rehearsed dramatics. Withal, listeners should find some excitement in being permitted to listen in on the cops' following through on incidents showing how the Police Department works while we sleep. Wied.

Key Appointments For NBC Spot Sales

NBC's Spot Sales made four key appointments in radio and TV last week. Richard C. Arbuckle, ex-general sales manager of WERE, Cleveland, becomes radio account executive in New York and Paul Mensing is transferred from an a.e. in Chi to division radio manager in Detroit.

On the video end, Bill Fromm, assistant promotion manager of the N. Y. Journal-American, is tapped as promotion supervisor and Barnes Compton Jr., of N. Y. sales staff of Crosley Broadcasting Corp., as an account exec.

Re Ronnie Waldman

London.

Editor, VARIETY:
Under the heading "BBC Exec looks at U. S. TV" in your issue of Feb. 24 you reprinted portions of an article from Reynolds News in England and stated that the article had been written by me.

This was not, in fact, the case. On my return from the U. S. recently, I gave my impressions on my trip at a Press Conference attended by representatives of most of the British newspapers. Inevitably, each of them wrote up this conference according to the official views of his newspaper concerning commercial tv. I would not wish my many friends in American tv and radio to believe that the reprint from Reynolds News represented more than a small proportion of what I said at that conference; nor am I happy about the impression that I myself wrote the article in question.

I would be grateful if you would agree to publish this statement and to allow me, at the same time, to thank the tv industry in the U. S. for their hospitality and kindness to me and for enabling me to enjoy such an interesting, instructive and stimulating visit.

Ronald Waldman,
(Head of Light Entertainment Television, BBC.)

JOE AND EILEEN BELL
30 Mins. Mon.-thru-Fri. 11:30 a.m.
Sustaining
WCOP, Boston

Believed to be the first husband-wife chatter program on any Hub station, this newcomer is conducted by a couple of pros, Joe (Tobin) Bell and his ex-actress wife, Eileen. Former, whose air experience has run the gamut from staff announcer through feature spielings to station co-owner, (WJDA) is a "take hold" guy, who knows his way around and can gab articulately on numerous subjects, while his wife, displaying a trace of accent of her native Britain, has no trouble keeping pace.

Typical show teed off with Joe observing, "Well, this is report card day, I wonder what we can expect?" From this opening the duo expanded into a discourse on schools, the pros and cons of dancing lessons for preteenage boys, (they finally okayed them), expense, but overall gratification, of straightening youngsters teeth and the fluidization of wafers. All in all, it's the sort of chatter that the average intelligent housewife can appreciate and understand, for it encompasses subjects that enter into everyday life.

This show should manage to pull a fair large segment of home-maker listeners. Elie.

DuMont Renewals

DuMont has gotten renewals on three of its major shows. Gerry Martin, web sales topper, this week has inked American Chicle and Pharmaceuticals, Inc., to carry on with "Rocky King." Chicle outfit has also picked up co-sponsor tab for another go around on "Col. Humphrey Flack," and Benrus Watch has decided to extend its "Meet Your Congress."

None of the three new contracts becomes effective until April, and all extend into early summer.



Eileen BARTON

Latest Coral Record

"JESSE JAMES"

B/W

"SIGNPOST"

Dir.: William Morris Agency



COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

AMERICAN T.V. SCRIPT - WRITERS

YOUR OLD SCRIPTS CAN EARN MORE MONEY

Commercial TV makes its debut in England shortly and scripts will be a top priority. Let us negotiate for the use of your script already written and used in America. You can cash in on British TV without any extra work—just send us details of available scripts and the programmes in which they were used.

RALPH BARBER (TV Scripts)
35 PANTON ST. HAYMARKET
LONDON, S.W.1. (Members A.T.P.M.)

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL

Room with Private Bath
from 95.00

2 Rooms and Kitchenette
from 160.00

Monthly on Lease

Full Hotel Service for One or Two Persons Included
Also Moderate Monthly Arrangements

NOW SERVING OVER 251,742*
TV HOMES IN OKLAHOMA!

*January 1, 1954

WKY-TV
Channel 4
OKLAHOMA CITY

House Passes Mich's Alcohol TV Censor Bill

Lansing, Mich., March 16.

The bill to censor television shows sponsored by beer and wine advertisers has passed in the House, 56 to 32, after one of the most acrimonious debates in recent years.

Bill would prohibit "dramatizing" the drinking of beer and wine during commercials. "Dramatizing" is not defined, sponsors of the bill saying it is undefinable. No one knows whether it could be stretched to include showing a bottle or glass of beer or wine in a "still life" setting—in other words, not in the act of being lifted to the lips and drunk.

Enforcing agent—and it would be an exceedingly reluctant censor because it already has sharply criticized the bill—would be the Michigan Liquor Control Commission.

Commission Chairman George J. Burke said it would cost the State \$500,000 a year to censor beer and wine advertising on tv. "To monitor all Michigan tv stations, including those to go on the air in the next year, we would need at least 100 men," Burke said. "The bill says that if an advertiser violates the prohibition against 'dramatization' of an alcoholic beverage, we must notify all our 240,000 licensees that the product can't be sold. We would also have to police those licensees to see they did not sell the product."

The Michigan Broadcasters Assn., through Jordan Jenkins, its legislative agent, failed to persuade the bill's sponsor, Rep. John J. McCune, to abandon the bill in favor of a legislative study committee.

Mansfield Journal On FCC Carpet For Swipe at Kraushaar

Washington, March 16.

FCC last week stoutly upheld one of its attorneys who had been charged with exhibiting an "antagonistic, biased and prejudiced attitude" during hearing conferences on the hot contest for channel 36 in Mansfield, O. The charges were made by the Mansfield Journal, through its counsel, Dow, Lohnes & Albertson, who asked that FCC attorney David L. Kraushaar be displaced. The Commission's Broadcast Bureau defended Kraushaar, saying he was being attacked in an effort to "obfuscate the real issues" in the case.

The Journal is owned by the Horvitz Bros. who have been involved in anti-trust proceedings. Their bid for the channel is being contested by Fergum Theatres, Inc.

In dismissing the charges, the Commission said that its study of the transcript of the proceedings not only fails to support the "ill-considered" allegations but indicates that Kraushaar "has comported himself with proper professional dignity and restraint."

The Commission also took a slap at the Journal for bothering it with "impulsive charges born of the heat of hearing." Agency said it considers the case "an imposition of its time and wasteful of its processes" but expressed hope that the contestants will now go ahead with the hearings and bring tv service to Mansfield as quickly as possible.

Gross-Baer's Threesome

Gross-Baer Productions is preparing three new shows for exposure in upcoming weeks. List includes a simulcast, "State Your Case," to air public beefs; a variety stanza titled "Let's Celebrate," which will be built around important civic events, and a juve science-fiction kick called "Adventure of Rusty Robot."

Gerry Gross, partner in the production outfit, has been in Hollywood to finalize the deal to move the George Jessel video stanza (ABC-TV) from New York, with the Coast kickoff slated for April 4. Gross-Baer has a tieup with B. B. Pens, a Jessel sponsor.

\$7,076,335 Net For Motorola; Peak Sales

Chicago, March 16.

Motorola ended 1953 with record sales of \$217,964,074 with net income of \$7,076,335, equal to \$3.66 per share. Sales were 29% above 1952 and 23% above the previous record established in 1950.

Prexy Paul V. Galvin predicted that the current year would be the second best sales year in the company's history, although radio-tv sales until 1955 at the earliest. He about a third less than a year ago. He predicted color production by the tv industry would total 100,000 sets in 1954 but color units will not make up a significant part of tv sales until 1955 at the earliest. He said the industry would have to come up with a satisfactory large-sized tube before color will hit volume sales.

Palm Beach Golf Coin

Four of CBS Radio's 10 pickups of the Palm Beach Gold Championships from Meadowbrook Country Club, Westbury, L. I., will be sponsored by the Palm Beach Co., promoters of the tourney. Web is covering the May 12-16 event exclusively with sports director John Derr on the commentary.

Palm Beach golfery is a charity affair with proceeds to the Boys Club of New York.

Autry Buys Out KOY

Phoenix, March 16.

KOOL-TV purchased its share-time sister KOY for \$400,000 this week. Deal, subject to FCC finalization, was made, according to reps of both outlets, because it was felt that the channel could be more effectively and economically operated under single management.

The dual operation was started October 24, '53, and on March 1 it became an ABC-TV affiliate. Autry also is principle stockholder in KOPO and KOPO-TV, Tucson; KOLD, Yuma, and KMPC, Hollywood.

Rich Named Program Manager for WPIX

W. Robert Rich took over yesterday (Tues.) as program manager for Gotham tele station WPIX. He replaces Louis B. Ames, who resigned Monday (15).

Rich has been upped to programming topper from post at WPIX as assistant program manager and biz boss for the program department. Before joining the metropolitan station in November '53, he was program director for WBEM, Inc., Buffalo.

Ames, whose future plans are unannounced, joined WPIX in 1948, first as associate director. He took over as program chief in '51 when Warren Wade ankled the outlet.

Rome TV Centre (Just Like U.S.) To Train Technicians, Directors, Actors

Rome, March 9.

Now that tv officially has been launched in Italy, video authorities here with an eye focused on the future are planning to set up a streamlined, American-type tv Centre to train video technicians, directors, actors and other personnel. The scarcity of technicians and performers specializing in video work has been one of the main reasons for Italy's late start in this field.

Most of the top tv performers today are being drawn from Italian radio, the stage and motion pictures on a temporary basis inasmuch as tv-trained personnel simply do not exist. Because of low wage scales, however, tv is not getting the cream of the legit and pic crop who prefer to steer clear of video except for a special appearance at rare intervals.

To improve the quality of video programs a private organization—partly subsidized by the State, known as the Italian Institute of Television—has taken over a large area of grounds and buildings in the Flaminia section of north Rome to establish the Experimental Cen-

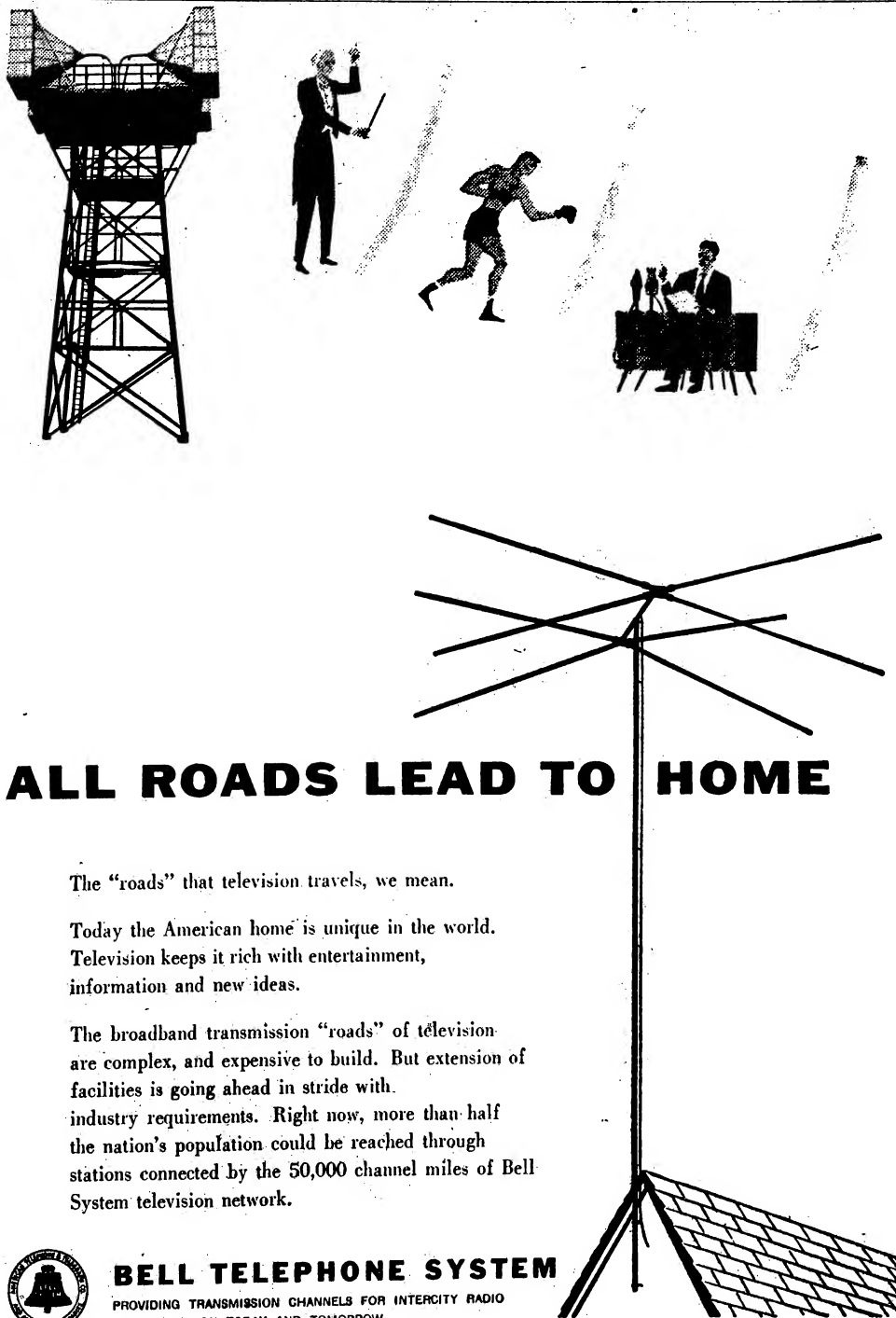
tre of Television Art (Centro Sperimentale Artistico Televisione). Scope of this new tv Centre includes two main functions:

1. To serve as a talent school and training ground where technicians, actors, directors, singers and other specialists can prepare themselves for careers in video.

2. To make available to Italian and foreign tv producers complete facilities for making television productions, both film and live shows, in any language, at the lowest possible costs.

Directors told VARIETY that the Centre will also serve as a clearing house for up-to-date information relative to video activities in Europe and it will be able to furnish crews, equipment and performers for telecasting anywhere in the Mediterranean area.

While the Rome tv Centre officially opens in March, it actually started operating on Feb. 1 when courses were started for the training of tv directors, singers and actors. Courses for studio technicians, engineers, repairmen, etc., have been going on since last November at the Television Institute's old headquarters on Via Savoia.



ALL ROADS LEAD TO HOME

The "roads" that television travels, we mean.

Today the American home is unique in the world. Television keeps it rich with entertainment, information and new ideas.

The broadband transmission "roads" of television are complex, and expensive to build. But extension of facilities is going ahead in stride with industry requirements. Right now, more than half the nation's population could be reached through stations connected by the 50,000 channel miles of Bell System television network.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

JONI

280,341
PAID ADMISSIONS IN 10 DAYS

**THE ALL TIME
COLISEUM
RECORD**

...

**ALL TIME RECORD
FOR ONE DAY
49,414 PEOPLE**

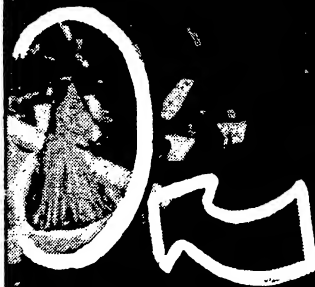
at the

DETROIT AUTO SHOW

Thanks to DON RIDLER

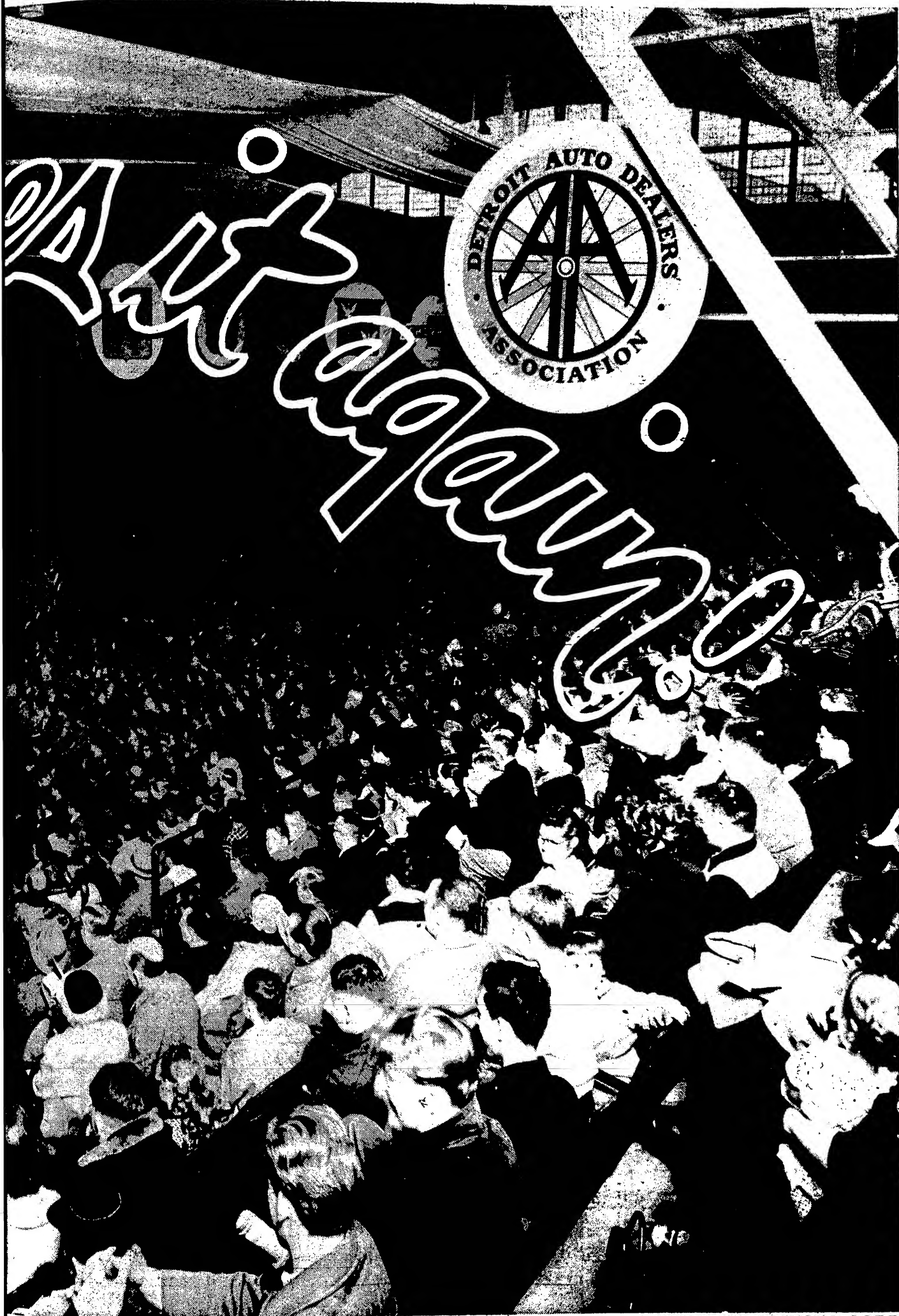
and the

Detroit Auto Dealers Association



Latest HIT RECORD
"AM I IN LOVE"
and
"MAYBE NEXT TIME"
M-G-M Record
#11696





Personal Manager: **TONY ACQUAVIVA**

Direction: **GENERAL ARTISTS CORP.**

Television Chatter

New York

Huntz Hall to do series of guest-shots on Red Button show. Chief writer on that display is Larry Gelbart who'll work with Artie Standor who will try to create some new characters for Buttons' catalog. Claire Mann has opened a N.Y. Studio for "Slin-nastics" courses, designed to reduce weight through dance exercises. Somer Alber appearing on Robert Montgomery show Mon. (22). "Ted Steele Show" on WPIX lengthened by half an hour. Now he does that stanza for two hours daily, plus another hour of telecasting.

Eugenia Rawls into "Man Behind the Badge" on CBS-TV Sunday (21). Grant Sullivan featured in DuMont's "Secret Files of Capt. Video" Saturday (20). Chris Gampel doubled over from "No Exit" into "Danger" last night (Tues.). Ed Peck, away from his usual tv chores, playing opposite Gypsy Rose Lee in Bermuda stock. Roger Price on NBC's "Home" show (15) with his "Droodles" comedy pitch. Humorist also has a capsule stanza on ABC-TV. Alfred Hopson appeared on CBS-TV's "Danger" yesterday (Tues.).

Jim Morgan, Friday host on WNBC's "Midnite Movie," extended cross-the-board starting next Monday (2). Pic producer Sam Goldwyn to talk on film code tomorrow (Thurs.) on NBC's "Today" with Dave Garroway interviewing him.

Actress Hope Miller is in N. Y. temporarily from the Coast, where she did 14 tv shows plus films for Metro ("Tennessee Champ"), Paramount ("Gorilla at Large"), and Warner Bros. ("Bounty Hunter"). She is due back on Coast shortly for Darryl Zanuck's "The Egyptian."

Howard Selger, onetime ABC staffer and more recently with Ed Petrie, returned to ABC-TV as a sales development staffer. Bob Drew into "Plainclothesman" on DuMont Sunday (21). Sally Kemp, daughter of the late Hal Kemp, into "Rocky King" same net, same night. Pruline Gaffney, formerly of WHEC-TV, Rochester, in town auditioning for local shows. DuMont reeled in two new sales account execs on Monday (15). Howard S. Kiser joined the web from a post as salesman with the American Weekly Division. Hearst Publications, and Richard W. Hubbell left managerial reins of WGLV, the UHF'er in Easton, Pa.

Chicago

George Jessel to guest-speak before the Chi Television Council next Wednesday (24). Jack Ryan, ex-Daily News radio-tv editor, handling public relations for Atlas Film Corp. Don Herbert notched his third anni as NBC-TV's "Mr. Wizard" last week. Tommy Bartlett signed with WBKB for a daytime panel show

to be launched later this month.

Cathy Morgan, Oliver J. Dragon's gal Friday on Burr Tillstrom's "Kukla, Fran & Ollie" staff, sporting a diamond from Dr. Michael Grana of St. Louis. Bud Hauser, pioneer auto dealer tv bankroller, is dropping his Saturday night feature film on WNBQ after a four-year run as of April 3. He's also dropping Saturday night "Inner Sanctum" vidpix on the same station. All-Negro tv show packaged by Leonard Hartenfeld and Bud Arvey auditioned for agencies and clients Monday (15) under WBKB auspices. Half-hour show emceed by deejay Daddy-O Dayle with singer Lurican Hunter, comic Ernie Harper and Red Saunders band. Jack Page handles production reins for the packagers. Ed Morgan named director of production at Kiling Studios. Bill Sprague, ex-WBKB tv director, new production manager at Telecine Recording Studios. Clare Baum added to NBC-TV's "Hawkins Falls" cast. Zephyr Awning Co. takes over Friday segment of Dorsey Connors' 6:15 p.m. tidbit on WNBQ.

N. Y. Legislature

Continued from page 23

constantly urging on the comic book and picture book industry. "While television and radio frequently present programs involving crime and terror which we don't feel are in the best interests of children, we are convinced that the radio and television industries are doing a sincere job in attempting to regulate themselves," the state legislative group stated.

The committee perused telecasts and radio shows of NBC odo's in major markets, and commented on the good job being done in their continuity acceptance departments.

Closing statements in the report, prepared under the direction of Chairman James A. Fitzpatrick, which criticized the motion picture industry as well as the juve book makers, was expected to prove valuable ammunition for broadcasters.

Tele Reviews

Continued from page 27

continue with the commentary capsule.

Judged off the first outing, "Morning Show" is a winning entry in the wake-up sweepstakes, but its format, granting a couple of departures, is too close in general complexion to that of "Today" for the comfort of clientele who might want to see both in the limited time imposed by aym customs and habits. The overall production by Paul Levitan was crackerjack, ditto the direction of show portions by Tom Donovan

and news segments by Vince Walters. There are two unit producers, Ted Marvel on "A" and Don Hirsch on "B," with Bob Stolfi serving as unit manager and Ay Westin as news editor. The scripters did a workmanlike job at opening with Jack McGiffert as head writer.

In a week when web rivalry was relaxed, the reading of a tongue-in-cheek wire from the "Today" opposition (Dave Garroway, Jack Lescouelle and Frank Blair) made it hunky-dory all around. (The text: "Abandon hope all ye who enter here.") Trau.

ABC's 2d Inning

Continued from page 23

sparks between WBKB sports gabber Tom Duggan and Daily News writer Jack Mabley who started the needling. On his Thursday night (11) show Duggan gave the station's case why it was not carrying the game because of previous commercial commitment and threw the needle back at the News by urging his viewers to call its number and ask the paper why it was carrying racing odds even though this is the off-season for Chi tracks.

But because of the stir created, a bankroller for the baseball telecast stepped into the picture. So late Friday (12) WBKB announced, which the News frontpaged with a "power of the press" bow, that it would carry the Sox-Athletics game, the next day with Norge dealers picking up the tab.

So everyone was happy until the end of the second inning Saturday when the plug was pulled on what was undoubtedly the shortest tv baseball season on record.

Misunderstanding

Switchpulling incidents in Chicago and Milwaukee came about through a misunderstanding over ABC-TV's rights under their contracts with the major league teams, according to Les Arries Sr., sports director of the web. Contracts, which cover regular season games, list those cities to which games can be fed, with no major league cities included. However, contracts for pickup of the exhibition games, made under a separate deal at \$2,000 per game, failed to specify a list of cities, and ABC-TV at first assumed it had the right to feed the games to those major league cities where they could be sold.

Web had proceeded on the theory that the major league cities couldn't be reached during the regular season because of local tele commitments, and since there was no telecasting of the pre-season games besides the ABC-TV pickup, it would be alright to pipe the exhibitions in. When local radio stations (who were carrying the games) heard this, however, they intervened, and attorneys for the ballclubs involved informed ABC-TV that the exhibitions were tabu also: This happened on Friday (12).

By this time, however, wires had gone out to ABC-TV affiliates to the effect that if they could sell them, the games would be fed them. Chicago and Milwaukee came through with clients. Then, after the attorney huddles, Arries sent wires to the stations telling them the deal was off. It was here, however, that someone slipped up. The feeds went into Chi and Milwaukee anyway, and it wasn't till WBKB called N.Y. for cues that Arries realized they were carrying the games. He immediately ordered the feed cancelled, and Chi and Milwaukee were blacked out in mid-game.

'Reality' Shows

Continued from page 25

give his program that "entertainment" quality. Something of the sort has been done by Dave Garroway on his early morning "Today" show for over two years, and CBS-TV broke out on Monday (15) with a counterpart hosted by newsman-turned-entertainer Walter Cronkite. He may just as well apply for an AFTRA card.

The "reality" program, in short, not only supplies the theatrical facets but gives the television industry its biggest stake in the educational-public affairs-informational firmament. It's a two-pronged approach to programming that may well dominate the livingrooms from here in.

Inside Stuff—Radio-TV

Beannacht Na Feile Padraig—meaning Blessings on St. Patrick's Day. It's part of a message that chiefs of the leading clans of Ireland are bringing to New Yorkers, via WNBC and WNBC, today (Wed.), in their own voices as shortwaved to Radio City and recorded for all-day airing on the NBC flagships.

Romney Wheeler, chief of the web's news bureau in London, arranged the DX'ers from the heads of the clans O'Ryan, O'Connor, Gallagher, McCarthy, Sheehy, O'Brien, Healy, O'Flynn, Shaughnessy, O'Kelly, Burke and O'Rourke. Anyone missing?

Specially tailored material aimed for use of femme broadcasters and distaff agency reps is currently being distributed to members of American Women in Radio and Television by Treasury Dept. and Federal Civil Defense Administration. Program marks growing cooperation between the national organization and government agencies and increased acknowledgment of the impact of femme programs.

Treasury kit, plugging the U.S. Savings Bond program, includes spot announcements, suggested interviews, quotable material by prominent women, background information, and an open end transcription featuring AWRT proxy Doris Corwith, NBC director of Talks and Education, and financial expert Sylvia Porter. A brochure containing bond plugs by such "outstanding national figures" as Mrs. Eisenhower, Betty Furness, Lucille Ball, and Mary Pickford, is enclosed.

Last week a Mrs. Julia Strong Degnon, of Cairo, Ill., submitted an original tune—music and lyrics—to the Peter Lind Hayes CBS Radio show. Tune was tagged "Dream Boat To Cairo," a tribute to her hometown and the place Hayes lived all through his boyhood. Hayes had it arranged for his network broadcast last Sat. (13). CBS Radio publicity department flew in Mayor Egbert A. Smith of Cairo plus a local Cairo quartet to intro the tune and perform it on the airing of that day.

Tune has now been designated as Cairo's official song. It's a first for the composer, an amateur clefifer.

NBC's weekly newsletter to tv and radio editors, columnists, etc., is one of those "task force" jobs that requires going through hundreds of releases and communications to cull choice items for the 11-page setup. In charge of the assembly line and responsible for the writing is Milt Brown, of NBC Press, who also works in copy that he picks up on his liaison rounds.

NYU TV WORKSHOP

'PLAYS' PITT DATE

Pittsburgh, March 16.

Directors of New York U. TV Workshop were well satisfied with results of their first "road engagement," week-long session, which just concluded here in studios of KDKA. Although total enrollment, at \$125 per person, was only around 30, general enthusiasm was high and Cledge Roberts, director of the TV Workshop, said he believed there's a real field for the courses away from the campus.

Thing that impressed most was the number of employees from radio who were sent to the Workshop by their stations, all of which have applications for tv channels on file with the FCC.

Climax on Saturday was a series of regular simulcast studio programs. KDKA itself had no connection with the Workshop, only its facilities were used.

Fred Coe Tapped For

U. of Colo. Conference

Fred Coe is the first network representative to be tapped as a staffer for the annual Writers Conference of the U. of Colorado in Boulder. Producer of the NBC-TV "Television Playhouse," "Mr. Peepers," et al., will direct the Television Writing Workshop of the Conference, July 28-Aug. 6, the 21st in the series and one of the oldest of its kind in America. Enrollment is limited to 100 and students from upward of 25 states customarily attend.

Others on the staff this year include novelist Philip Wylie; John Kouwenhoven, head of the English department of Bernard College, and poet Rolfe Humphries.

MacCrystal to KOA-TV

Denver, March 16.

William F. MacCrystal, one-time western sales chief of M-G-M Radio Attractions and more recently a sales staffer with NBC-TV on the Coast, last week joined KOA-TV here as sales manager.

A vet of the Metro studios, MacCrystal joined the Loew's-owned WMGM, N. Y., as a sales staffer in 1946, moving to the Coast two years later as chief of Metro's Los Angeles FM'er, KMGH. In 1950 he took over Coast sales for the transcription outfit and was instrumental in the deal that turned over the entire package to Mutual. He joined NBC last year.

San Francisco—Bay area educational Channel 9 (KQED), received a Ford Foundation grant of \$113,724. Grant enables station to buy its initial studio equipment. KQED also expects to qualify for an additional Ford grant of \$26,276, bringing total amount to \$150,000.

UHF'er Teaches Pitt's

WDTV Sports Lesson,

But Choice Tiffs Gone

Pittsburgh, March 16.

Eying the quick invasion of the local sports field by WENS, UHF Channel 16, in Pittsburgh, WDTV, DuMont o. & o. and the town's only VHF station, has decided to move in, too, and stake a claim on that field.

Inasmuch as WENS already had the rights to Duquesne U. basketball games in the NIT tied up, WDTV at the last minute decided to step in and telecast the finals of the Western Pennsylvania high school loop championship, which commands a wide interest around here. Channel 2 telecast the big game from the U. of Pittsburgh Field House Friday night (12) and will also cover the PIAA windup, involving the top Eastern and Western state teams, from Philadelphia March 27.

In addition to the college floor games and one or two of the Pittsburgh Hornets' hockey games, WENS also has about 30 of the Pirates' baseball games sewed up this summer. There has been no announcement yet but it's understood the contract calls for telecasting the local National League entry in action practically every week-end they're away from home. It figured that no other channel would have an outside chance to grab the games inasmuch as a couple of Pirate biggies are important stockholders in WENS.

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It's on a high ridge in New Canaan, with a superb view of the Sound and the New York City skyline.

THE 14 ROOMS, ON 3 LEVELS, include 4 master bedrooms with baths; living room, dining room and playroom, all with fireplaces; library with bath; card room with bath; kitchen; pantry, breakfast room; 4 outdoor decks, radiant heat, servants' apartment, 3 car garage. Asking \$175,000.

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Murrow & McCarthy

Continued from page 25

to the left of his position and of Louis XIV, he is correct."

Murrow went to bat on a McCarthy statement that the American Civil Liberties Union had been listed as a subversive front by asserting that the Attorney General's list does not "and has never" listed the ACLU as subversive. "nor does the FBI or any other Government agency," McCarthy's only listing proffered was by the California Un-American Activities Committee. Murrow had originally stated there was no Federal listing of the ACLU.

On another question, after a charge by McCarthy that Murrow had served on the advisory board for a summer seminar at Moscow U. in 1935, the CBS analyst said on his program:

"I was assistant director of the Institute of International Education. This organization dealt primarily with the exchange of students and professors between this and foreign countries. It was largely financed at that time (1935) by the Carnegie Corp. and Rockefeller Foundation. Among its board of trustees were such as John Foster Dulles, John Basset Moore, Thomas W. Lamont, Virginia Gillette, and others equally distinguished. This board of trustees created an advisory committee in connection with a summer school in Moscow for graduate students, teachers and professors." Murrow then submitted a long list of advisors of whom he said: "Some of the persons on that list are now dead, but presumably not yet immune from the Senator's attentions. It was and is a rather distinguished list, and I plead neither ignorance nor youth as the reason for my name being on it."

The Russian authorities, Murrow declared abruptly "and without satisfactory explanation, cancelled the proposed summer school before it began, and most of the prospective members spent the summer travelling in the Soviet Union. I did not accompany the group to the Soviet Union. No effort was made to revive the venture, and the advisory council was therefore dissolved.

"I believed 18 years ago, and I believe today that mature American graduate students and professors can engage in conversation and controversy, the clash of ideas with Communists anywhere under peace-time conditions, without being contaminated or converted. To deny this would be to admit that in the realm of ideas, faith and conviction the Communist cause, dogma and doctrine is stronger than our own. This reporter declines to admit that, but remains uncertain as to Senator McCarthy's position on this matter."

At a lecture appearance in Manitowish, Wis., McCarthy again brought up the Moscow U. issue, trotting out the Pittsburgh Sun-Telegraph of Feb. 18, 1935, and wondering why Secretary Dulles' name does not show up on the list of prospective travellers to Russia. To this Murrow responded that Dulles' name appeared as a trustee only.

At the Murrow-Fred W. Friendly ("See" co-producer) office, the spacious 17th floor of 485 Madison Ave. was scarcely large enough to hold the avalanche of letters and wires that started to pour in following the "See" telecast of last Tuesday. These were divided into the classifications "pro," "anti" and "VIP" (the latter meaning biggies and friends). The "pro" bracket was overwhelmingly in the majority; at one point the mail stood 19 to 1 for Murrow's stand, but the ratio was reduced in the middle and far west, though still considerably in Murrow's favor.

The program's personnel was severely taxed on handling phone calls and the web's switchboard was tied up on several occasions. Friendly stepped in to receive an almost uninterrupted succession of scribes, but the phones kept ringing steadily so that it was difficult for him to issue any formal statements to interviewers during office hours.

Amid the great question raised by Murrow's scorching attack on McCarthy, the latter was having his troubles on other fronts, notably with his chief counsel Roy Cohn in connection with alleged pressure to give preferential Army treatment to Pvt. David Schine, formerly on McCarthy's staff. While this was going on, the whole

Army was behind Secretary Stevens in breathing down McCarthy's neck.

Tradewise, Sen. McCarthy got a strong protest from the Radio, Newsreel, TV Working Press Assn. of New York on the Senator's barring of CBS and NBC newsmen crews at the news conference he held last Tuesday after being refused time by both nets in favor of Vice-President Nixon. The wire, signed by Arnold Lerner, prexy acting for the board of governors, said that "I need hardly point out that once the practice of barring 'unfavorable' news agencies is adopted, it might conceivably develop to the point where only 'favorable' agencies would be admitted, making a travesty of the very institution of the press conference."

On Saturday (13) the Senator wired back that he had relented and both webs were admitted to his Friday press conference.

Chi's 85% for Murrow

Chicago, March 16.

With the response described as exceeding anything in the station's history, surpassing even the reaction to the Godfrey-LaRosa incident, WBBM-TV reported as of late last week that it had received nearly 2,500 listener communications on Edward R. Murrow's "See It Now" treatment of Sen. Joseph McCarthy last week.

Station says tide of phone calls and letters has been running about 85% in Murrow's favor with many callers actually asking to be registered as either a pro or con vote on the issue.

NBC 'Spectaculars'

Continued from page 1

has already been pacted for one of the series.

With Sid Caesar scheduled to go into the Monday 8 to 9 period next season as the regular attraction and the Tony Miner-created "Medic" film series slotted for 9 to 9:30, the sponsors will be committed to these shows on a three-weeks-out-of-four basis and will have first refusal on the one-a-month Monday "spectaculars." Similarly, Max Liebman's new 90-minute show next season, which will be top-star "book" shows envisioning such personalities as Danny Kaye and Mary Martin, remains berthed 9 to 10:30, and again sponsors will be notified of the every fourth week preemption for the color "spectaculars."

Leland Hayward, who has been working closely with Weaver on the project, will be responsible for 13 of the shows, which will originate both out of New York and the Burbank studios on the Coast. (In addition to the Colonial Theatre in Manhattan, NBC's Brooklyn studios, previously used for mammoth black-and-white productions, such as the Maurice Evans "Richard II," is in process of being converted as color studios).

Hayward is now engaged in lining up producers, directors and top talent for the series. He is going after such names as Alfred Hitchcock, Walt Disney, David O. Selznick, Joshua Logan, Richard Rodgers, Oscar Hammerstein 2d, Walter Freid, who, it's understood, has already been pacted to do some, etc., as rotating producers. NBC is shooting for specially written musical comedies of Broadway theatre stature, operettas, musical and dramatic period pieces, circuses, aquacades and other forms of show biz, utilizing the top craftsmen, playwrights and literary figures, with the emphasis, however, primarily on the producer. The legitimate shows will be done in a theatre, with an audience, as straightforward theatrical presentations.

Coin is no object in the network's bid for major attractions in the all-out push to "do something about Monday night and the longtime Godfrey-Lucy" CBS leadership, as well as an attempt to restore Saturday night to its onetime preeminent status. It's Weaver's conviction that the "spectaculars," done on the same ambitious scale as last year's Ford's 50th anni show and the projected NBC-CBS "Rodgers & Hammerstein Cavalcade" for March 28, can attract to the network 70% of the nation's total TV audience.

The idea for the "spectaculars"

was inception by Weaver back in '51 when he was exec veepee of the network (with the Weaver concept detailed at that time in VARIETY). At that time NBC execs met with a special committee of the American Association of Advertising Agencies to outline the plan. However, the project was put on ice during the period that Weaver himself was cooling off in his status as "v.p. in charge of planning for color tv" during the Frank White prexy regime. With his reemergence as prexy, it now becomes a reality in a few months.

TV & McCarthy

Continued from page 1

the Wisconsin solon was doing a lullaby job.

3. At his press conference Wednesday, President Eisenhower rallied to the support of CBS and NBC in their hassle with McCarthy over the "equal time" issue. While both radio and television time were concerned, Prexy laid the emphasis on video indirectly. He explained that he had seen and heard the Flanders talk on television. He went on to say he thought the webs were being entirely fair and discharging their responsibility by granting time to the G.O.P. National Committee.

4. On top of this, Eisenhower announced he was making a television fireside talk to explain his tax program to the people. It had newsman at the conference quipping about "television day at the White House."

On Saturday night, Vice-President Richard M. Nixon took to the airwaves to make the official reply to Adlai Stevenson, a further boost for tv.

6. Finally, on Sunday night (14), Roy M. Cohn, chief Counsel for Senator McCarthy's special investigating committee, was on "Meet the Press" to give his side of the widening row between McCarthy and the Army.

Howell-Rogin's Cellomatic Optical Device for TV Pacted by NBC

A new projection device which executes virtually every type of television optical effect at low cost and also produces animated effects from stills at better than half the cost of filmed animation has been perfected by the commercial art firm of Howell-Rogin. The machine, called the Cellomatic, can cut studio costs sharply by holding opticals and commercials to one camera, is being used for special art effects on news shows and soon will be the basis of a new technique in the production of animated film commercials. Equally important, its inventors claim to have overcome some key difficulties encountered by color tv experts.

Machine involves the use of two projectors putting a single picture on one screen, with controlled movement of pre-prepared overlays giving the animated effects. Cellomatic was invented by Howell-Rogin toppers Tom Howell and Milt Rogin. There are currently only two of the devices available, with a third in production and two more in the works. Machines will be rented, complete with operator, at about \$125 a day.

Howell-Rogin has already contracted with NBC's news and special events department for a 52 week exclusive deal on the device, and is renting it on a per-show basis to other webs and agencies. In the field of news, the animated features of the device enable use of arrows, pinpoints and other motion indicators on maps, diagrams, etc. Generally, the machine does superimpositions, horizontal and vertical wipes, rectangular and circular irises (the latter can't be

done electronically), dissolves and crawls.

On the color side, it allows for correct color values and brightness via the use of specially prepared artwork laid over black-and-white transparencies of the packages, instead of films of the products. If the color isn't right on one slide, they can do it over by laying on a different color, instead of having to reshoot, they say. Device was used on the recent color-cast of NBC's "Camel News Caravan."

Fact that it can animate finished artwork is leading Howell and Rogin into the field of production of animated commercials. They figure, they'll be able to turn out animated spots at half the current cost because the technique eliminates the need for reshooting. They'll show the finished artwork on the device; if it meets with agency approval, they'll simply move a camera up to the screen and shoot it. Method not only eliminates the need for reshooting, but eliminates the cost of single-frame production because animated movement is already controlled by the device.

Currently, device is limited only to New York City's been used on "Beat the Clock," "Omnibus" and "Danger," but as soon as enough of them are available, Howell and Rogin will rent them to stations, supplying syndicated artwork, with station artists filling in the names of local sponsors, credit lines, etc., themselves. Howell-Rogin will train the operators, and will charge a monthly rental equal to the station's Class A hour rate.

Since the device also works as a projector, with a nine-foot picture, it will also be used for conventions and sales meetings

On Your Guard, This Is A CHALLENGE!

WICC will match its week long half hour average Hooper Ratings from 7:00 AM thru 10:00 PM, point by point, with yours. For

every point in every half hour that your rating exceeds your nearest competitor, we will pay you \$10.00

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RULES:

- 1 MUST BE MULTIPLE-RADIO-MATURE TV MARKET*
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WICC-TV CHANNEL 43

From the Production Centres

IN NEW YORK CITY . . .

Erich Leinsdorf, conductor of the Rochester Philharmonic, which will give concerts at Carnegie Hall, N.Y., and the Brooklyn Academy of Music, March 26-27, has been lined up for several radio-TV guest spots in connection with the orch's visit. He'll appear on the Alma Dettinger WQXR show, Metropolitan Opera WABC quiz, Faye and Skitch Henderson WNBC show, Eloise McElhone WPIX program, Virginia Graham WABD ailer, Polly Bergen WABC program and Tex & Jinx WNBC spot.

Alan Shulman, composer and cellist in the NBC Symphony Orchestra, is writing a series of short musical works for strings which will be heard periodically over WNBC, N.Y., Wednesday at 10:35 p.m., when a string orchestra of NBC symphony players will premiere them under baton of Skitch Henderson. First of the series, "An Elizabethan Legend," will be heard tonight (Wed.). Oliver Publications, Inc., will publish the series when completed. . . . Soapier thesp Elizabeth Lawrence currently in Equity Community Theatre's "Hasty Heart". . . . Hal Peary, WMGM gabber, returned from Coast Monday (15) after screen test for himself and interviews with celebs for his Gotham show. . . . Benny Fields & Blossom Seeley on WMGM also celebrated 32d wedding anni last week. . . . Another anni: Walter Preston's 30th in radio. . . . Elizabeth (ibby) Lanier, Bernice Judis' right hand at WNEW, got hitched to William McAuliffe, a steamship exec, last week. She'll continue with the radio indie.

Stuart Novins, chief of CBS public affairs, to the Coast on biz. Emmett Heerd, Jr., sales manager of WEEL, CBS' Boston outlet, in town for huddles with spot sales execs. . . . NBC prexy Pat Weaver, guest of honor at industry-wide luncheon in behalf of United Jewish Appeal of Greater N.Y., May 6 at Hotel Plaza. . . . CBS sports boss John Derr to Hallandale, Fla., today (Wed.) to handle web's coverage of Florida Derby (20). . . . In addition to p.r. consultancy for WINS, Phil Dean, ex-WNBC-WNBT, has opened a publicity office in partnership with Burt Schultz, ex-Benton & Bowles. . . . Seymour Mintz, recently named prexy of CBS-Columbia, elected member of board and v.p. of CBS, Inc. . . . Charles S. Monroe and his staff radio writers at CBS, moved Monday into the 49 E. 52 annex.

Ted Koop, CBS Radio news chief in Washington, to moderate current events panel at American Trade Assn. Execs' annual spring meet Friday (19) in D.C. . . . Olofin Fjelstad, music director of Norwegian Broadcasting System, in U.S. debut as conductor of CBS' "20th Century Concert Hall" Sunday (21). . . . News director Wells Church of CBS Radio in D.C. last week to huddle on web's '54 election coverage.

Henry Wendler, home garden editor of "Country Journal," early ayeer Mondays on WEEL, Boston, to get network recognition March 21 on CBS' "Garden Gate" show stemming from his election to the Order of the Green Thumb, honorary society for gardening authorities.

IN CHICAGO . . .

Win Jolly has been moved up from his traffic manager berth at WGN to become assistant program director, succeeding Tom Elvidge who's joined the Grant, Schwenck & Baker agency. Bob Irving was named traffic manager and Margot Schermerhorn takes over as chief of WGN's new mail order department. . . . Jules Herbeuveaux, assistant WMAQ-WNBQ general manager, vacationing in Arizona. . . . Mutual presentations director Henry Foster in for Chi conferences. . . . Chi CBS veep H. Leslie Atlas back at the helm after a Florida cruise. . . . WMAQ's "The Northerners" remoted from the Palmer House Monday night (15) with Ronald Reagan narrating a special tribute to the auto industry in conjunction with the 50th anni of the Chi Automotive Trades Assn. . . . Comic Jack Denton has left the vaude field to become a deejay at WISN in Milwaukee with a three-hour morning spread. . . . Chi Trib radio-TV editor Larry Wolters back at his typewriter after a brief illness. . . . Richard Wehrhelm of the Chi NBC engineering staff named to newly-created post of supervisor of technical maintenance.

IN SAN FRANCISCO . . .

Billy Daniels warning local radio-TV cycles during Fairmont Hotel run. . . . "My Favorite Husband's" Bob Sweeney visiting (15) his ex-home town. . . . Carmen Dragon added his name to local Opera House "Fun For A Day" show April 3. Also on tap—Lucille Norman, Gordon MacRae and Art Linkletter. . . . Cottonseed Clark, fired from KFSM (San Mateo), landed a top berth on San Jose's radio KEEN broadcasting from his supper club in Belmont. . . . Lew Lengfeld's "Let's Look At

Books" celebrates five tv years. . . . Sacramento's KCCC-TV increases power next month from 17,000 to 200,000 watts. . . . KBHD-TV (Eresno) appointments: Gene Grant, sales mgr.; Robert C. Merrifield, news editor. . . . Former KGO publicity man Dave Bogart home after country-wide tour with "Space Patrol's" spaceship.

IN PHILADELPHIA . . .

Lee Stewart, WFIL-TV commentator, was rushed to University Hospital (8) for an emergency appendectomy. . . . Violet Hale, WFIL-TV fashion and beauty expert, has been elected president of local chapter, American Women in TV and Radio. . . . Murray Arnold, new program director at WPEN, has launched new show, "Cathy's Corner," starring Cathy Allen; former Louis Prima chirper. . . . Ed McMahon and Don Prindle star in new daytime variety show, "Get Happy" (WCAU-TV, 9:15-9:45 a.m.), with Sandy Stewart, Jack Valentine, Jean Corbett and the Tommy Ferguson Trio. . . . Ed Hurst and Joe Grady, WPEN disk jocks, have been picked as panelists to select "record of the month" for Woman's Home Companion new feature. . . . Jane Froman in town (13) to receive gold medal award of Philadelphia Club of Printing House Craftsmen. . . . Julius LaRosa as best male singer; Rosemary Clooney, as best femme, and Ray Anthony, best bandsman, were the winners in more than 12,000 ballots sent in to WIP's third annual popularity contest, conducted by deejay Dan Curtis.

IN MINNEAPOLIS . . .

KSTP-TV and WCCO-TV have entered bids to televise state high school tournament basketball games here March 25-27, KSTP the entire tournament and WCCO the final game. Later also will televise this region's final game to determine its representative in the tournament which, for the first time, is permitting telecasts in consequence of complete sellouts being assured. . . . New KSTP-TV series has staffer Bea Baxter covering the problem of parents' discipline of teenagers. . . . Cedric Adams, WCCO-TV and radio top personality, vacationing at Jamaica for three weeks. . . . Running for reelection, St. Paul Mayor John Daubney engaged WCCO-TV facilities for half-hour to answer voters' questions about election issues. The mayor through the newspapers had extended the invitation for the queries. Two other candidates accused him of using this campaign method in order to avoid attending public meetings with them and "where he would have to face his public and debate his record for all to hear". . . . KSTP-TV announcer Bob Ryan enjoying the Florida sunshine and, during his absence St. Paul newspaperman Don Riley is doing his "Photoquiz" show and George Grim and Al Tighe substituting for him on his news shows.

IN CLEVELAND . . .

WXEL and WHK teamed for half-half tv-radio presentation (12) of binaural sound. . . . Ex-diskier Howard Lund nabbed with barbiturates. . . . Buffalo announcer Stanley Barron, freed of alienation of affection suit. . . . WTAM's chirper Jackie Lynn doing canary chores of Doctor's Hospital Benefit Horse Show. . . . Downtown show managers Frank Murphy, Lowe's; RKO's Max Mink; Warner's Dick Wright and Telemanagement's Jack Silverthorn now autographing pics at shows as a result of popularity on their WNBK half-hour panel stanza, "Lights, Camera, Question". . . . Don Ferris, WEWS promotion, engineered first tv preview stanza in Midwest with 1:10 a.m. advance screening of Princess Pictures series for radio-tv editors in 37 cities. Preview followed customary signoff. . . . Cleveland's Mayor Anthony Celebrezze extended orchids to broadcasting industry for heroic efforts during week-long snow storm.

IN BOSTON . . .

WBZ announcer Carl deSuzie returned last week from three-week jaunt to Africa which included safaris in Algeria, Tangiers and French Morocco. A layout of photos shot during the trip is slated for publication in Holiday mag and deSuzie is currently whipping up series of articles on the trip for the Boston Globe. . . . Henry Wendler, teacher of agriculture at a local high school and long associated with WEEL's "Country Journal" show, is slated to receive the Order of the Green Thumb during CBS network show, "Garden Gate" Sat. (20). . . . Robert Allen, formerly with the First National Bank, and Leo Van Wart have joined the sales staff of WTAO-TV, Hub's lone UHF station. . . . William J. Williamson has been named sales manager of WBZ, replacing Tom Meehan, who has been transferred. Frederick Greene has been appointed advertising and sales promotion manager of station. . . . John D. Maloy, WNAAC and Yankee network production supervisor, has accepted the job of volunteer chairman for the American Cancer Society's April Crusade here.

IN PITTSBURGH . . .

A couple of local boys, Paul Walsh and Robert Nagy, have joined the announcing staff of WTRF-TV in Wheeling, W. Va. . . . During Bob Prince's absence covering the NIT in New York and now the Pirates' training camp in Florida, his daily sportscasts on WENS are being divided by Fred Davy and Ray Downey. . . . Betty Marlowe is now the educational rep for Marky Wolfson, the tv cartoonist. . . . Josephine Vicari will have a new name, Josie Carey, when she launches her children's program on the educational channel, WQED, which expects to be in operation in a few weeks. Before going with the station, Miss Vicari was associate producer of "Ask the Girls" at WDTV. She's also been in several musicals at the Pittsburgh Playhouse. . . . Mrs. Jim Marks, wife of the managing editor of the TV Guide here, underwent an operation for appendicitis at the St. Joseph's Hospital. . . . Frank D'Emilio, assistant football coach at St. Vincent's College and an outstanding athlete there in his undergraduate days, has been named sports director and sales rep for WAKU in Latrobe, Pa.

IN DALLAS . . .

Dick Wheeler, new WFAA-TV announcer, will double as assistant to news editor Michael Hinn. . . . Jim Boyd, western singer and RCA-Victor diskier, resumes at WRR with an across-the-board 45-minute shot. Afternoon ailer is in addition to his daily KGO ayem stint. . . . Local golf pro Graham Ross back on WFAA-TV with a 15-minute weekly golf instruction sesh, "Golf Gab," with an assist from Jerry Haynes, sports announcer. . . . Margaret Baker, ex-N.Y. radio commentator, filled her KGO Sunday (7) hour with Glenn Miller tribute via anecdotes and waxings. . . . "Time For Magic" debuted as a twice weekly WFAA-TV quarter hour, headed by magician Mark Wilson.

Murine Power Plan Coin

Murine is plucking down coin for CBS Radio's Power Plan and a brace of "Beulah" programs on a saturation kick extending into May. Included in the Power Plan are "FBI in Peace and War," "Meet Millie" and "Mr. Keen." . . . Procter & Gamble participates on a regular basis in PP via "FBI" and "Keen."

Phillies

Continued from page 25

ure either with Ford Frick, overall baseball czar, or with Sen. Edward Johnson, who has remonstrated Anheuser-Busch (Budweiser) for Cardinal ownership.

"If we're going to hurt someone, we'll do some other kind (sports) show," McMahon said. He is considering for regular web airing, in any case, sports like tennis, track, lacrosse and soccer. However, if sponsor wants to pay the whole coxial nut, McMahon said web is still interested in baseball.

As it stands now, according to a report from St. Louis, D'Arcy agency has made a deal with WTVI-TV, Belleville, Ill., to telecast all of the 77 Cardinal out-of-town games, with DuMont making arrangements in each of the remaining National League cities where a DuMont affiliate is located to make the pix and then transmit them via Telco to WTVI. That station in turn will expose them in the St. Louis area alone. The club and the agency are anxious to arrange the deal, since they expect, if DuMont can't clear the necessary seven stations, to make arrangements with another network, or, in the event this fails, WTVI may be asked to send its own cameramen to those cities to originate the pix.

Exploring

Continued from page 24

America. Streibert told the Committee the project will be of "considerable value" to the Voice in its broadcasting operations. He explained:

"The long-distance parts of the radio spectrum used for broadcasting are overcrowded and the world pattern of usage changes from day to day. The existing structure of international agreements and registration of frequencies is entirely inadequate by itself to avoid or prevent harmful interference to long-distance broadcasting and program transmission.

"Up-to-date specific information on foreign usage of the international broadcasting bands will greatly assist our broadcasting operation in selecting interference-free channels for shortwave broadcasting and for program transmission to our overseas relay bases. This holds for both accidental interference and intentional interference.

"Accidental or unintentional interference can often be cleared up by negotiation if the source is promptly identified. Current knowledge of holes or unused spots in the radio spectrum is very useful in dealing with cases of intentional interference and jamming.

"This monitoring program will provide us with more information on the radio jamming that is directed against many of our international broadcasts. The more information we have the better we will be able to deal with this jamming."



BOB CARROLL

Currently

Fred Allen Show
NBC-TV, Tuesdays, 10 P.M.

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INTERMEDIATE . . . Tues., Wed., Thurs., 4:30 to 6:00 P.M.

At THEATRE STUDIO OF THE DANCE
137 West 56th Street — COL 5-4070

YEN FOR INSTITUTIONAL VIDPIX

Pall Mall Tints Up Comm's

One of the first fullscale filmed commercials in color went before the cameras Monday (15) at Screen Gems' N.Y. commercial production department, when the vidpix outfit shot a one-minute tint blurb in three color processes for Pall Mall and its agency, Sullivan, Stauffer, Colwell & Bayles.

Film was shot with live action, sets and product package in 35m Technicolor three-strip process, in 35m Eastman negative-positive stock and in 16m Kodachrome. Negatives of the 35m footage will be reduced to 16m for prints. Special soundtrack describing technical details of each scene will be added. M. Peter Keane, SG's eastern production manager, supervised the shooting. Prints will be completed in about six weeks, at which time they'll be screened over a closed-circuit, and thereafter possibly made available to other agencies.

Purpose of the test shots, for which a Techni camera was flown in from the Coast, is to determine cost, quality and processing time factors of each type of color stock.

Bonded Film Storage Sets Up New Division, Coast Office for Vidpix

Vast upbeat in the use of syndicated and spot film for television has caused Bonded Film Storage, one of the largest handlers of theatrical film, to set up separate operating divisions to specialize in vidpix. In line with this separation, the firm this week set up a new Coast office for telepix, which will operate as a subsidiary under the name of Bonded TV Film Services, Inc. New York end of the operation will be a division of the parent company, Bonded TV Film Service.

Indicative of the sharp uptrend of tv-film is the fact that from its seven warehouses and depots in the N.Y. area, Bonded already handles more than 6,000 vidfilm shipments monthly, with all indications pointing to an even higher traffic. Specialized handling relating to commercials, time demands of vidpix, etc., cued the separation move.

New Coast operation will be headed by Stanley Halperin, formerly with the William Morris office. Branch, which Bonded prexy Chester M. Ross terms the "largest physical plant for handling of television films in the country," opens Monday (22). Eastern video operations are headed by Manny Kandel, v.p.-general manager of the firm.

Majority of the Bonded clients comprise vidpix distributors and ad agencies.

'Merry-Go-Round' Goldwyn, Jr.'s 1st

Production on the new Samuel Goldwyn Jr. vidpix series, "The Unexplained," starts today (Wed.) on the Goldwyn lot in Hollywood, with vet telepix director Ted Post mekking the initialer, "The Merry-Go-Round." Goldwyn Jr. has signed several top playwrights, including Leonard Kantor, Victor Wolfson, William Archibald and Raphael Hayes, to script other pix in the series and has packed Bernard Herman to create an original score for the initialer and a theme for the series.

"Merry-Go-Round" screenplay was written by Mel Dinelli from a story by Ray Bradbury. Series is being produced by Goldwyn Jr. under the Westward Productions Ltd. banner, his own company.

'Annie' 17.7; Autry 11.8

"Annie Oakley" got a better sharpshooting score on the Nielson target last time out in New York market than her mentor Gene Autry. The new vidpix cowgirl shot a 17.7 on her WABD, DuMont key, airing, while Autry copped only 11.8.

"Oakley" is an Autry production. Probable reason for outclassing the guy who taught her to shoot straight, is that Autry's guns are rusty from making the rounds for Wrigley gum several times in New York. Miss Oakley has spanking-new six-shooters in her first go around.

INDUSTRY GEARS FOR TV AUDIENCE

Within the last three months or so, a dozen or more of the nation's biggest industrial firms have begun gearing their institutional films for television as carefully laid out sustaining fare. There are hundreds of others that have remade or are in the process of re-editing old films for video. Still another large group is reported shooting institutional vidpix at present. One source listed the overall worth of industrial properties available to the country's video operation at circa \$40,000,000, but other experts, straining the multitude of catalogs prepared by manufacturers, are inclined to believe that coin represented is at least \$510,000,000 higher.

Reason for shift in emphasis is given as dissatisfaction among industrialists over the limited number of people who attend non-theatrical exposures—women's groups, men's clubs, training courses, etc. At the utmost 2,300 pewsters sit through each showing, while with video, at little more cost—if any more at all—than the \$2.50 the 16m houses charge for handling each date, the manufacturers can build up audiences thousands whenever a video station shows one of the films.

David Anderson, public relations chief for radio and tv at Standard Oil of N. J., indicates that possible reason for shift grew out of an increased desire to build good will with the tv stations, and media generally. Besides, the large number of institutional films done by industrialists are a surefire hypo for all biz, especially if the public is reached in greater numbers.

Esso's Pix

Esso alone has already received a redited film from Telenev, and now the vidpix company is working over another Esso product. In the past Esso sliced a 20-minute pic called "Search That Never Ends" into a 12½-minute show adapted to tv. Anderson said he received "great enthusiasm" over the job. Then Esso went into a second film done by the company's British oil affiliate anent building an oil refinery. Like many other firms, Esso doesn't pay to have films distributed, instead it ships properties from own office.

It's certain that non-theatrical groups will continue receiving institutional films, but effect on and cannot be determined since areas will first be saturated by telecasts of same pic. Each and every time a new tv station goes up—and these are the ones which depend heavily on film to fill out the broadcast day—another non-theatrical showing will lose most of

(Continued on page 38)

New TPA Org Accents Importance Of Merchandising in Vidpix Field

Film-Flam

Minneapolis, March 16.

Local advertising man, who thought he had a plan to get two of the Twin Cities' top tv personalities, WCCO-TV's Cedric Adams and KSTP-TV's Bill Ingram, on each other's competing stations, ran into a snag.

He had them appear in filmed commercials. However, KSTP-TV refused to accept the Adams commercials and WCCO-TV would have none of the Adams' commercials and

But Adams still is getting himself plugged on rival KSTP-TV because that station is using filmed cigaret commercials made by Adams in New York.

'Falcon,' 'Malone' Pace Schubert's \$3,000,000 Billing

With a deal from NBC Film Division for financing and distribution of 39 "Adventures of the Falcon" virtually in his hip pocket, Bernard L. Schubert is prepping a pilot on a new series, "The Amazing Mr. Malone," production on which is slated for next month for fall releases. Deal with NBC needs only the formal signatures.

Under the NBC deal, Schubert will produce, via Harry Joe Brown and Buster Collier's Federal Telefilms, a minimum of 39 "Falcon" pix at a cost of more than \$1,000,000. Plot has already been completed, and production starts April 5 on the first cycle, with release date for network and syndicated sale in June. Charles McGraw stars.

Deal is the third major entry Schubert has piloted this season. He's coproducer with John Loveton on the "Topper" series for Camel, and also reps Loveton sales and distribution-wise on the "Mr. & Mrs. North" segment sponsored by Revlon and Congoleum-Nairn. In terms of product, this represents 117 half-hour films, with a gross billing in excess of \$3,000,000. "Falcon" deal puts the outfit into continuous production into August, 1955. "Malone" series hasn't been cast yet, nor has a director been set.

Underlining the increasing importance of merchandising to the syndicated vidpix business, Television Programs of America last week created a separate corporation to handle all its merchandising and promotion. New division, TPA Merchandising & Exploitation Division, Inc., is operating out of separate headquarters and is headed by Jerome Capp, who formerly handled the multiple ad-pub-promotion-merchandising chores for the firm.

Eventually, the new division will handle outside merchandising accounts, subject to TPA approval, but for the next six months at least, only TPA properties will be involved. New firm will license and distribute all kinds of novelties, toys, comic books and soft goods relating to the vidpix properties of TPA. All goods involved will stress identification with the characters of the TPA vidpix series and will be licensed on a dual level.

Latter, the dual-level licensing aspect, is a new twist in vidpix merchandising. Under the scheme, manufacturers can make and sell items based on TPA shows at retail level and price, but must also make the items available to local and regional sponsors of the shows at cost for use as self-liquidating premiums, etc. For example, Dexter-Wayne Inc. is marketing a jungle game based on "Ramar of the Jungle" at a \$2.98 retail price, but is also supplying some "Ramar" sponsors the sets at 50c each for use in boxtop, etc., premium campaigns. Also involved in the scheme is a cross-plug, where Dexter-Wayne gets plugged by the local sponsor using the sets. All sets made available to the local sponsor bear his name.

Meanwhile, with Capp moving over to the new division, TPA has installed Dick Miller as director of publicity. Miller, who formerly operated his own flackery handling fund drives (Holland Flood Relief, etc.), is flying to the Coast today (Wed.) for the first of a series of press conferences on upcoming TPA product. Initial conference on the Coast next Monday (22) will disclose details on production of the "Halls of Ivy" series. Following Monday (29), prexy Milton Gordon will reveal all future production and sales plans at a confab in N. Y.

Capp, incidentally, after setting the initial details of the new operation, will take off next month on a tour of all TPA clients to set individual plans and contracts for merchandising and exploitation.

Miner's 'Medic' Series Vice Day

As part of its projected Monday night tv program realignment, the RCA-sponsored Dennis Day show, slotted opposite CBS-TV's top-rated "I Love Lucy," is getting the axe. Going into the time period will be the Tony Miner-created "Medic" film series.

However, sponsorship of the "Medic" show will only be on a three-weeks-out-of-four basis in view of the network's plan to preempt every fourth week.

"Medic" series has been kicking around for some time, with the pilot film highly touted in agency circles.

'It's a Bet' Quickies

Chicago, March 16.

Atlas Films and the George and Jim Anderson packing firm have scheduled shooting on a jointly-produced vidpix series of five-minute shows tagged "It's a Bet."

Novelty squibs, featuring Clarence Hartzell and Don Alan, will be sold as a cross-the-board strip with a total of 65 slated for the first batch.

FIRST ANNUAL TV FILM AWARDS

In The 21st Annual

VARIETY

Survey of Radio-TV Showmanagement

OUT SOON

Eye 'Lucy' Reruns in '55 for Added Moppet Exposure; Desilu Pact to '58

Hollywood, March 16. A prece-dental double spread of "I Love Lucy" on CBS-TV, where-by second-runs would be shown Sunday, afternoons and first-runs on the regular Monday night slot, is being discussed by Desi Arnaz and the web, who have agreed on a two-year, no-option extension of their pact for the nation's top tv show. Move is being mulled due to demand from parents for a time slot where the moppets can see "Lucy." However, it couldn't go into effect until the team's current pact with Philip Morris is up in April of 1955.

Arnaz and Lucille Ball had considered giving up their show at the end of the ciggie pact, since by that time they will have 141 vidpix canned and they could cash in on syndication of the series. "But we decided to go ahead with this new deal, which takes us through 1958," Arnaz said. "I don't believe you can go into syndication and do new shows at the same time. The only way we will show he-runs 'Lucy' in the foreseeable future will be through this Sunday matinee on the network, which we are now talking about," he added.

The producer-star of Desilu, who said the company may lens the series in color in 1956, said he feels a great mistake being made by many telepix producers today is that they unwittingly attempt to shoot "motion pictures for television," as he put it, adding, "we shoot pictures for television. We gear ourselves to that medium, and there is a great difference in the result."

The star of tv's first situation comedy series, one which unleashed an entire cycle, said he sees no signs of the demand for this type of show dwindling. "As long as people like to laugh, as long as the situation comedy involved is a good show, it will last," he opined.

"TV is a business where people like to become your friends. By having the same cast, and assuming it's a good show, it is a help, and the audience will come back. An anthology series, on the other hand, depends on the week-to-week story. A top show depends on personalities, and this is why you find people such as Jack Webb, Groucho Marx and Arthur Godfrey right at the top of the ratings week after week."

"You wear out your welcome only if your standard goes down, not because it's a situation comedy. You can't fool the public. The public are not morons; 90% of the time they're correct. Don't ever underestimate the intelligence of the audience," he said.

NBC-TV Wraps Up Client for Rooney

NBC-TV has wrapped up a sponsor for the Mickey Rooney situation comedy vidpix series and it goes into the Saturday 8 to 8:30 p.m. segment in the fall. Network is keeping the client under wraps pending finalization of pact.

Rooney series is tabbed at \$35,000 a week. Sale of the show was contingent on the bankroller also buying the time period, which is opposite CBS-TV's Jackie Gleason, one of the major factors which held up latching on to a client.

Present occupant of the Saturday time is Spike Jones, whom Chesterfield is sponsoring. However, show and sponsor vacate the slot after the summer.

Palooka's 26 Markets

Sales on Guild Films' "Joe Palooka" series, which started off slowly in January, are beginning to pick up, with sales last week to WABD, N. Y. and WXYZ-TV, Detroit, putting the series in 26 markets.

Series last week underwent one cast change, when Luis Van Rooten was signed to replace Sid Tomack as Knobby Walsh. Tomack had to bow out because of other commitments.

FLORIAN ZABACH SET FOR TELEPIX SERIES

Guild Films last week optioned Florian Zabach to star in a series of half-hour vidpix to be shot this summer for fall release. Series hasn't been formatted yet, but it will have Zabach playing the violin, emceeing and fronting an orchestra, much the same as Guild's "Liberace" series.

Plan is to shoot 39 half-hours, with a possibility that Zabach will also star in an additional 15-minute series. Series will probably be shot on the Coast, since Duke Goldstone, who directs "Liberace" and "Life With Elizabeth," will also meg Zabach.

Ethyl Reprising 'Playback' Telepix

Ethyl Co., which last year sponsored Screen Gems' "The Big Playback" in some 40-odd markets, this week pacted with the vidpix outfit for another cycle of at least 26 of the quarter-hour sports series; this time in 5 markets. New series is already in production in N. Y., and will start simultaneously in the 55 markets on May 15.

Ben Berenberg is producing the series, which comprises narration over clips of famous sports events. Narrator last year was Bill Stern, but new commentator isn't set yet. Screen Gems also used Telenews footage last year, but current batch is from diverse sources. Deal for Ethyl was set via BBD&O.

Series has represented a good revenue source for SG. Last year's batch 26 was syndicated in some 2 non-Ethyl markets, and current crop will also be available for syndication outside the gasoline company's cities. Additionally, Screen Gems recently set a deal with Armstrong Rubber & Tire under which the parent outfit would share sponsorship costs of last year's series with local dealers on a co-op basis. Replays are already set by Armstrong in seven markets, with many more in the works but delayed because of dealer-manufacturer budgeting.

Filming Comm'l Blurbs Now a Big Agency Prod.; Margarine Sets Marjorie

Hollywood, March 16. Howard Connell and Frank Brandt, director of radio & tele and radio and tv manager, respectively, of the Hewitt, Ogilvy, Benson & Mather agency, planned to the Coast last week to supervise production of nine commercials for Good Luck Margarine at the Gross-Krasne lot. Blurbs, which will be used on the "Big Town" series, feature Marjorie Lord and other members of the vidpix cast.

Connell and Brandt are also huddling with Marvin Young, head of the agency's Coast office.

Vidpix Chatter

New York

National Telefilm Associates moved to new Madison Ave. quarters over the weekend. Mike O'Shea, publicity chief of MPTV, off today (Wed.) for a tour of five regional offices from N.Y. to the Coast for exploitation and publicity huddles with local reps. Back early in April. Buster Crabbe off to Morocco for three months of filming "Captain Galant of the Foreign Legion" for TPA.

Hugh Marlowe planned to the Coast last week to resume filming of the "Elery Queen" series for TPA. John Carradine set for a role in an upcoming "Ozzie & Harriet" ABC vidpix. Winik Films sold its "Madison Sq. Garden" to the Industrial National Bank of Providence, the 51st market the series is appearing in. Wyn Nathan, UTP general sales manager, back to the Coast.

Vidpix Firm to Shoot Stock Footage to Order

New service to supply special stock footage at low cost to vidpix producers has been formed by R. A. Pheelan, former producer-writer for Official Films, and Edna Paul, formerly chief librarian at NBC's Stock Film Library.

Firm, Stock-Shots to Order Inc. will shoot stock or background projection footage to order, exactly to producer specifications, at what the firm terms "rates competing with library costs."

Reruns Bonanza For Telethesps; SAG Kitty Swells

Hollywood, March 16.

Rerun coin which began coming into the Screen Actors Guild coffers as a dribble last November, is mounting into a bonanza for telepix actors, just beginning to get the benefit of the multiple runs. SAG tv administrator Ken Thomson says the guild has collected \$19,546 to date, funneled by producers to the guild to distribute to 361 telethesps. Coin involves only third and fourth runs, and reps 81 telefilms, a microscopic number of the total produced in Hollywood.

Best indication of the future rerun wise came in February, when SAG received approximately \$16,000, as compared to only \$3,634 received until Feb. 1. In view of the many vidpix continuously going into the rerun field, and particularly since actors haven't even gotten their rerun coin for fifth and sixth runs yet, the guild takes an optimistic view of the situation for the actor.

Not included in coin sent the Guild is the loot given players who make flat deals with producers at the time they work in the pictures. If a producer wants to pay the rerun coin when he originally hires the player, he can do it by following a comparatively simple SAG format. According to SAG's pact with the producers, a player is to receive 50% of his original salary for the third and fourth reruns, 25% for the fifth run and 25% for the sixth run. This adds up to 100%, and some producers have chosen to pay the actor double his initial salary, thus buying up the rerun rights at the outset.

Overseas players are permitted to dicker various deals with producers, as long as the deal reached is in no way under the guild's contractual minimum on reruns.

SAG's vidpix pact was inked March 1, 1952, and only now are telefilms made since then beginning to hit the rerun circuit. The Guild's commercial contract was signed March 1, 1953.

WCBS-TV's 175G

Feature Pix Buy

WCBS-TV, N. Y., has made a \$175,000 buy of 58 feature pix for programming on its "Early Show" and "Late Show" starting April 1 as first-runs in Gotham. Of the total, 26 are from Hollywood TV Service, a subsid of Republic Pictures, which made the product dating up to 1949. The other 32 emanate from Telepictures, Inc., via Official Films, and produced by Lippert from 1951 to 1953, with some of them not yet even in theatrical release. Five of the Lippert films will get launched in April and the balance will be shown monthly through the rest of this year and all of 1955.

Flagship of the CBS-tenet runs each pic every two months, or six a year, re-runs being part of the guarantee to the distrib. It's figured that each film brings \$3,000 to the supplier on the basis of six showings. This would average \$500 per exposure, but the fees range from \$200 to \$1,000. At the 3G rate, the station lays out about \$175,000 for the 58 features, many of which are exploitable on their star casts.

New Telepix Shows

PUBLIC DEFENDER

With Reed Hadley, others

Producers: Hal Roach Jr., Carroll

Case

Directors: Erle Kenton, James

Tinling, Sobey Martin

Writers: Howard J. Green, others

26 half-hours

PHILIP MORRIS

CBS-TV (no syndication)

Philip Morris, in an effort to get some solid programming into its Thursday at 10 franchise on CBS-TV, has turned to Hal Roach Jr. and Reed Hadley, who scored so solidly with "Racket Squad" for the ciggie firm, "Public Defender," the new series which Roach has come up with for PM, is the third so far this season in the slot, and sad to relate, it's no more satisfactory than its predecessors, and nowhere near as effective as "Racket Squad."

Series, based on an idea by Sam Shayan and Mort Lewis, has Hadley in the role of a public defender, the legalite who's available to the public at large for defense against prosecution. Out of this framework, a different story is shown each week, with Hadley as the central figure. First episode had Hadley uncovering the real culprit in a theft with which a young ex-con had been charged and whom Hadley was defending. It seems inevitable that the remaining pix in the series will take a similar line. Trouble is, the story pattern is old hat for tv by now, and the first segment reflected that. A rather tired and dull script by Howard J. Green kept the action at a snail's pace, and came up with a telegraphed and lame climax. Erle Kenton's direction on the initialer couldn't even bring the customarily sharp Hadley to life in this one. Incidentally, the idea of integrated commercials is over-extended somewhat, with Hadley delivering one spiel not as Hadley but as the public defender. It's

bad enough having the star doing the spiels, but when he does them as a nefarious character, they lose all credibility. Chan.

MEN TOWARD THE LIGHT

With John Daly, Eva Le Gallienne,

narrators; others

Producer-Writer: Max Arman

Director: Don Zimmerman

13 quarter-hours

Distrib: Charter Oak Tele-Pictures

"Men Toward the Light," produced by Charter Oak Tele-Pictures in collaboration with the American Foundation for the Blind and the Industrial Home for the Blind of Brooklyn, represents top-notch public service fare for stations, both in form and content. As for form, it's one of the few free film groups that comes in a 13-week package, a definite plus in terms of audience-building. In content, it represents an excellent, no-holds-barred presentation of what blindness is and how it can be conquered. More important, it's a guide to the sighted, a factual rather than emotional guide.

First segment, narrated by John Daly, demonstrated what could only be done on film—"What a Blind Man Sees." Film showed the various forms of blindness: central vision, peripheral vision, etc. The footage was shot in such a way that only what a blind person sees and the way he sees it, was discernible on the screen. It showed how the blind person makes use of the little vision he has. No emoting—plain, hard fact.

There's no question but that this is must programming for tele stations. It represents a detailed, conscientious study, intelligently done and skillfully produced. There's no pitch, no cutting problems involved. Both Charter Oak and the participating groups can take a big bow for this one. Chan.

Industrials

Continued from page 37

its value. Using the industrials apparently is quite beneficial to outlets, because with the quality of these films being generally high and usually containing little or no commercial identification for the firms which made them, the video stations can garner following at no cost.

Some of the properties soon to be on the tv block are a series of 14½-minute shorts on heart disease and the like being underwritten by the Institute of Life Insurance. The U. S. Lines (steamships) have done a travel pic for release shortly. (Idea is to push travel to Europe via U. S., but commercial identification is kept at minimum.) United Aircraft has a 45-minute pic on the history of aviation that has already played several hundred stations. Parenthetically, the aviation industry is one of the chief purveyors of industrial films. Union Pacific railway is reported distributing regionally a series of 13 pix, thus copying the regular commercial video cycle. It's understood that GE is doing something on this order also. Old Gold ciggies has a film out—and one which is reportedly widely sought—on the American Indian. Esso is continually making documentary shorts for its tv news program, "Esso Reporter." For a true indication of the number of industrial properties available many station film bosses are turning to the expansive catalog published by the U. of Iowa. DuMont, for example, is taking advantage of the great number of documentary vidpix made by industry in a 19-week summer series sketched to begin April 21. Robert E. Glina, chairman of the Electric Companies public information program, stated series "will show how Americans benefit from modern wonders created by scientific and industrial advances in this country."

Elgar's Blurb Upbeat

Peter Elgar Productions, N. Y. industrial film and commercials producer, is experiencing a sharp upbeat on the blurb side, with 58 spots scheduled for three clients over the next few weeks.

Schedule includes 39 Sterling Drug blurbs for Dancer-Fitzgerald-Sample; 15 spots for Cavalier ciggies via Wm. Esty and four Oxoid spots for Procter & Gamble via D-F-S.

RKO Pathe Into Industrials, Com'l's

RKO Pathe is about to step into the tv-film field as a producer of industrial films for video and of filmed commercials. Firm has been experimenting over the past several months with color stock—Ansco, Technicolor, Eastman and Kodachrome—and with packaged products of national advertisers, and is reportedly ready to move into production of color commercials.

Additionally, Pathe's schedule of industrial pix for tele is on the upbeat, with a half-hour tint documentary just completed for National Steel, another on the way for Trans-World Airlines, and negotiations in the works with another steel outfit. In line with the expanding video activity, Alan Hartman, formerly with MVA, Ziv and Official Films, has joined Pathe as an account exec and assistant to general sales manager Sidney Kramer.

SNAPSHOTS TELEPIX SETS O'SEAS UNIT

A new twist on freelance newsreel production has been worked out by Television Snapshots, N. Y. telepix outfit which up to now has been concentrating on commercials and industrials. Scheme involves dispatching of a two-man crew for overseas assignments for features for network shows, shooting of a woman's show plus industrial films for U. S. firms with overseas interests.

Babette Doniger, Snapshots prexy, has signed Dwight Godwin, ex-March of Time director-cameraman, to head the overseas unit, which will depart for Spain at the end of this month. Tour will take in Portugal, Africa, the Near and Far East. On straight newsreels, team will work on assignments given snapshots by the nets. The woman's show will be a composite—overseas crew will shoot personalized women's footage, with a comparison of the foreign woman to the America femme. Series, which will be incorporated into existing women's shows or will be syndicated, is titled "Woman to Woman." Shooting will be in color.

JUNIOR SCIENCE

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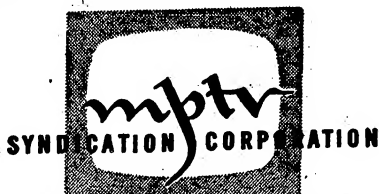
The mystery of the curve ball

The magic of flight



DR. GERALD WENDT, narrator of **JUNIOR SCIENCE**, is Chief of Science Education for UNESCO. He was formerly Science Editor of **TIME** and **SCIENCE ILLUSTRATED**, head of the N. Y. World's Fair science exhibits and Dean of Penn. State's Chemistry and Physics College, as well as a noted military and industrial consultant.

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Chicago 11, Illinois
WHitehall 3-2600

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CRestview 1-6101

GORDON WIGGIN
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EMpire 8-8621

ED HEWITT
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DOuglas 2-1387

BRUCE COLLIER
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These MPTV shows are available now:

- DUFFY'S TAVERN
- DREW PEARSON'S WASHINGTON MERRY-GO-ROUND
- FLASH GORDON
- JANET DEAN, REGISTERED NURSE
- JUNIOR SCIENCE

• more to come

Jocks, Jukes and Disks

By MIKE GROSS

Nat (King) Cole: "Alone Too Long" (Capitol). Nat (King) Cole's sincere styling is aptly suited the rich melodic line and warm lyric idea of "Alone Too Long." Song from the upcoming Broadway legitime, "By The Beautiful Sea," is due for a top bracket slotting via this slice. Reverse is a solid Tin Pan Alley entry which Cole gives a slick and appealing workover.

Teresa Brewer: "Jilted" (Le Grand Tour De L'Amour) (Coral). "Jilted" is in the same driving groove as Teresa Brewer's clicko "Ricochet" and it should get the same top-play treatment. It's geared for the juves, jukes and jocks. A natural on all levels. Bottom slice is a novel entry that should pick up solid spins along the way.

Kay Starr: "The Man Upstairs" (Capitol).

Seven Year Itch, "didn't get very far last year as 'The Girl Without A Name.' Now that Eddie Bracken, who's appearing in the Chicago version of the play, has written a new lyric and taken on the warbling assignment, it's chances for a big play are still slim. It's still a standout tune and Bracken handles the lyric appealingly in his limited crooning style. He gets a nice assist from warbler Barbara Cooke. Bracken does a fair job on "September Song."

Julius LaRosa: "Have A Heart" (When You're In Love) (Cadence). The jaunty beat of "Have A Heart" should get Julius LaRosa strong spinning time on jock and juke levels. It's an excellently produced slice and the double tracking technique is worked to good effect. LaRosa gets a nice romantic feel-



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
1332 Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
DARKTOWN STRUTTERS BALL
and
I LOVE YOU
With Jimmy Wakely

tion, but "Philadelphia Waltz" has more pop appeal.

Album Review

George Feyer: "Echoes of Broadway" (Vox). Pianist George Feyer has followed up his successful "Echoes of Paris," "Echoes of Vienna," and "Echoes of Italy" with this inevitable album, in a graceful, appealing parade of Broadway show tunes and pop hits of the past few decades. They're a nice choice of the better tunes, skillfully played, with an incisive keyboard beat, in neat arrangements that aren't over-arranged, and with the melody always uppermost. Expressive album makes an excellent cocktail hour of relaxing music.

Latino Vocalists On North-South Shuttle

A number of recording artists for Seeco, Latino label, are keeping busy bicycling between the U.S. and South America. For the second straight year, Machito & His Afro Cubans have taken off for Caracas, Venezuela, to appear there during the annual Mardi Gras. The band left for Caracas a short while ago and while there will do some radio shots. A short Latin American tour will also originate from Caracas. Orch will remain in Caracas for about a month and then may move to Puerto Rico, which will mark Machito's first appearance there. Vocalist Bobby Campo returned to Puerto Rico recently after a two-week stay in New York, during which time he filled an engagement at the Puerto Rican theatre.

Vicentico Valdes, another Seeco artist, returned to the U. S. last week after a month's stay in Havana where he did some radio and tv work and also cut some sides for Seeco with the Sonora Mantancera orch.

Best Bets

NAT (KING) COLE	ALONE TOO LONG
(Capitol)	It Happened To Me
TERESA BREWER	JILTED
(Coral)	La Grand Tour De L'Amour
KAY STARR	THE MAN UPSTAIRS
(Capitol)	If You Love Me

"If You Love Me" (Capitol). Give Kay Starr a bouncy beat and a good lyric and she'll come up with a biscuit that's earmarked for the hit lists. "Man Upstairs" fits the bill and it's surefire for all spinning outlets. "If You Love Me" is a dramatic piece which Miss Star belts for okay effect.

Lou Monte: "Won't You Forgive Me" (Somewhere There Is Someone) (Victor). Although the chances for this coupling to take off like Lou Monte's previous cut, "Darktown Strutter's Ball," are slim, it's still a good shellac effort that rates attention. Monte has a neat piping style and treats "Won't You Forgive Me," an above average ballad, appealingly. He gets a pleasant lilting quality into "Somewhere" which gives it a good spinning potential.

Georgia Gibbs: "I'll Always Be Happy With You" (My Sin) (Mercury). The warm ballad styling of Georgia Gibbs gets a standout showcasing on "I'll Always Be Happy With You." Thrush's fans will take to this one in a big way, and it could step out for a big payoff. Miss Gibbs makes "My Sin" a fair spinning bet.

Bob Trow Quartet: "Soft Squeeze Baby" (I Went Along For The Ride) (Zodiac). The catchy "Soft Squeeze Baby," which Arthur Godfrey kicked off on the Columbia label, is given a novelty backing here that should give it a strong juke potential. The interpolated dialog borders on the blue which may get it into trouble with the networks. "I Went Along For The Ride" is a routine item that won't get Eddie Bracken: "That Girl" ("September Song") (Chance). The theme music from the legit comedy, "The

ing into "When You're In Love," it, too, rates spins.

Joe (Fingers) Carr: "Until Sunrise" ("Humoresque") (Capitol). Joe (Fingers) Carr's "Until Sunrise" is the kind of slice that can build slowly into a hit bracket item. It's a highly melodic piece and Carr's tasteful keyboarding brings out its full potential. The vocalizing by The Carr-Hops is an important plus. On the reverse, Carr takes "Humoresque" for a catchy ragtime ride.

Homer & Jethro: "Crazy Mixed Up Song" ("That Tired Run Down Feeling") (Victor). One of the brightest novelties of the current wax season, "Crazy Mixed Up Song," gets a sharp workover by Homer & Jethro. Slice has a big spinning potential in all fields. Reverse is in the hillbilly groove with limited appeal.

Dorothy Collins: "Mountain High-Valley Low" ("Crazy Rhythm") (Audivox). Dorothy Collins' cut of "Mountain High-Valley Low" makes most of the sound-gimmick techniques seem like child's play. On this one, Miss Collins' voice takes on a choir effect and she warbles with proper reverence. It's an effective technique and should win spinning response. The tune, an oldie from the legituner, "Lute Song," is a knockout. Miss Collins changes pace on the reverse for a vibrant workover of "Crazy Rhythm."

Connie Boswell: "The Philadelphia Waltz" ("Call Me Darling") (Decca). You can count on Connie Boswell to turn out consistently good wax. This coupling is no exception. She's got shellac savvy and knows how to belt a lyric with meaning. Both sides rate top atten-

Longhair Disk Reviews

Lalo: Symphonie Espagnole & Korngold: Concerto in D (RCA Victor; \$5.45). Two interestingly contrasted works, superbly played by Jascha Heifetz, with fine orch support. The Lalo is refined, warm, yet not schmaltzy as with other fiddlers. The Korngold, modern in vein though romantic in idiom, is a somewhat ungrateful score, sometimes difficult to play (and to take).

Prokofiev Album (Angel; \$4.95). Pianist Samson Francois in accomplished readings of a frisky piece, the Toccata in D Minor; Visions Fugitives, with its delicate, charming flavor, and the Concerto No. 3 in C, Opus 26. Last-named, played with the Paris Conservatory, is vigorous and modern in style, with some lovely lyric passages to offset.

Strauss: Symphony for Wind Instruments in E Flat (M-G-M; \$4.85). Quite conventional music for Strauss and not too inspired a composition, but very well rendered by Izler Solomon and M-G-M orch. Massenet: Werther (Cetra, 3 LP, \$17.95). Effective, dramatic performance of the opera by an

Italian cast and orch, with some fine, artistic singing on Pia Tassinari's part as Charlotte. Ferruccio Tagliavini, as Werther, has good lyric quality and style for the most part, though he pushes too hard at times.

Beethoven: Quintet in E Flat, Op. 16 & Mozart: Quintet in E Flat, K. 452 (Columbia; \$5.95). The two infrequently-heard wind quintets in E Flat form an interesting combination here, masterfully played by pianist Rudolf Serkin and Philadelphia Wind Quintet members.

Overtures From the Opera (Capitol; \$5.95). Some unfamiliar as well as familiar Rossini and Verdi here, all tastefully performed by the Radio Italiana Symphony, and well worth having.

Jones: Die Gelaha & Benatzky: White Horse Inn (London; \$2.95). Selections from two oldstyle operettas make a charming, light-hearted album in this Berlin Mundy Opera job. "Gelaha," British musical of vintage 1936, had vocals in German, and is gently nostalgic. "Inn," better known, offers engaging marches, waltzes, etc. Bron.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of March 5-11, 1954

A Dime And A Dollar—† "Red Garters"	Famous
Answer Me My Love	Bourne
Baubles Bangles And Beads—* "Kismet"	Frank
Bell Bottom Blues	Shapiro-B
Bimbo	Fairway
Changing Partners	Porgie
Cross Over The Bridge	Valando
Darktown Strutter's Ball	Feist
From The Vine Came The Grape	Randy-S
Granada	Southern
Heart Of My Heart	Robbins
I Get So Lonely	Melrose
Jones Boy	Pincus
Lost In Loveliness—* "Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Man With The Banjo	Mellin
Marie	Berlin
My Heart Won't Say Goodbye—* "Girl In Pink Tights"	Chappell
My Restless Lover	Chappell
Oh My Papa	Shapiro-B
Sadie Thompson's Song—† "Miss Sadie Thompson"	Mills
Secret Love—† "Calamity Jane"	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise—* "Kismet"	Frank
That's Amore—† "The Caddy"	Paramount
That's What A Rainy Day Is For—† "Easy To Love"	Robbins
Till Then	Pickwick
Wanted	Witmark
Woman (Man)	Studio
Young At Heart	Sunbeam

Second Group

A Girl A Girl	Valando
Am I In Love	Miller
Amor	Southern
And This Is My Beloved—* "Kismet"	Frank
Anema E Core—† "Three Coins In The Fountain"	Leeds
Angela Mia	Chappell
Breeze And I	Marks
Brother John	Darnelle
Doggone It Baby I'm In Love	H & R
Dream Dream Dream	Feist
Ebb Tide	Robbins
Gee	Morris
Have A Heart	Arco
I Speak To The Stars—† "Lucky Me"	Witmark
I Went Out Of My Way	Lowell
I'll Hate Myself In The Morning	Crawford
Lovin' Spree	Joy
Melancholy Me	Sheldon
Pine Tree Pine Over Me	Miller
South	Peer
Tennessee Whistling Man	Studio
Till We Two Are One	Shapiro-B
Until Sunrise	Leeds

Top 20 Songs on TV

(More In Case of Ties)

A Girl A Girl	Valando
Anema E Core	Leeds
Answer Me My Love	Bourne
Changing Partners	Porgie
Heart Of My Heart	Robbins
Here	H & R
I Can't Believe That You're In Love With Me	Mills
I Love Paris	Chappell
Ida Sweet As Apple Cider	Marks
Istanbul	Alamo
Little Things Mean A Lot	Feist
Make Love To Me	Melrose
Oh My Papa	Shapiro-B
Ricochet	Sheldon
Secret Love	Remick
Somebody Bad Stole De Wedding Bell	Morris
Song From Moulin Rouge	Broadcast
Stranger In Paradise	Frank
That's Amore	Paramount
Wanted	Witmark
Young At Heart	Sunbeam

† Filmmusical. * Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. MAKE LOVE TO ME (7)
2. SECRET LOVE (7)
3. YOUNG AT HEART (3)
4. CROSS OVER THE BRIDGE (3)
5. WANTED (2)
6. I GET SO LONELY (5)
7. OH, MY PAPA (13)
8. THAT'S AMORE (16)
9. FROM THE VINE CAME THE GRAPE (1)
10. TILL WE TWO ARE ONE (6)

Jo Stafford	Columbia
Doris Day	Columbia
Frank Sinatra	Capitol
Patti Page	Mercury
Perry Como	Victor
Four Knights	Capitol
Eddie Fisher	Victor
Dean Martin	Capitol
Hilltoppers	Dot
Georgie Shaw	Decca

Second Group

- STRANGER IN PARADISE
HEART OF MY HEART
FROM THE VINE CAME THE GRAPE
SOMEBODY BAD STOLE DE WEDDING BELL
DARKTOWN STRUTTERS BALL
NO TEARDROPS TONIGHT
TILL THEN
SOMEBODY BAD STOLE DE WEDDING BELL
MELANCHOLY ME
CHANGING PARTNERS
BELL BOTTOM BLUES
JONES BOY
ANSWER ME, MY LOVE
LOVIN' SPREE
STRANGER IN PARADISE

Tony Martin	Victor
Four Aces	Decca
Gaylords	Mercury
Eartha Kitt	Victor
Lou Monte	Victor
Tony Bennett	Columbia
Hilltoppers	Dot
Georgia Gibbs	Mercury
Eddy Howard	Mercury
Patti Page	Mercury
Connie Brewer	Coral
Mills Bros.	Decca
Nat (King) Cole	Capitol
Eartha Kitt	Victor
Tony Bennett	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Berlin Won't Go Along With ASCAP-TV Deal; 'Waivers Would Hurt Pic Rights'

Irving Berlin is another, like Frank Loesser, who finds himself too complicated by Hollywood film deals, to sign the new ASCAP video waivers when it comes to kinescope rights. It is known that Berlin was among the first to enthusiastically go along with the Society's new tv pact, and prexy Stanley Adams of the American Society of Composers, Authors & Publishers made it a point, in a speech before the ASCAP board, to laud Berlin because he is one of the few writer-publisher members of the organization.

But Berlin feels that tv presents a "grand right" potential of many complications. "For example, in recent years many a songwriter has been 'saluted' on the radio, and this type of show has included myself as you can imagine, and then followed 'and-then-he-wrote' etc. Sometimes these 'salutes' are kinda embarrassing," Berlin continues, "but it's all right—they're just heard on the air, and that is that."

But with the visualization of the plugs, that's a more potent value, and Berlin conceives how a possible biopic deal for this or that songwriter's career, past or in future, might well be infringed upon. And unwittingly, because the plug is well-intentioned of course, but it's conceivable that a Rodgers & Hart salute might infringe on a Metro biopic already made; or Cole Porter's "Night and Day" which WB produced, just as that studio already has produced "I'll See You in My Dreams" (Gus Kahn biog), "Rhapsody in Blue" (George Gershwin), and there are others.

When Berlin makes package deals with Paramount, Metro and 20th-Fox, he is circumspect in ceding them the rights to his old songs for a term of years, and it is conceivable that a kinescope of a tv program—being made on film—could be interpreted as a celluloid rights infringement.

(As Frank Loesser's attorney has argued, it is one thing to police the

(Continued on page 48)

Artie Shaw Shuffles Bell Label Because Of Dorsey Favoritism

Pact between Artie Shaw and the lowprice Bell Records wound up last week after a hassle between the orchster and the diskery over promotion and waxing assignments. Split was forced by Shaw who contended that Bell was brushing him off and giving priority treatment to the Dorsey Bros. orch.

Shaw brought his claim before the American Federation of Musicians but the union held that he had no action against the label. Bell and Shaw mutually agreed to terminate the pact which was set a couple of months ago. It was skeddied to run three years. Shaw has released two platters under the Bell tag. He waxed with his Gramercy Five.

Ed Sullivan Preps 2d Disk Salute on 'Toast'

Ed Sullivan is prepping another salute to the record industry for his "Toast of the Town" CBS-TV show. Sullivan's last tribute to the record biz was showcased in February last year.

Although artists and date have not yet been set, Sullivan and Dick Linke, Capitol Records promotion manager who is acting as liaison for the Record Industry Assn. of America, started the ball rolling at a meet Monday (15). Meantime, Sullivan has readied a two-part salute to the American Society of Composers, Authors & Publishers for May 2-9.

Cigar Jingle Into Pop

Theodore Presser Music has acquired the rights to the tv cigar jingle, "Muriel," for publication as a pop tune. Originally written by Peter V. Keveson, the jingle has been adapted to the pop idiom by Al Hoffman and Ralph Freed.

Rights to "Muriel" were acquired by the pubby from Lenzen & Newell, New York ad agency for P. J. Lorillard, tobacco company.

Columbia U. Anni Tune

In celebration of the 200th anniversary of Columbia U., the university orchestra commissioned Henry Brant to compose a work which would reflect musically Columbia's bicentennial theme, "Man's Right to Knowledge and the Free Use Thereof."

The new work will be performed by the orch at its spring concert in McMillin Theatre, N.Y., April 3.

Fed. Court Rules Pre-1909 Tunes In Public Domain

Status of tunes written prior to the Copyright Act of 1909 was thrown into doubt last week as a result of Justice Sidney Sugarman's precedential decision in the E. B. Marks Music suit against Remington Records on "In the Good Old Summer Time." Justice Sugarman, of the N. Y. Federal Court, held that a renewal does not constitute a new copyright and therefore the pre-1909 tune is in public domain and not entitled to mechanical reproduction royalties.

Many publishers are viewing the ruling with alarm since many valuable songs, still within the 56-year Copyright Act term, fall into the pre-1909 status. Heretofore, the publishers and the record companies have avoided testing the legality of mechanical royalty payments on pre-1909 copyrights. The pubs have claimed that a renewal is a new copyright and the diskeries have agreed to pay the royalty coin.

Problem of the status of pre-1909 tunes almost reached the courts a couple of years ago when Capitol Records decided not to pay royalties on its Les Paul-Mary Ford waxing of "In the Good Old Summer Time." Diskery, however, failed to follow through and agreed to pay Marks the regular royalty rate.

"Summer Time" was copyrighted originally in 1902 by Howley, Haviland & Dresser. The tune was later transferred to Marks, who got the renewal copyright in 1930. Tune was penned by Ren Shields and George Evans.

Julian T. Ables, attorney for Marks, plans to appeal Justice Sugarman's decision.

JACK ROBBINS WRAPS RENEWALS ON 4 TUNES

Jack Robbins, head of J. J. Robbins & Sons, wrapped up the copyright renewals on four important copyrights in the Words & Music catalog which he owns jointly with Cork O'Keefe. Tunes are "It Isn't Fair," "Dream A Little Dream of Me," "We Just Couldn't Say Goodbye" and "Gypsy in My Soul."

Robbins, meantime, is involved in deals for "Happy Dollars," a new musical by William Friml, Rudolf Friml's son, and John La-touche, and "Ankles Away," by Eddie Davis and Guy Bolton.

Morrow Band Bookings Up 75% Over Last Yr.

Advance bookings being lined up for the Buddy Morrow orch indicate that the band is heading for a peak year, topping the 1953 take by 75%. Orch started rolling in '52 but biz began pyramiding the following year on the heels of several disculks via RCA Victor.

College dates loom as the most important factor in Morrow's upped take. Band is swinging around the country picking up campus bookings at hefty figures. Orch had been sticking to the mid-west territory for the past couple of months but the booking setup now will bring Morrow into the west and northwest this month and April and the south in May. Orch then swings into the eastern territory for the summer.

Lloyd Vs. Decca Suit

N. Y. Supreme Court Justice Morris Eder reserved decision Monday (15) on the petition of George L. Lloyd, dissident Decca stockholder, to void his ouster from the diskery's board Feb. 11. Lloyd, meantime, is setting up his slate of alternate Decca board members in preparation for the showdown proxy fight at the annual stockholders' meeting in N. Y. April 13.

Report in last week's VARIETY that both Bing Crosby and Fred Waring were supporting Lloyd were denied in statements from both artists. Crosby said: "I am not a stockholder, and as I consider myself an employee of Decca, I have not in any way authorized the use of my name by, or given support to, any opposing factions." (Everett Crosby, Bing's brother and usually his spokesman, still persists in statements, "I'm with Lloyd"). Waring said he is not a Decca stockholder and had not authorized anyone to state that he supports an opposing faction.

Name Kaye BMI Board Chairman

Sydney M. Kaye, vice-chairman of the board for Broadcast Music, Inc., and its chief counsel, will move up as board chairman March 31. He will replace Justin Miller, who resigned in January as chairman of the National Assn. of Radio-Television Broadcasters and now plans to retire on the Coast. Carl Haverlin continues as BMI prexy.

Industry officials are tendering Miller a farewell dinner in Washington, D. C., March 31.

Tin Pan's 'Colossal Lies' Fading With Oldtime Songpluggers—BMlite

New Orleans, March 16.

The disappearance of the old-time songpluggers also removed from Tin Pan Alley's scene "glamorous stories and colossal lies about songs." Russell Sanjek, director of special projects for Broadcast Music, Inc., told a BMI program clinic held in conjunction with the spring meeting of the Louisiana Broadcasters' Assn. here Thursday (11).

Today for a song to become a hit—and there are never more than 65 smash tunes in one year—it has to sell about 500,000 disks and 150,000 pieces of sheet music, Sanjek said.

Sanjek said that about 70% of today's record sales are pop music with many bought by teen-agers. "The record companies are constantly in need of new stars and the demand for talent is now greater than ever before," he added.

Al Marlin, field rep of BMI, of Topeka, Kans., who presided, introduced the other speakers: R. C. Embury, veep of WITF, Baltimore; Dierrrell Hamm, manager, KANE, New Iberia, La.; Dick Campbell, program director, WDVA, Danville, Va.; Marie O'Meara, time buyer, Fitzgerald Advertising Agency, New Orleans; and Wayne Phelps, owner-manager, KALG, Alamogorda, N. M.

GARNER INTO LONGHAIR FIELD FOR CONCERTS

Erroll Garner is the latest jazzman to join the concert field via an exclusive deal with Giesen & Boomer agency. The pianist will make a swing of the longhair concert halls during the 1954-55 season.

Garner is currently appearing at the Embers, N. Y. nitery, and is skeddied for a European concert tour this summer.

Burns Joins Heriman

Ralph Burns has been added to Woody Herman orch for its upcoming European tour. Burns will handle the piano solos, while Nat Pierce will continue to hold down the keyboard spot for the rhythm section.

Orch takes off for Oslo April 1.

Decca's Move Into Universal Pays Off With \$1,862,000 Net

Miller's Beneke Buildup

Impact of the filmusical "The Glenn Miller Story" on terpatron sales is probably best shown by the "request" book at the Hollywood Palladium.

During the entire year 1953, only six customers listed Tex Beneke as one of the bands they'd like to hear during the year. Since the first of the year—and the release of the Miller biopic—Beneke's name has been listed 93 times.

License Org, Pub Setup Mull'd In Jukebox Fight

Chicago, March 16.

Alternate proposals on how the jukebox operators can best buck attempts to license the coin machines for music performances are due for additional study, following adjournment of the Music Operators of America conclave in Chicago last week. The question of the pending McCarran bill to withdraw the present licensing exemption from coin machines in the Copyright Act was a key point on the agenda.

At the present time, most of the juke operators are leaning towards the proposal to set up their own licensing organization as against organizing their own publishing company. Barney Young, Life Music owner, advocated the licensing setup, while Larry Spier proposed that the juke ops set up both ASCAP and BMI firms. Another speaker at the convention, Hans Lengsfelder, an ASCAP writer, urged that the ops come to terms with the existing licensing societies. His reception was not sympathetic.

Under Young's plan, the coin machine industry would set up a new performance rights society, National Juke Box Music, Inc., in the same way that the broadcasters set up Broadcast Music, Inc., in the fight against the American Society of Composers, Authors & Publishers. NJBMI would publish and license works by non-ASCAP and BMI writers and attempt to get records through normal channels. Young claims that with juke performances assured, the diskeries would be eager to cut such tunes.

Spier advocated formation of ASCAP and BMI publishing firms by the juke ops under his management. Under such a setup, some of the performance coin shelled out to the existing societies would be channelled back to the operators.

McCLUSKEY EXITS RCA FOR OWN FIRM

Bob McCluskey, sales manager for RCA Victor's country & western department, exited the company this week to set up his own management and promotion firm. McCluskey joined Victor three years ago as pop promotion manager and shortly after moved into the hillbilly department under Steve Sholes.

Replacement for McCluskey has not yet been set, but in the meantime Victor is adding three field men to cover the folk market.

Yma Sumac Grosses 886 in 35 Concerts

Yma Sumac's concert tour wound a 35-date trek last week, pulling in more than \$88,000 for its share of the take.

Kenneth Allen, who books the concert, currently is prepping an extended tour for the 1954-55 season. Miss Sumac will tour for 19 weeks beginning Oct. 10 and running through March 15 with a three-and-a-half week layoff over the Christmas-New Year's holidays. Miss Sumac will follow the regular tour with guest soloist stints with symphony orchestras.

Decca Records' move to diversify its show biz operations via investing in a controlling interest in Universal Pictures, paid off last year with a net profit of \$1,862,266, including for the first time income from its interest in the undistributed earnings of Universal Decca's net, without inclusion of the undistributed earnings of the picture company, reached \$1,240,438. This compares with the previous year's take of \$933,265.

The rise in Decca's net can be directly attributed to its 87% interest in Universal, since income from the diskery alone was approximately equal to that of the previous year. Last year, Decca disks netted \$1,109,006 before taxes, as compared with the 1953 net of \$1,195,413. Net sales fell slightly from \$18,231,134 to \$17,990,176 in 1953.

Milton R. Rackmil, prexy of both Decca and Universal Pictures, reported to stockholders that U's earnings for the first quarter of the current fiscal year are at a considerably higher level than in the previous year. In addition, U will get a substantial benefit resulting from expiration of the excess profits tax.

"Miller Story" Rackmil accented the benefit of Decca's tieup with Universal in pointing to the diskery's sound track album from the U pic, "The Glenn Miller Story," which went over the 150,000 marker in the first six weeks. "Similar opportunities for reciprocal promotion," he said, "lie in the fact that talent may be more easily obtained and more profitably employed in the operations of either division, and potentially, in television."

Rackmil pointed out that in fact of the increased number of Decca shares outstanding, earnings per share in 1953 were larger than in 1952. In 1952, the company earned

(Continued on page 48)

Capitol Move Into R&B Limited to Pop Field; Prep New Jazz Series

Capitol Records is stepping into the rhythm & blues groove Diskery, which has been the only major label to give the r&b style the brushoff, is limiting its move in, however, to the pop market.

According to diskery brass, the r&b sound has made such inroads in the pop field during the past couple of years, that Cap has finally decided to hop on the bandwagon. No plans have yet been made to earmark the new slicet for the r&b market.

Cap will kick off its r&b push with etchings by Big Dave (Dave Cavanaugh). Cavanaugh, incidentally, is currently prowling r&b artists on the Coast for label's upcoming release schedule.

Cap also is prepping a big jazz push for April. Diskery is issuing nine longplay albums of such top jazz names as Benny Goodman, Billy Butterfield, Lenny Tristan, Duke Ellington and the late Stan Hasselgard. The LP packages will be an addition to Cap's "Classics in Jazz" series. The diskery's promotional guns will be focused on this series during the month.

Victor Shifts Lewis East for Jazz Catalog

Hollywood, March 16. RCA Victor is shifting Jack Lewis east this week to join the expanded artists and repertoire department under Joe Carlton. He'll work with Bill Zeilung in the jazz and pop album field, concentrating largely on the jazz stuff.

For the last year, Lewis has been a rhythm and blues man in the plattery's coast a&r department.

Merc Buys Indie Side

Chicago, March 16. Mercury Records purchased the master of Lola Dee's "Padre" from the indie Wing label at close of last week's Music Operator of America conclave, where the disk created a measure of interest.

Tune was penned by Chicagoans Al Trace and Dave Bohme. Trace had previously written "Bake a Cake." "Padre" was published in Chi hv Bud Brandon.

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

New York—(Gaiety Music)
Washington—(Super, Enterprise)
Boston—(Mosher Music)
Albany—(Van Curler Music)
Philadelphia—(A. Williams Co.)
Pittsburgh—(Record Mart)
Dallas—(A. Harris Co.)
San Antonio—(Alamo Piano)
Chicago—(Hudson Ross)
Indianapolis—(Pearson's)
Minneapolis—(Don Leary)
Kansas City—(Jenkins Music)
St. Louis—(Ludwig Music House)
Phoenix—(Recordland)
Los Angeles—(Denel's Music)
San Francisco—(Columbia Music)
Denver—(Denver Dry Goods)
Seattle—(Sherman & Clay)

TOTAL
POINTS

1	2	JO STAFFORD (Columbia)	5	4	6	7	10	1	1	6	1	2	3	2	2	1	2	122
		"Make Love to Me"																
2	1	DORIS DAY (Columbia)	1	7	5	1	1	2	2	10	9	1	7	1	1	7	90	
		"Secret Love"																
3	5	PATTI PAGE (Mercury)		2	4		8	4	3	9	3	1	2	8	5	3	6	85
		"Cross Over the Bridge"																
4	4	FRANK SINATRA (Capitol)	7	6	3	8	2	2	3				2	3	1	3	8	84
		"Young at Heart"																
5	7	FOUR KNIGHTS (Capitol)		1			7	9	4	5	2	6	4	1	4	5		73
		"I Get So Lonely"																
6	9	PERRY COMO (Victor)	6	5	2	5	4	2	7	8	2	7						62
		"Wanted"																
7	10	GEORGIE SHAW (Decca)	3			4	3	5	10	4	5	4	8		4			60
		"Till We Two Are One"																
8	3	EDDIE FISHER (Victor)	4			3	10		4			10	5		8	1	43	
		"Oh, My Papa"																
9	21	NAT (KING) COLE (Capitol)	8	3	10		9	8	6		5			2	6		42	
		"Answer Me, My Love"																
10	8	TONY BENNETT (Columbia)	2				6		6				6		9		26	
		"Stranger in Paradise"																
11	11	GAYLORDS (Mercury)		10			5		6			8			7	9	21	
		"Vine Came the Grape"																
12A		EDDIE FISHER (Victor)						3		7	4			10			20	
		"Anema E Core"																
12B	22	EARTHA KITT (Victor)				2						6				5	20	
		"Stole De Wedding Bell"																
14		CROWS (Rama)					1										17	
		"Gee"																
15A	15	HILLTOPPERS (Dot)				9			9				9	7		5	16	
		"Vine Came the Grape"																
15B	12	HILLTOPPERS (Dot)									3	10	5		10		16	
		"Till Then"																
17	14	PATTI PAGE (Mercury)	10					7		4							15	
		"Changing Partners"																
18	17	TONY BENNETT (Columbia)		7		7	8		8								14	
		"No Teardrops Tonight"																
19		BING CROSBY (Decca)			6											3	13	
		"Changing Partners"																
20	6	DEAN MARTIN (Capitol)						8		7		7		10			12	
		"That's Amore"																
21		TONY MARTIN (Victor)							7					4			11	
		"Stranger in Paradise"																
22A	19	FOUR ACES (Decca)								10						2	10	
		"Stranger in Paradise"																
22B		FOUR TUNES (Jubilee)															10	
		"Marie"												9		3		
22C		TONY MARTIN (Victor)		1													10	
		"Here"																
25	22	EARTHA KITT (Victor)					9				6					9	8	
		"Lovin' Spree"																

SIX TOP ALBUMS

1
GLENN MILLER
STORY
Film Soundtrack
Decca
DL 5519

2
KISMET
Broadway Cast
Columbia
ML 4850

3
GLENN MILLER
MEMORIAL
Glenn Miller
Victor
LPT 3057

4
MUSIC FOR
LOVERS ONLY
Jackie Gleason
Capitol
8352

5
SONGS FOR
YOUNG LOVERS
Frank Sinatra
Capitol
H 488

6
THAT BAD EARTHA
Eartha Kitt
Victor
LPM 3187

Song of the Month Mag May Be Hypo For Sheet Market

A new approach to the peddling of sheet music is being launched by Barney Young via a Song of the Month publication. The bi-monthly will feature the words and music of one hit song supplemented by background info on the tune, the writers, and the artists who recorded it. Mag will be priced at 50¢ a copy.

Publishers see it as opening new outlets for the sale of sheet copies and as a source for added revenue. The mag, which will be handled by Ace Distributors, will hit newsstands around the country. Young's initial distribution is geared for 150,000 copies with an aim of 500,000 after the mag starts rolling.

Young's deal with the pubs is similar to that of the regular sheet jobbers. Pub's take is 23¢ a copy on a returnable basis. Mag's production cost is about \$7,500 for 100,000 copies as compared to \$1,500 sheet printing tab for the same number of copies. The printing costs will be absorbed by the pubs against the overall take.

Pubs feel that the mag will help stimulate the sales of all sheet music and that it could open up new avenues of sheet merchandising.

Mag's kickoff tune is "Stranger In Paradise" with "Young At Heart" already set for the following issue. When editorial matter on the tune's background is scant, Young plans to add such new features as "Movie of the Month," and "TV Show of the Month."

Blue Note's Reopening In Chi Revives Major Showcase for Jazz Names

Chicago, March 16.

Scheduled reopening of the Blue Note is a source of much jubilation among Chi jazz bookers, as the major midwest jazz showcase had long been a lucrative prestige spot for both small and large bands until it shuttered last December. Note has slated April 2 as its opening date in new Loop location, with Red Norvo and Muggsy Spanier units kicking off the primer fortnight. Manager Frank Holzfeind already has Benny Goodman, Les Brown and Louis Armstrong bands tapped for future dates.

Band bookers aren't blushing about admitting their need for this room. One went so far as to call it "The Metropolitan Opera of Jazz."

New site, while it's on a second floor, should be a decided improvement over the old Blue Note which was a cellar saloon with many attributes of a cave. Upstairs location is to be carpeted and in an ivory-blue decor, seating close to 650 against a 400 capacity of the old room. Blue Note is owned by Harold Wessel but is booked and operated by Holzfeind.

Philly Bros. Sue Shaw For Breach of Contract

Camden, N.J., March 16.

Murray and Allan Taub, South Philadelphia businessmen, have filed suit in U.S. District Court here against singer Georgie Shaw, alleging breach of contract. Shaw, currently featured at Chubby's Cafe in West Collingswood, N.J., recently clicked with his Decca recording of "When We Two Are One." The Taub brothers managed the singer until last spring, when the contract was mutually ended, Shaw said.

According to Shaw, Murray Taub, an amateur songwriter, along with his brother, backed him in a recording session to put over Taub's songs. The waxing was on the Derby label. Nothing further happened with his managers, Shaw said, and they dissolved the arrangement. Singer in the meantime latched onto a new manager, Al Gallico, of Shapiro-Bernstein Music. Hit record for Decca has since placed Shaw into four-figure bracket, and Taub brothers have gone to court to collect.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (disks coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 2	JO STAFFORD (Columbia)	Make Love To Me (Secret Love)
2 1	DORIS DAY (Columbia)	Lost In Loveliness (Cross Over The Bridge)
3 3	PATTI PAGE (Mercury)	Changing Partners (My Restless Lover)
4 5	FRANK SINATRA (Capitol)	Young At Heart
5 8	FOUR KNIGHTS (Capitol)	I Get So Lonely
6 10	PERRY COMO (Victor)	Wanted (Oh, My Papa)
7 4	EDDIE FISHER (Victor)	Anema E Core (A Girl, A Girl)
8	GEORGIE SHAW (Decca)	Till We Two Are One (Vine Came The Grape)
9 7	HILLTOPPERS (Dot)	Till Then (Stranger In Paradise)
10 6	TONY BENNETT (Columbia)	No Teardrops Tonight (Rags to Riches)

TUNES

(*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHED
1 1	*SECRET LOVE	Remick
2 2	*MAKE LOVE TO ME	Melrose
3 5	†YOUNG AT HEART	Sunbeam
4 8	*CROSS OVER THE BRIDGE	Valando
5	*WANTED	Witmark
6 3	*STRANGER IN PARADISE	Frank
7 4	*OH, MY PAPA	Shapiro-B
8	*I GET SO LONELY	Melrose
9 9	*TILL WE TWO ARE ONE	Shapiro-B
10	†CHANGING PARTNERS	Porgie

Packaged Music Firms Now Offer Pubs Little As \$5 Per Tune Usage

Despite widening outlets, other than radio, for music on electrical transcriptions and tapes, publishers are getting small coin for their copyrights. In fact, some transcription outfits are now offering deals for one-third less than the price they were given about five years ago.

From a peak of about \$15 per song, the pubs now are getting as little as \$5. RCA's Thesaurus operation is one of the firms offering the \$5 low. Pubs have been accepting the steady coin decline and have in the past couple years made deals for \$12.50, \$10 and \$7.50.

Although transcribed music has moved into such new outlets as supermarkets, factories, department stores, etc., pubs still figure the plug value as practically nil. Some pubs are undecided as to whether they'll accept the \$5 figure, while others are working out package deals whereby the transcription outfits will have to take a flock of other songs in order to get the ones they want.

Accent Label Exec East

Robert N. Hunter Jr., v.p. of the Indie Coast label, Accent Records, is swinging east on a promotion and talent hunt junket. Label currently is building its pop and country roster.

Sacks Back to Gotham After Coast Quickie

Manie Sacks, RCA Victor general manager and vice-presy, returns to N. Y. today (Wed.) after a week's trip to the Coast.

Joe Carlton, Victor pop artists & repertoire chief, joined Sacks on the Coast last week after attending the Music Operators of America convention in Chicago. Carlton is due back next week.

RCA Hits Paydirt With Operatic Wax

Hitting paydirt with its operatic wax, RCA Victor has racked up over \$8,500,000 in retail sales from this sector of its longhair catalog since 1949. Total represents 450,000 opera albums or 150,000 individual 12-inch longplay disks, since many of the sets comprise two or three platters.

George R. Marek, Victor artists & repertoire chief, ascribes the rise in operatic disk sales to the improvements in recording techniques via tape and the new speeds which have cut the cost of longhair works by one-third as against the oldstyle albums. Since the advent of LP, the opera repertoire on wax has increased tremendously with virtually every major label, and several indies, turning out complete versions of the standard and lesser known works.

802 Picket Line Resumes At WOR, N.Y., With Tooters Boiling at Petrillo Move

Local 802, N. Y. unit of the American Federation of Musicians, resumed picketing at WOR, N. Y., studios this week following a victory in N. Y. Supreme Court Friday (12), when Judge Ernest E. L. Hammer threw out the station's petition for an injunction. The judge, at the same time, dismissed the \$1,000,000 damages action brought by WOR against the union. Hammer ruled that state courts have no jurisdiction in cases where an employer claims that picketing is contrary to a Federal law.

Hopes for a settlement, meantime, remained dim despite the fixing of a new bargaining session Friday (19). WOR is adamant against rehiring 40 staff musicians, while local 802 execs have indicated that this must be the basis for any future agreement.

Local 802 ranks are burning at AFM prexy James C. Petrillo for breaking through the picket lines via the kilocycles. Petrillo's Chicago local reached an agreement with the Mutual outlet there and an AFM orch has been piping in broadcasts into the N. Y. flagship. Local 802 is also not making any headway in attempts to get AFL prexy George Meany to yank the union-sponsored "Frank Edwards And The News" show on WOR. Meany stated he would have to abide by the contract.

1st N.Y. Orch Nat'l Tour in 34 Years Set; 220G Budget

The N. Y. Philharmonic-Symphony will make a cross-country tour at the end of next season for the first time since 1921. Orch will finish the '54-'55 season—its 113th—in N. Y. April 17, '55, and immediately begin a five-week trek. Tour will comprise 30 concerts in 28 cities, starting in Detroit April 18, and winding in Ann Arbor May 22. In between, such cities as Kansas City, El Paso, Los Angeles, San Francisco, Seattle, Portland, Salt Lake City, Denver, Omaha and Chi, among others, will be visited. Orch will have 33 weeks' playing time next season.

Trip is budgeted for about \$220,000, with gross expected to reach \$180,000, or an average of \$6,000 per concert, for a net loss of about \$40,000 on the tour. It is being booked by Columbia Artists Mgt., with CAM's Community Concerts sponsoring in three cities, and the rival Civic Concerts sponsoring in two towns. Regular maestro Dimitri Mitropoulos will share podium chores with guest batonist Guido Cantelli.

Andre Kostelanetz finished his third special concert of the season with the N. Y. Philharmonic in Carnegie Hall, N. Y., Saturday night (13), for an SRO \$5,700 gate. Management, pleased with the three SRO houses and with the new symph audience Kosta attracted, has already inked the maestro for three more such events next season. Management is also mulling plan for a regular Kosta pops season next spring, as an extension of these special concerts, in hopes of not losing the impetus of the new aud.

Chi AFM Local, AFTRA In Jurisdiction Row Over Radio-TV Tooters

Chicago, March 16.

High-level showdown is shaping up between the American Federation of Musicians and the American Federation of Television-Radio Artists whose Chi locals are currently sparring over representation of radio-tv musicians who also sing and act.

Situation reached something of a local climax Friday night (12) when "The Courtesy Hour," one of Chi's few remaining variety tv shows, was yanked by the Malcolm-Howard agency and bankroller Jim Moran at the last minute from WBKB and a feature film substituted after both unions threatened to pull their members. Specific issue in this case was the planned use of Homer & Jethro, hillbilly comedy team, who as instrumentalists are AFM members, but whom AFTRA has been claiming because of their radio-tv singing and comedies.

Dispute has been building up steam locally for the past several weeks and it may well affect network shows before it's resolved. Down through the years an uneasy peace has existed between the two unions by having AFM members take out AFTRA cards whenever their work took them under AFTRA's jurisdiction via the latter's performer pacts covering singers and gabbers. But recently AFM prexy James C. Petrillo, also prexy of Chi's AFM Local 10, has ordered his boys not to join another union, arguing that the AFM cards provide adequate coverage for radio-tv work.

Cocoanut Grove Sets Strong for 11 Weeks

Los Angeles, March 16.

Longest band deal in more than a year has been inked by the Cocoanut Grove with Benny Strong who'll check in April 21 for an 11-week stand. Strong closed at the Grove three weeks ago after winding his second date there in less than a year.

Grove, which in pre-war days played many of the nation's top bands on long location deals, has not had a long run band since Freddy Martin's 16-week visit late in 1952. Henry King is current on a six-week deal.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

- ASCAP. † BMI.

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* ASCAP. † BMI.

Pos. Pos. No.
wk. wk. in log

Artist

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HITS!

THE AMES BROTHERS

THE MAN WITH THE BANJO
MAN, MAN IS FOR THE WOMAN MADE

PERRY COMO

WANTED ★ LOOK OUT THE WINDOW

EDDIE FISHER

ANEMA E CORE (*With All My Heart and Soul*)
A GIRL, A GIRL (*Zoom-Ba Di Alli Nella*)

SUNNY GALE

DREAM, DREAM, DREAM
DON'T CRY MAMA

EARTHA KITT

SOMEBODY BAD STOLE DE WEDDING BELL
LOVIN' SPREE

TONY MARTIN

HERE ★ PHILOSOPHY

LOU MONTE

SOMEWHERE THERE IS SOMEONE
WON'T YOU FORGIVE ME?

HUGO WINTERHALTER

LATIN LADY ★ HEIDELBERG

RCA VICTOR
FIRST IN RECORDED MUSIC



D.J. Penchant to Discover Own Hits Creates Regional Problem for Pubs

Increased difficulty of pushing a disk into the payoff bracket is being attributed to the heightened regional aspects of the biz. In many instances during the past few months, records have started rolling in certain territories but have failed to sustain the pace on a national scale.

Pubs returning to home base in New York after a disk plugging tour cite examples of platters getting top play in one city and being a dud in another. In the past, a regional click would indicate the disk's country-wide potential, but recently the pubs and record companies have come to consider each territory as a separate problem.

The prima donna attitude of the disk jockeys in each city accounts mainly for the territorial preferences. Each jock wants the credit for discovering the building a clicko slice. So, if a record breaks through in Cleveland, the jockey in Detroit or in Pittsburgh will be laying on another record in an effort to bring it to the top. A disk usually has to crash through with a big noise before all the jocks around the country will get together on it for mass exposure.

Another factor in limiting the spread of a disclick is the distributor. The distrib in one area can be stronger than his counterpart in another and get priority play. In other instances distributors in separate regions may have different plug platters depending upon the varied lines they're carrying at the time.

The pubs, now more than ever before, have to depend more on their own plugging facilities to get their side off the ground. They continually hit the midwest and New England disk jockey circuit with each new release. "But," as one pub put it, "after romancing a deejay in Cleveland we go on to Detroit and we have no way of knowing if Cleveland is still playing ball with us."

A Jolson Story

Detroit, March 16.

All his adult life John Stankiewicz has found his chief pleasure in imitating the late Al Jolson. He walked into a Detroit dime store the other day and asked for a record titled "Hello Sunshine, Good-bye Rain" by Norman Brooks. Nobody knew it, so Stankiewicz dropped to one knee and rendered it, plenty loud. The store manager Adolph Berger first implored, then commanded Stankiewicz to stop, get up and get out.

Berger got popped on the nose. Stankiewicz got 10 days in jail for assault and battery from Recorder's Judge John A. Rica. As Stankiewicz went back to the bull pen cell in the courtroom corridor he sang "Sonny Boy"—standing up.

HARRY SOSNIK TO BATON 90-MINUTE R&H TV'ER

Maestro Harry Sosnik has been signed as musical conductor for the special 90-minute television program March 28, featuring musical highlights from the Broadway productions on Rodgers & Hammerstein. The program will be presented from 8-9:30 over the combined CBS and NBC networks. General Foods will sponsor the program, which will cost an estimated \$450,000.

Sosnik is a former musical director for CBS and Decca Records and has composed original music for films in addition to conducting for many tv and radio programs. He is the originator and producer of the Treasury Department's "Guest Star" program, now in its seventh year and heard on over 500 radio stations each week.

Best British Sheet Sellers

(Week ending March 6)
London, March 8.

Oh My Papa Maurice
I See the Moon Feldman
Happy Wanderer Bosworth
Tennessee Walk F. D. & H.
Changing Partners Mellin
Rags to Riches Chappell
Swedish Rhapsody Connelly
Don't Laugh At Me Toff
That's Amore Victoria
Answer Me Bourne
Cloud Lucky Seven Robbins
If You Love Me World Wide

Second 12

Ebb Tide Robbins
Here to Eternity Dash
Blowing Wild Harms-Connelly
The Book Kassner
Bell Bottom Blues Kassner
Luxembourg Polka Dash
Golden Tango Wright
Heart Belongs to You Kassner
The Creep Robbins
Tenderly Morris
Cuff of My Shirt Connelly
Ricochet Victoria

Buddy DeFranco Cites Need For Industry Body To Lick Dope Addiction

New York.

Editor, VARIETY:

Once again the problem of dope addiction has become a major issue in the music business today. Unfortunately, it has never ceased to be a major issue with clear thinking bandleaders and many responsible sidemen.

As long as dope addiction is to be dealt with, suppose we take it out of the back alleys and handle it like so many other ills of the present day. Suppose we deal with narcotic-users as sick people, not, as paradoxically enough, heroes-criminals. Suppose we deal with the dope-pushers, who make fortunes from the stuff, as the criminals they are.

This is in no way a defense for the addict. But, we must of necessity realize that the addict is an apparent weak, sick target for profiteering, who looks constantly for a way out of the real into the obviously unreal world.

I would liken him to the alcoholic whose real world apparently becomes unbearable.

As I have mentioned many times before, the diagnosis and treatment of people such as the dope-addict belongs in the hands of those who are equipped to really "clear it up," namely doctors and psychiatrists.

Suppose booking agents, recording executives (newspapers and magazine publications), and responsible musicians try to get together and treat this problem as a serious one, instead of a bizarre way to make commissions or sell newspapers.

I try my best to eliminate all and any connection with the dope-addict. Not because I feel superior to them, but, because, as any honest bandleader will tell you, the catering to one addict in your band leads to nothing but trouble and does nothing to cure the addict's habit.

Perhaps, if stringent laws with regard to hiring addicts were enforced, the potential addict targets would think twice before trying a "new thrill." If sensible action were taken by all of the responsible people in the business, we could rehabilitate most of the addicts and keep this plague at a minimum.

Let us make clear that talent has nothing whatever to do with dope addiction. There are more addicts who possess absolutely no talent.

Buddy DeFranco.

Wallace Downey to S.A. For ASCAP Latin O.O.

Wallace Downey, head of All America Melodies and foreign expert for the American Society of Composers, Authors & Publishers, flew with his wife, Suzette, yesterday (Tues.) on a month's survey of the Brazil, Venezuela and Cuban market. This is a necessary junket semiannually, up and down the east and west coasts of South America, to explore new currency regulations, legalities and the like.

He will be gone a month, and upon his return will quickie to Mexico to o.o. that ever-growing music market.

On The Upbeat

New York

Phil Bloom handling press relations for Martin Block, ABC disk jockey. King Kennedy is repping Block on the Coast ... Len Wolf, Audivox exec, off on a six-week promotional trek for Dorothy Collins' cut of "Mountain High, Valley Low" ... Henry Okun ankled his promotion manager's spot at Original Records ... The Gene Krupa Trio begins a two-week engagement at the Chicago Theatre, Chicago, Friday (19) ... Coral Records thrush Eydie Gorme doubles from Steve Allen's NBC-TV show into Cafe Society for one week starting March 22 ... Crooner Pat Terry will be on the same bill ... Lionel Hampton orch set for the Uptown Theatre, Philadelphia, for one week beginning April 28 ... The Taylor Maids, Eureka Records vocal combo, in from the Coast on a promotional trek ... Mrs. Jay Binder, Philadelphia housewife, won the "Betty Madigan Tag Line" contest with her entry "Your Disc Cover Girl" ... Jerry Galnes, disk jockey on WHAT, Philly, was the winning platter spinner. Both get a cufio trip for two to the Casa Marina Hotel, Fla.

London

Eddie Calvert returned from the States last week ... Hammersmith Palais bandleader Lou Praeger going to the States April 25 for a three-weeks' business trip during which he will negotiate commercial TV, recording and projected Anglo-American band-exchange deals ... Ivy Benson, leading girls' bandleader here, to take a trip to the States in September ... Frank Chacksfield signed big Decca contract. Hitherto, he has been a freelance recording conductor ... Billy Ternent combo to play three months' summer tour of Mecca dance halls round the country.

Hollywood

Duke Ellington due on the Coast April 12 for a one-nighter at Long Beach before opening a two-week stand at the Downbeat, San Francisco, April 13 ... Tex De Be billing henceforth will be "Music in the Mood" ... Gene Norman trying to line up most of the old Glenn Miller sidemen for a Miller memorial concert here next month ... Carolyn Grey, former chirp with Woody Herman and Gene Krupa orchs, inked with Vito Records as a single ... Carmen Dragon joining the faculty of Idyllwild Arts Foundation ... Johnny Hamlin Quintet opens April 1 at Facks, San Francisco ... Hal White orch held over at the Capistrano Beachcombers Club.

Chicago

Gene Krupa-Trio next headliners at Chicago Theatre opening March 19 for two or more weeks ... Ted Weems orch forced to flee from Hotel Freeport in Freeport, Ill. last week when fire broke out ... Will Mahoney unit snagged by Barnes & Carruthers for seven weeks of fairs late in summer ... Terry Gibbs quartet set for Streamliner, Chi, April 20 for three frames ... Sammy Kaye to Roosevelt Hotel, New Orleans, March 25 through April 21 ... Tex Beneke to Hollywood Palladium April 16 through May 14 ... Louis Armstrong pegged for Du-luth Home Show April 7-11, then to Rancho Don Carlos, Winnipeg.

April 17 for single week, and then to University of Minnesota on April 24 ... Harmonicats to Seville Theatre, Montreal, March 25 for one week.

Pittsburgh

Tony Bennett and Percy Faith booked for a one-nighter at Syria Mosque April 1 ... Al Fremont, back home after eight months on the West Coast with Benny Strong orch, opened Monday (15) with his own four-piece band at the Merry-Ground for an indefinite run ... Frances Langford set for the Twin Coaches Easter Week, opening April 17 ... Herb Conrad, organist, into the Devonshire in Oakland again after an absence of two-and-a-half years ... Reid Jaynes, pianist, has landed the Park Schenley berth ... This is Frank Blandi's new restaurant, the classiest in town ... Mimio Men, open on Monday (22) at the Monte Carlo. Three-comes follows Nino Nanni ... Twin Coaches has picked up the option for Frankie Barr's band for another three months ... Mary Ellen Trio into the Ankara, replacing Doodles & Weaver, who had to cancel out on account of illness ... Claire McClintock, his broken arm mended, is back on the drums with Herman Middleman's band at Carousel. Hy Edwards pinch-hit for him for a month ... Ethel Smith and Rusty Draper will share billing at the Vogue Terrace the week of April 26 ... Joe Lessek threesome, after run downtown at the Carnival Lounge, into the Hollywood Show Bar in East Pittsburgh.

St. Louis

Johnny Savage quintet rounding out eight weeks at Park Plaza Hotel ... Harry Fender doing a CBS program in addition to nightly chore at the Steeplechase ... Betty Clooney a h.o. at Town and Country ... Zodiac Room continuing with Sheezy Greene, plus Joe Schirmer's Bourbon Street Six.



BILLY ECKSTINE

sings

LOST
IN
LOVELINESS

MGM 11694
K 11694

DON'T GET
AROUND MUCH
ANYMORE

78 RPM
45 RPM

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GREAT!

HARRY BELAFONTE

HOLD 'EM JOE

and

I'M JUST A COUNTRY BOY

RCA VICTOR RECORD NO. 20-5417
FOLKWAYS

London

RECORDS

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"The finest sound on record"

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8853 Sunset Blvd. Hollywood 46, Calif.

HELEN TROY

"I GET THE BLUES WHEN IT RAINS" b/w "A KISS IN THE DARK" with

with BUDDY BAKER'S Orchestra JUD CONLAN'S RHYTHMAIRES and VAN ALEXANDER'S Orchestra

TONY ROMANO

"GOOMBYE, GOOMBA"

b/w "I PROMISE, I PROMISE, I PROMISE" with JUD CONLAN'S RHYTHMAIRES and VAN ALEXANDER'S Orchestra

DECCA
RECORDS

America's Fastest
Selling Records!

We're Speaking the Truth When We Say

The New Columbia Recording

Recorded by:

DORIS DAY

I SPEAK TO THE STARS

from the
Warner Bros. Picture

"LUCKY ME"

Starring

DORIS DAY

Will Be even Bigger than
SECRET LOVE!

B/W THE BLUE BELLS OF BROADWAY

**WARNER BROS., MUSIC DIVISION
M. WITMARK & SONS
488 Madison Ave., New York 22, N. Y.**

Berlin Nixes ASCAP-TV Deal

Continued from page 41

one-time usages of these kinescopes "within 60 days," but who could ever know if some of the kinescopes weren't filmed, spliced together in some sort of a film featurette, and find their way into an overseas market in direct competition with the composer's current and much costlier film).

In Berlin's case, certain songs aren't even his property. "God Bless America" is one; and the "This Is the Army" score and rights is another. Uncle Sam owns the latter and the Scouts Foundation owns the copyright to "God Bless America." He cites how Eddie Fisher unwittingly did a Berlin "salute" on his tv Coca-Cola show, showing himself in uniform in "This Is the Army Mr. Jones." "Hate to Get Up in the Morning," medleyed with "Left My Heart at the Stage-Door Canteen," and finaleing with the story of "When I Leave the World Behind," an old Berlin ballad. These are the samples, in Berlin's opinion, of possible legal complications with film studios and other vested interests if ASCAP has carte blanche on the kinescope phase.

This doesn't forefend Berlin's enthusiasm for all the great work that ASCAP has been doing—he is presenting a caution that may not meet the eye at first blush.

ASCAP Pub Majority

See 'Exaggerated' Fear
Such caution as expressed by Irving Berlin and Frank Loesser, the majority of ASCAP publishers feel, is exaggerated. While conceding that ASCAP may have overreached itself in giving away the

kinescope rights, the dominant ASCAP segment believe that the important thing was to get the video deal wrapped up. While only a few thousand dollars annually was involved in giving away the kinescope rights, some \$8,000,000 yearly will stem from the overall ASCAP-video pact.

That's the thinking of the top picture company music firm and that of Jack Bregman of Bregman, Vocco & Conn and Lou Levy, head of Leeds Music. "The important thing," Bregman said, "is to preserve ASCAP. If we take out important works from the ASCAP catalog for video, then the Society is weakened to that extent."

Most of the publishers, moreover, are not worried over the bootlegging problem. They are confident that the networks and ASCAP will give adequate protection against such a possibility. Stiff penalties in the Copyright Act against such illicit use of copyrighted works would also minimize any such operation.

BEST SONGS SET FOR SPECIAL OSCAR PLUGS

Hollywood, March 16.

Mitchell Leisen, general director of the Oscar Derby, announced the lineup of warblers who will sing the five entries for the Best Original Song. They are: Donald O'Connor and Mitzi Gaynor, "The Moon Is Blue"; Ann Blyth, "Secret Love"; Dean Martin, "That's Amore"; Ethel Merman, "Sadie Thompson's Song," and Connie Russell, "My Flaming Heart."

Prices for seats at the Pantheatre, March 25, are: main floor, \$12; loge, \$9.60, and mezzanine, \$6.

Grasso Signs With AMP To Head Up Music Education

Benjamin V. Grasso, president of the Music Education Exhibitors Assn., has joined Associated Music Publishers as vice-prexy in charge of expanding AMP's operation in the field of music education.

AMP is a wholly-owned subd of Broadcast Music, Inc., specializing in standard music. Charles A. Wall is prexy of this division.

Band Promotion

Continued from page 42

its buildup of diskery's house orch. The Commanders, while Coral is laying on its new orch pactee, George Williams.

Even the indie labels are hopping on the bandwagon. Bell, the lowprice label, is giving the Dorsey Bros. orch prime promotional treatment; Clef is going all out on the Roger King Mozian outfit, and Rainbow is prepping a buildup of the Jimmy Roma band, especially since its recent breakthrough with "Roo, Roo, Kangaroo."

The band agencies are working closely with the record companies in their promotional efforts. Such percenteries as General Artists Corp. and Music Corp. of America have laid out a disk promotion net around the country that's geared to stimulate ballroom operator interest.

Disk Companies' Best Sellers...

CAPITOL

- | | ARTIST |
|----------------------------------|--------------------|
| 1. I GET SO LONELY | Four Knights |
| 2. I COULDN'T STAY AWAY FROM YOU | |
| 3. I REALLY DON'T WANT TO KNOW | Les Paul-Mary Ford |
| 4. SOUTH | |
| 5. YOUNG AT HEART | Frank, Sinatra |
| 6. TAKE A CHANCE | |
| 7. ANSWER ME, MY LOVE | Nat (King) Cole |
| 8. WHY | |
| 9. THAT'S AMORE | Dean Martin |
| 10. YOU'RE THE RIGHT ONE | |

COLUMBIA

- | | |
|-------------------------------------|--------------|
| 1. MAKE LOVE TO ME | Jo Stafford |
| 2. ADI, ADIOS AMIGO | |
| 3. SECRET LOVE | Doris Day |
| 4. DEADWOOD STAGE | |
| 5. EASTER PARADE | Liberace |
| 6. THE ROSARY | |
| 7. THERE'LL BE NO TEARDROPS TONIGHT | Tony Bennett |
| 8. MY HEART WON'T SAY GOODBYE | |
| 9. TWO PURPLE SHADOWS | Jerry Vale |
| 10. AND THIS IS MY BELOVED | |

CORAL

- | | |
|----------------------------|-----------------------------|
| 1. BELL BOTTOM BLUES | Teresa Brewer |
| 2. OUR HEARTBREAKING WALTZ | |
| 3. PINE TREE, PINE OVER ME | Desmond-Barton-McGuire Sis. |
| 4. CLING TO ME | |
| 5. SIZE 12 | Don Cornell |
| 6. HOLD ME | |
| 7. POSITIVELY NO DANCING | Karen Chandler |
| 8. HIT THE TARGET, BABY | |
| 9. I LOVE YOU | Jimmy Wakely-Lawrence Welk |
| 10. I STOPPED LIVIN' | Jimmy Wakely |

DECCA

- | | |
|--------------------------|--------------------------|
| 1. AMOR | Four Aces |
| 2. SO LONG | |
| 3. TILL WE TWO ARE ONE | Georgie Shaw |
| 4. HONEYCOMB | |
| 5. STRANGER IN PARADISE | Four Aces |
| 6. HEART OF MY HEART | |
| 7. YOUNG AT HEART | Bing Crosby-Guy Lombardo |
| 8. I GET SO LONELY | |
| 9. YOU DIDN'T WANT ME | Mills Bros. |
| 10. I HAD TO CALL YOU UP | |

LONDON

- | | |
|-------------------------|-----------------|
| 1. CRYSTAL BALL | Johnston Bros. |
| 2. THE CREEP | |
| 3. IF YOU LOVE ME | Vera Lynn |
| 4. C'EST LA VIE | |
| 5. THE BOOK | David Whitfield |
| 6. HEARTLESS | |
| 7. AVE MARIA | Mantovani |
| 8. LARGO | |
| 9. SOMEONE ELSE'S ROSE | Joan Regan |
| 10. LOVE I HAVE FOR YOU | |

MERCURY

- | | |
|------------------------------------|----------------|
| 1. FROM THE VINE CAME THE GRAPE | Gaylords |
| 2. STOLEN MOMENTS | |
| 3. CUDDLE ME | Ronnie Gaylord |
| 4. OH AM I LONELY | |
| 5. CROSS OVER THE BRIDGE | Patti Page |
| 6. MY RESTLESS LOVER | |
| 7. MELANCHOLY ME | Eddy Howard |
| 8. I WONDER WHAT'S BECOME OF SALLY | |
| 9. TRAIN WITH THE RHUMBA BEAT | Rusty Draper |
| 10. MELANCHOLY BABY | |

M-G-M

- | | |
|-------------------------------------|----------------|
| 1. AM I IN LOVE | Joni James |
| 2. MAYBE NEXT TIME | |
| 3. LOST IN LOVELINESS | Billy Eckstine |
| 4. DON'T GET AROUND MUCH ANYMORE | |
| 5. YOU BETTER KEEP IT ON YOUR MIND | Hank Williams |
| 6. LOW DOWN BLUES | |
| 7. THERE'LL BE NO TEARDROPS TONIGHT | Hank Williams |
| 8. MIND YOUR OWN BUSINESS | |
| 9. TURN AROUND BOY | Lew Douglas |
| 10. CAESAR'S BOOGIE | |

RCA VICTOR

- | | |
|------------------------------------|--------------|
| 1. ANEMA E CORE | Eddie Fisher |
| 2. GIRL, A GIRL | |
| 3. WANTED | Perry Como |
| 4. LOOK OUT THE WINDOW | |
| 5. HERE | Tony Martin |
| 6. PHILOSOPHY | |
| 7. DARKTOWN STRUTTERS BALL | Lou Monte |
| 8. I KNOW HOW YOU FEEL | |
| 9. MAN WITH THE BANJO | Ames Bros. |
| 10. MAN, MAN IS FOR THE WOMAN MADE | |

Camden Label Building Catalog With Extensive Transfers of RCA Masters

Camden Records, low-priced disk line launched by RCA Victor last year for distribution to chain and department stores, has been building its artists roster with extensive transfers in both the pop and long-hair field. Singer John Charles Thomas and violinist William Primrose are the newest names to join the Camden label via switch of their old Victor masters to the new label.

Other artists with works in the Camden catalog are Albert Spalding, Marjorie Lawrence, Cornelia Otis Skinner, Trapp Family Singers, John Jacob Niles and conductors, Frank Black, Nathaniel Shilkret and Werner Janssen. Richard Crooks, Lawrence Tibbett, Kenny Baker, Mitchell Ayres, Joe Reichman, Dick Leibert and Raymond Paige, among others also are being released through Camden.

Currently, the label is in the

process of adding local record outlets in major cities. Line is now handled by 80 dealers, with 125 retailers initially projected for the Camden line. Victor sells the Camden label direct to dealers, with its distributors in each territory getting billing credit.

MAESTROS SEEK OKAY FOR PROMOTION SETUP

New attempt to launch an organization of bandleaders for promotional purposes was placed before the American Federation of Musicians for an okay recently. A previous attempt last year collapsed when the AFM frowned on the project as infringing on the union's function. The current promoter of the band association, William Conlan, has assured the AFM that the orch leaders' setup would not infringe on any welfare, economic or social problems handled by the union.

Membership in the new organization would be limited to 10 or 12 U.S. bandleaders, with Conlan as exec secretary. Outfit is projected as an international organization representing bands from other countries as well. Universal Public Relations, a publicity outfit, is sparking the idea.

Decca

Continued from page 41

90c per share on 1,035,533 shares as against 92c on 1,354,158 shares last year. Decca prez reported that the diskery's share of U's earnings will be larger in 1954 because the present full holdings of approximately 67% of U common stock was not acquired until January of this year. Universal's earnings, since Decca became an important stockholder three years ago, have gone from \$2,367,784 in 1951 to \$2,616,356 in 1953.

Total current assets of Decca at the close of last year amounted to \$9,241,730, as against current liabilities of \$4,927,002. The book value of Decca's investment in Universal exceeds the cost of the investment by approximately \$3,300,000. Decca's investment in Universal amounts to \$13,329,563, while dividends from the picture company totalled \$703,894.

High On All Lists!

PINE TREE.
PINE
OVER ME

MILLER MUSIC CORPORATION

I'VE GOT AN INVITATION TO A DANCE

Recorded by
THE BILLY WILLIAMS QUARTET
on Mercury #70324
ADVANCED MUSIC CORP.

CONVERT YOUR 78'S TO LP'S
1 Hr. of Music on ONE 12" Disc—\$4.85
Programs OFF-the-Radio and TV—
\$7.50 per Hr.
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WANTED

recorded by

PERRY COMO

VICTOR #20-5647

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WANTED:

Talented, aspiring, bandleaders; society and rhumba; under 24; unmarried; call CH. 4-2334 until 6 P.M., daily; BO. 3-1109 Sundays.

THE MAN WITH THE GOLDEN HORN
JIMMY McPARTLAND
AND HIS ORCHESTRA

Started March 5 for Two Weeks
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METROPOLE, NEW YORK

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I REALLY DON'T WANT TO KNOW

RECORDS

LES PAUL-MARY FORD.....Capitol
EDDY ARNOLD.....Victor
BOB SANTA MARIA.....MGM
BOB CARROLL.....Derby
Published by **HILL & RANGE SONGS, Inc.**

Inside Stuff—Music

The Rev. Harlan B. Kishpaugh of Cornwallville, N.Y., who probably is the only Methodist preacher doubling as a disk jockey on WTRY, Troy, N.Y., recently found a hitherto unknown recording by great Austrian contralto, the late Ernestine Schumann-Heink—probably the only original copy extant.

Minster, who serves four rural churches in the "Rip Van Winkle" country of upstate New York, discovered ancient seven-inch disk in a stack of old records during one of his platter-scouting expeditions. Platter was privately recorded in 1900 and song is "Wie ein Gruessen," by Mehrkens—a number diva was singing in her 1900 recitals.

Kishpaugh's find has been dubbed and issued as a collector's item by William H. Seitsam, president of International Record Collectors' Club, Bridgeport, Conn., coupled with unlisted 1901 rendition of the Barcarolle from "La Stella Del Nord," by Cuban soprano, Rosalia Chalia. It constitutes one of rarest of all operatic items, since Schumann-Heink side antedates her first Columbia celebrity series records by three years.

The Fifth Copyright Law Symposium, a compilation of winning essays in ASCAP's annual Nathan Burkan Memorial Competition in honor of the Society's founding lawyer, was published last week by Columbia University Press (\$4). Ten essays by law students on various aspects of copyright law were selected by a panel consisting of Judge Stanley H. Fuld, of the N.Y. Court of Appeals, and Chief Judge Leon R. Yankwich, of N.Y. Federal Court. Tome is prefaced by ASCAP prexy Stanley Adams with an introduction by Herman Finkelstein, the Society's general attorney.

Songwriting is a much more professional profession in Europe. Katherine Dunham and Dave Gilbert, who penned a ditty tagged "The Blues," for Paramount's "Mambo," now shooting in Italy, found it out the hard way. They wanted to have the tune published over there—only to discover that the Society of Italian Composers won't okay publication of a song unless the tunesmiths are graduates of a recognized conservatory or college—or pass a special examination. Miss Dunham and Gilbert took the exam and passed. Incidentally, France has the same regulation.

Inroads of the disk biz into home entertainment has sparked the Woman's Home Companion mag to launch a new series tagged "Record of the Month." Feature starts with the April issue (on the stands March 19). First disk to be tagged for the mag's "Oscar" is Dinah Shore's RCA Victor cut of "Changing Partners." Disk was selected by a disk jockey panel consisting of Joe Grady and Ed Hurst (WFFN, Philadelphia), Jerry Marshall (WNEW, New York), Paul Brenner (WAAT, Newark), Ed Bonner (KXOK, St. Louis) and Jack Lacy (WINS, N.Y.).

"Roo, Roo, Kangaroo" is the latest tune to get its push into the bigtime via the indie label route. Song was kicked off a couple of weeks ago by Jimmy Roma on Rainbow Records. Last week the majors got wind of the jock and juke interest and rushed cover sessions. Already in release are RCA Victor with Ralph Flanagan, Columbia with Les Elgart and Mercury with Ralph Marterie. "Kangaroo" was penned by Roma and is published by Rainbow's own firm, Milber Music.

Current wax revival of the swing era of the 1930s has sparked an M-G-M Records album salute to eight of the top dance bands of that day. Package, tagged "The Great Ones," features the hit tunes of each of the bands with some of the original sidemen who sat in on the original sessions. Album was arranged and conducted by LeRoy Holmes and salutes such orchs as Glenn Miller, Count Basie, Woody Herman, Tommy Dorsey and Jimmy Lunceford.

First aerial song plug in history is being held up over money. Freddy Martin has ponied up his one-third, BMI has come up with its share and all that's needed now is for RCA Victor to contribute its portion and vet skywriter Virgil Noble will soar above Hollywood writing "996" all day long to keep the Frank Worth tune in the minds of the deejays. It will be, incidentally, the briefest sky message Noble has written in his 32 year career.

"So Long," a Shapiro-Bernstein copyright which is starting to make some noise via the current Four Aces slice for Decca, is another example of a tune that just won't die. Tune was written back in 1940 by Russ Morgan, Irving Melcher and Remus Harris, and has had 27 disk versions since that time. It's never broken through for a hit before, but the Four Aces version is stepping away at a click pace since its release two weeks ago.

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

			New York—(MDS)	Boston—(Moshier Music)	Rochester—(Neisner Bros.)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Minneapolis—(Schmitt Music)	Los Angeles—(Prestman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*Secret Love (Remick)	1	3	5	1	1	1	1	1	1	1	1	9	5	112
2	6	†Young at Heart (Sunbeam)	2	1	4	2	7	6	3	2	8	2	8	2	73	
3A	3	*Heart of My Heart (Robbins)	7	6	5	4	5	6	2	4	10	4	3	65		
3B	2	*Stranger in Paradise (Frank)	4	10	2	3	2	7	4	4	5	4	65			
5	8	*Make Love To Me (Melrose)	6	5	7	8	8	4	5	2	5	6	9	56		
6	4	*Oh, My Papa (Shapiro-B)	10	8	3	2	3	2	3	7	1	1	53			
7	5	†Changing Partners (Porgie)	5	10	8	5	5	4	6	2	2	52				
8	11	*Wanted (Witmark)	3	2	1	3	7	9	10	6	47					
9A	12	*Cross Over Bridge (Valando)	4	6	2	8	8	8	7	34						
9B	10	*Till Two Are One (Shapiro-B)	7	4	9	3	3	9	3	8	34					
11	7	*That's Amore (Paramount)	6	4	5	8	5	6	32							
12A	14	*I Get So Lonely (Melrose)	9	9	3	9	9	9	10	19						
12B	9	*Vine Came Grape (Randy-S)	10	6	7	3	10	19								
14		*Bell Bottom Blues (Shapiro-B)	7	6	19											
15	13	*Till Then (Pickwick)	10	9	10	9	10	7								

Audio & Video Expands Longplay Tape Library

In an expansion of its taped background music division, Audio & Video has enlarged its library to a total of 60 different eight-hour programs. During the past month, 1,500 musical selections were added to the catalog. Expansion also includes the incorporation of a rental plan for eight-hour tape recorded programs.

Rental project is being pitched at such outlets as restaurants, offices, stores, banks and factories. Catalog is also being offered on a rental basis to electronic dealers, handling longplay tape equipment, and to background music operators throughout the country for rental to business firms and other locations.

Coast Label Bows

Hollywood, March 16. Initial releases of Melody Record Company, new Coast odd label, were set this week by Heywood Scott.

Artists already under contract include Bob Lidlall, Dusty West, Gene Star, her chorus and orchestra; Corkey Edminster and the Corral Gang; Speedy Ross and the Wagon Masters; and the Melodiers Quartet.

Is Whose Face Red?

A quiet middle-aged couple was ushered to their seats at Town Hall, N. Y., last week to attend a concert. Usher came over soon after; told the man he was in the wrong seat, and insisted he get out of it despite his protests. Man, good and sore by now, got up and walked out of the hall.

Ejectee was Arthur Judson, honorary prez of the world's largest concert bureau, Columbia Artists Mgt., and often referred to as czar of the U. S. longhair field. He was merely there as guest of the management, to scout a new conductor and orchestra.

Bernstein to Handle Sam Fox Promotion

Dave Bernstein has been upped to the professional manager's spot in charge of eastern popular promotion for Sam Fox Music. He'll also be in charge of the Fox subsidiaries, Movietone Music and Hollywood Songs.

Bernstein had been in Fox's plugging department for the past two-and-a-half years. Fox currently is prepping a campaign for the "Brigadoon" score featured in the Metro CinemaScope pic due for late summer release. The score was written by Alan Jay Lerner and Frederick Loewe.

Coast Retailer Offers 'Untouched' LP Albums

Hollywood, March 16. Guaranteed factory-fresh LP albums are being offered by Music City, local disk retailery which pioneered in self-service in record retailing two years ago. Store has invested in thousands of "safety seals" which will be applied to each album as it arrives from the distributor.

"It has always seemed to me," commented Music City prexy Clyde Wallichs, "that when a person invests \$3 to \$18 in an LP album he is entitled to put the first scratches on it."

Henceforth, all LP albums sold will be sealed into the sleeve and prospective purchasers will have the use of several demonstration records for listening purposes.

Westminster Into Japan

The Westminster Records catalog is set for a move on the Japanese market via a tieup with Kokusai Radio Center, Tokyo outfit. Kokusai will press and distribute Westminster's longplay classical and light pop releases.

The Westminster disks will be on the market in Japan in a couple of months. Deal was set by James Grayson, Westminster prez, and Koki Naganuma, Kokusai prexy.



... For the first time on any record label, anywhere, one vocalist attains the thrilling effect of a cathedral choir—with every choral part actually sung by Miss Collins

AUDIVOX RECORDS

proudly presents a remarkable achievement by

DOROTHY COLLINS

A Fascinating Creation

THE VOICES OF
DOROTHY COLLINS

singing—

"MOUNTAIN HIGH-VALLEY LOW"

No. 107, 78 RPM — No. 45-107, 45 RPM backed with

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DOROTHY COLLINS and GEORGE BARNES

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Brit. Troop Shows Try to Provide Best Entertainment at Lowest Cost

By HAROLD MYERS

London, March 9.

The best possible entertainment at the lowest possible price. That seems to be the guiding principle under which the British War Office operates in providing live professional shows to troops stationed on the foreign operations circuit, stretching from Germany in the west through to the Suez Canal Zone, Malaya, Hong Kong and Korea in the east.

Apart from the widespread amateur theatrical activity which it encourages, the Combined Services Entertainment Division of the War Office has the job of packaging and transporting a total of 40 professional shows a year to the various zones. It has to operate within a ceiling of \$560 weekly

for a complete company. And that figure is only paid when the star is a national headliner.

The British operation is different in all main essentials from the American plan for providing professional entertainment to the GIs in Europe. The British Tommy has to pay for admission while the GI and his friends are admitted free. The British programs are aimed at being self-supporting, apart from an annual subsidy, while the U. S. scheme is financed entirely by Post Exchange profits. The American entertainments are booked exclusively through recognized agents while the British shows are straight plays sent over with original West End casts.

British Soldier Must Pay

Except in Korea, which is classified as a combat zone, the British soldier has to pay for himself, his family and friends. In Germany, the top is 55c, with prices scaled down to a minimum of about 15c. A slightly lower rate of admission operates in the Canal Zone and Malaya. The amount collected at the box-office is estimated to yield \$140,000 annually and this accounts for 50% of the annual budget. The remaining 50% is received via a direct subsidy from the welfare funds of the Army and Royal Air Force.

British service entertainments (Continued on page 52)

Agent From Way Back A Reminiscence of Chi Vaudeville

By ROBERT J. LANDRY

Agent-booker Sam Roberts, who died in Chicago recently at the age of 67, started his career as an entertainer. Jesse Freeman "imported" him to Chicago around 1917 when he was then doing a turn called Roth & Roberts, "The Wop and the Cop." About eight years later Roberts became an "independent" agent, that is to say, he had no Keith or Western Vaudeville "franchise."

In time he became the biggest of the indies and when there was not much left to be independent of, or about, in Chicago vaudeville, Roberts went right on booking and agenting. He literally knew everybody and was one of the most respected of the old clan.

As a member of a picturesque era in show biz, Roberts was contemporary of such stalwarts as William Jacobs, Sam Kahl, Sam Thall, Billy Jackson, Guy Perkins, Malcolm Eagle, Max Halperin and Henry Shapiro. Roberts was quick with energy and heart when showfolk were in trouble and the number of collections and benefits he organized is arm-long.

He survived as a favorite of the 1950 generation of Chicago agents, such personages as Danny Graham, Marcus Glaser, Harry Greben, Howard Schultz, Sam Levy, Charley Hogan, Leo Salkin and Sid Page.

A classic of Roberts' days as an actor concerned Peoria where his act used the gag, "I caught my wife making love with a stranger on the sofa." "What did you do?" "I sold the sofa." They made the act cut that out in Peoria, the lowliest town in the midwest, and Roberts screamed about it for years.

During the depression Roberts booked a juggler into a town in upper Michigan, only to have the juggler sell the theatreowner that he, the juggler, was a better booker and could do it cheaper. That was tops in depression competition for Roberts, who ended up very well off, owning the Lyric Theatre in Indianapolis at one point.

AGVA MOVES TO SETTLE CARTER- LA VIE HASSLE

American Guild of Variety Artists will try to hold an arbitration on Lynne Carter and the Four Cartiers, an act which was cancelled out of La Vie en Rose, N.Y., recently after one showing. Union is trying to bring the parties together and is now setting up a panel which will process the acts claim against the spot for \$2,500, representing two weeks' pay.

Spot had inserted a clause in the contract stating that the turn would be paid only for the shows performed at La Vie en Rose in the event police interfered with their act. Cafe management was dubious that police would permit a female impersonation group at the cafe. There was also the possibility of legal entanglement, because Kay Thompson claimed the turn was a copy of her act and therefore would claim damages.

Marilyn Cantor Seeks OK For El Rancho Civil Suit

Hollywood, March 16.

Marilyn Cantor, daughter of Eddie Cantor, who recently played El Rancho, Las Vegas, will try to press charges against the spot in a civil court. Having already preferred charges of interfering with her act with the American Guild of Variety Artists, Miss Cantor, according to union execs, is attempting to get the union's permission for the civil action.

Miss Cantor charged that the time of her act, done in conjunction with two boys, was cut down drastically and therefore she was unable to show to advantage. First night of her engagement, she did more than 20 minutes. Management forced her to trim to less than 10 minutes.

Don Farnworth & Marlene Dell, dance team, signed for a return engagement with the Virginia State Symphony Orchestra Guild this week (17-18).

'53 Upbeat in Atlantic City Tourism Ups Spending to \$883,071,000

Atlantic City, March 16.

Visitors left \$883,071,000 in this resort city last year, with \$1,650,828,868 spent in the state's other oceanfront resorts, according to figures released by the city-operated Press Bureau and compiled by James King, promotion chief of the State Dept. of Conservation and Economic Development.

Popularity of the resort over other Jersey Coast spots is shown when comparison is made with the next place on King's list, Asbury Park, where \$220,000,000 was reported spent. Only other vacation spot to get into the nine-figure picture was Ocean County, where all resorts were bunched under one head, with \$173,871,046 going to those in the vacation business.

Most visitors came in the summer months, and represented a 6.31% increase over the year previous. Their spending was 8.86% higher.

Of all the visitors, only 2% came to attend conventions. The average party of 3.3 persons spent \$234 in their nine-day stay. August was the most attractive month, with 42% of the visitors coming then.

Ups Press Bureau Budget

This resort will spend \$255,675 against \$180,960 a year ago to maintain its Press Bureau, through which city advertising, and a score

of advertising promotions, emerge. Most of the \$74,715 boost results from projects planned for the city's Centennial this year.

Topping these projects is \$61,000 to purchase a Centennial train which will travel up and down the boardwalk starting in June, twice a day. The train is a replica of the first engine and passenger cars to come into the city many years ago when the old Camden & Atlantic R.R. started functioning.

Also \$20,000 is set aside for other Centennial promotions, as yet to be announced by the City Press Bureau. An appropriation of \$8,200 is made to cover costs of free symphony concerts by the resort's symphony orchestra.

Radio and television show line charges will cost \$3,500, while \$1,000 is put aside for entertainment and travel costs of bureau personnel.



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MOULIN ROUGE
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Until April 3

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DEN HAGG, HOLLAND

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17 WEEKS
USO
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KOREA
AND
PACIFIC
ISLANDS
BACK
JULY 15



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**BEVERLY HILLS
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Direction: MCA

Thanks for the Motor Shows

YOUR 1954 MODELS ARE TERRIFIC!

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Your Favorite Entertainers at this Year's Auto Shows

See You on

**TOAST OF THE TOWN
THIS SUNDAY—MARCH 21**

Exclusive Management

MUTUAL ENTERTAINMENT AGENCY, INC.
203 N. WABASH AVE., CHICAGO • HOLLYWOOD

No Shortage of New Faces for Vegas, Sez Miller; Playdates Are Problem

Bill Miller, talent buyer for the Sahara Hotel, Las Vegas, who was in New York last week on a talent foraging expedition and to settle affairs in connection with the takeover of the Riviera, Ft. Lee, N. J., by the state, feels that there's no shortage of new faces for Las Vegas. An increasing amount of ingenuity must be shown in getting new talent into the resort, according to Miller. His problem at the moment, he claims, is to find playdates for some of the acts on which he has made commitments.

Newcomers whom Miller has lined up include Ann Blyth, down for Sept. 21. He's also packed Dennis Day, for June 8, and has a commitment with Eddie Cantor at \$30,000. Cantor was originally slated to play for three weeks starting in May, but date is now open; deferred at Cantor's doctors' orders that he "take it easy" for a spell.

Miller's lineup includes Ames Bros. and George Gobel, who go in April 6; Red Skelton and Anna Maria Alberghetti, May 4; Helen Traubel, May 18; Martha Raye, June 28; Sam Levenson, July 31; Vagabonds, Aug. 10, and Jose Greco, Aug. 31.

Miller feels that the high prices to talent have paid off, not only in attendance at the hotel and casino, but publicitywise for the hotel and city. Miller pointed out that each story carried a Las Vegas dateline. The city is being constantly glamorized because of the high-priced talent brought into town.

Miller stated that the hotel will begin an enlargement program. Increasing of the present structure by 220 additional rooms will start in about a month, and will be ready by the fall, he expects.

Miller stated that he'll wind up with more than \$700,000 because of the condemnation of the Riviera property by New Jersey for the construction of an entrance to the Palisades Interstate Parkway. In addition, according to Miller, he owns additional acreage across the road from the Riviera, for which he has been offered \$250,000.

The funds from the state are presently being held in escrow, pending the outcome of a suit brought by Sam Marcus, at one time partner with Miller in the Riviera. Miller says he bought out Marcus' interests. Marcus claims, according to Miller, that he still had a say in the affairs of the corporation because of his being an officer.

Vaude Getting Bigger in Brit.

London, March 9. Vaudeville, despite the paucity of talent, is spreading its tentacles into new spots formerly covered by the picture biz.

Such important cinema circuits as Gaumont-British (J. A. Rank), ABC, Granadas and several important indies are giving vaude the biggest break it has had in years.

Bills comprise mostly two to three headliners, with eight supporting acts. Such bills have helped to unearth new talent, with latest boxoffice draw in the new Decca star, David Whitfield, who has had them standing wherever he has appeared recently, whether picture theatres or vaude houses.

Other names that have switched from vaude houses to cinemas are Anne Shelton, Peter Brough & Archie Andrews, Josef Locke, Terry Thomas, Billy Cotton Band, Bonar Colleano, and Wilson, Koppel & Betty.

New locations which have not played big vaude in years are such diverse spots as Doncaster, Taunton, Carlisle, South Shields, Exeter, Southend, Maidstone and Southampton, and suburban London spots such as Thornton Heath, Tooting and Forest Hill.

Bills have scored as high as \$11,000, which figure films never touched. Even when the program is not top heavy, the intake has never been below \$7,000, which still shows a healthy profit.

Fla. Latin Quarter Revue Set for Wide Road Swing

The Latin Quarter Revue currently playing the Latin Quarter, Miami Beach, will take to the road immediately after the Florida spot closes for the season March 28. Unit will first hit the Chase Hotel, St. Louis, April 1; thence to the Desert Inn, Las Vegas, for six weeks, starting April 13, and on the way back to New York will play the Colgate-Palmolive confab in Cleveland, May 25.

Layout will open at the Latin Quarter, N. Y., June 6 or 13.

Can. Court Upholds AGVA Dancers

Toronto, March 16.

A dance quartet dropped by CBL-TV, Toronto, after the Musicians Union refused to play for them because the dancers would not surrender their cards in the American Guild of Variety Artists, has been reinstated. Group won the first round in the court battle of the unions here when Justice Stewart granted an interim injunction prohibiting three officials of the Musicians Union and Samuel Hersenhoren, orchestra leader, from "doing, or refusing to do, any action with a view to procuring a breach of any contract held by the four dancers." Mixed team — Babs Christie, Robert van Norman, Andrew Body and William Yule — will be back before the Canadian Broadcasting Corp. tv cameras for today's (Tues.) "Big Revue" series.

Injunction prohibits the tooters union from "asking, threatening, inviting, urging, encouraging or enjoining anyone with a view to breaking the dancers' contract." Named in the injunction were Walter Murdoch, Musicians Union president; Norman Harris, secretary-treasurer; Robin Logan, former head of the Toronto chapter of AGVA, who has now switched his allegiance to the Musicians Union, and Hersenhoren, conductor who refused to play for the dancers. W. B. Williston, counsel for the plaintiffs, said he was not attempting to force Hersenhoren to play for the dancers under any and all conditions; "the orchestra leader could refuse to play by saying his mother was sick," or another conductor could be brought in. By refusing to play for "The Revue Dancers" during previous rehearsals, Hersenhoren was "clearly engaging in an illegal strike, an unlawful act," said Williston.

J. G. Collins-Williams, who appeared for the Musicians Union, claimed that the orchestra had asked CBC to fire the dancers. (Further complications was that two of the dancers, Miss Christie and Yule, had joined the auxiliary local set up by the Musicians Union for former AGVA members but had then rejoined AGVA, knowing that the American Federation of Musicians could not play for AGVA members.)

Arenas Loom as Symphony 'Hall'; \$9,100 Toledo Take

Arenas loom as a sizable outlet for symphony orch tours, it was stressed at a meeting of the Arena Managers Assn., last week, in Buffalo. Group was told that the Toledo Arena, with the reputation of having bad acoustics, scored \$9,100 for a single Sunday matinee of the Boston Pops Orch, with Arthur Fiedler conducting.

To prepare for this date, the arena consulted engineers of the Owen-Corning Fiberglass Co., which built a series of baffles so that there was better sound distribution. Following the date, Fiedler praised the acoustics. It's likely that more symphonic dates will follow.

Paul Duke, magician, has date at Lamar State College, Beaumont, Tex., tomorrow (Thurs.) and at Pinehurst Forum, Pinehurst, N.C., March 25.

Pitt's Payroll Bite

Pittsburgh, March 16.

Henceforth all performers and musicians playing Pittsburgh will get an unforeseen cut in salaries. A 1% slash will come out of all monies earned in Pittsburgh because of a new payroll tax which went into effect March 1.

Sllice is mandatory and employers must take out the coin.

Units Filling In For Name Lack

Niteries are again shopping around for combination acts and packages because of unwillingness of many names to hit cafes. Units such as the Latin Quarter show, which will go on the road after closing its run at the Miami Beach spot, and a China Doll unit will give the nightclubs a respite from its search for attractions.

In addition, formation of acts such as Lenny Kent & Rose Marie has provided another combo that's hitting it excellently on the cafe routes. Another making the rounds is the Billy Gray unit, which will hit La Vie en Rose, N. Y., April 22.

Many niteries are in trouble attractionwise, particularly at this time of year when business dips. Top names generally eschew cafes now for fear of being associated with a dive in grosses.

Consequently, bonifaces have had to look around for offbeat attractions or combine several middle-bracketed names in an effort to make a big splash.

Britain Can't Afford To Export Poor Acts To America, Sez Grade

Britain's policy of exporting only its better products also applies to acts, according to Lew Grade, prexy of the Lew & Leslie Grade Agency, who was in New York recently, prior to planing back to London.

Grade declared that only the best acts should be exported to America or anywhere else. No good will come from glutting the market, he said, and besides the better acts are needed to maintain the reputation that many foreign acts presently have in the U.S.

Grade, who is represented by Eddie Elkart in New York, has made preparations to bring in a British unit into Las Vegas. Package to be produced in conjunction with Val Parnell, managing director of the Moss Empire Theatres in England, will be billed as Val Parnell's "Palladium Music Hall Show." It's opening at the Desert Inn, Las Vegas, July 6. It's the second unit to be imported from Britain for Las Vegas consumption. Previously announced was "Piccadilly Revels" which will hit Las Vegas in April. Latter was produced by the Harry Foster Agency, Grade's major competition.

EMA'S 'MORALE' DINNER FOR CHI AGENTS, TALENT

Chicago, March 16.

As morale gesture in view of friction with American Guild of Variety Artists, the Entertainment Managers Assn. in Chi is staking a dinner dance for agents and talent on April 5. It's one of two annual social occasions for EMA, the other being a summer golf outing. Dinner this year is expected to draw 175 people. Jack Lau and Marvin Himmel are co-chairmen for the event.

Local agents are also prepping a testimonial for the late Sam Roberts, the proceeds of which will be turned over to the cancer fund.

Christopher's One-Man Magic Show on B'way

Milbourne Christopher's one-man show April 19 at the Longacre Theatre will be the first magic show on Broadway in 14 years. Dante's "Sim-Sala-Bim" played the Morocco in 1940, and before that, by about a dozen years, Thurston did his abracadabra stuff.

Christopher differs from all by being strictly a one-man cast, no stage aides and no stooges, although using the audience as legitimate volunteers.

Fireworks Fizzle as 3 Major Bladers Work Out Amicable Skeds at Buff. Meet

Rolly Keeps Rollin' From South Africa to Paris

Johannesburg, March 16. Rolly Rolls will wind up his South African tour because of necessity of filling a commitment at the Bobino, Paris, starting April 2. Rolls had attempted to pull back the Paris stand because of additional offers in South Africa, but Bobino's couldn't be postponed.

Rolls originally came to South Africa with "Folies Bergere" but remained on to tour after the unit wound up its commitments.

Everybody Into Pitt 'Chance' Act

Pittsburgh, March 16.

Everybody's been trying to get into the "Chance of a Lifetime" act around here ever since the click at the Copa of Andre Philippe, a five-time winner on the Dennis Jacques opportunity program, but obviously it's developed into a situation of too little and too late. From the looks of things, Philippe was the one and only solid commercial property to emerge from the tv show, at least as far as Pittsburgh is concerned, and the rush of other niteries to grab off the multiple winners hasn't been paying off.

Of course, it may be the deluge, too, that's mitigating against the chances of another strong b.o. entry. It's almost impossible to pick up an amusement page locally these days without seeing two or three clubs billing "Chance of a Lifetime" winners. Only one who has come close to matching the attention for Philippe is Alfredo Sadel, another multiple winner now playing a two-week engagement at the Carousel. But even he's not remotely approaching the Philippe figures at the rival Copa.

Carousel was so anxious to get Sadel, they agreed to take him despite the fact that he was still in the "Chance" running and stipulated in his contract that he could take off Friday, ordinarily a big night in the clubs here, if he won in order to return to New York and compete again.

Lenny Litman, who owns the Copa and struck gold with Philippe, immediately tied up two other "Chance" multiple winners, Diannah Carroll and Leonard Sues, but they've both come and gone without creating anything resembling a ripple. Sues stayed around for an extra week following his Copa booking to work a small spot in East Pittsburgh, Hollywood Show Bar.

As an example of the flood of "Chance" people around here, last week Carousel had Sadel, Sues was at Hollywood Show Bar, Copa was billing Philippe as its next attraction — he opened a return engagement last night (Mon.) — and dance team of Norton & Patricia was at the Ankara. Week before, two other winners, Ronnie Eastman and Larry Marvin, were at the Carousel and Horizon Room, respectively.

Everybody apparently expected to cash in big on "Lifetime's" big rating locally over WDTV, and particularly after Philippe jam-packed the Copa all week long during his first engagement, but it's not working out that way at all. The bloom's already off almost before it even got started.

Mrs. Marshall New Head Of Ont. Auditorium Group

Toronto, March 16.

Mrs. Margaret Marshall, operator of the Alexandra, Hamilton, was elected prexy of the Auditorium Owners & Operators Assn. of Ontario. She succeeds Clifford Kendall, of the Brant Inn, Burlington. W. J. Way, of the Highlands, Galt, was named vice president.

Directors are S. G. Simpson, Masonic Auditorium, Toronto; Gerald Dunn, Pavilion, Bala; William Laidlaw, Top Hat, Toronto; O. Dutton, Wondergrove, Hamilton; William White, Palace Pier, Toronto, and J. Robertson, Sauble Beach Pavilion, Sauble Beach.

Fireworks regarding playing time for ice shows at the Chicago Stadium failed to come off at a meeting of the Arena Managers Assn. last week at the Statler Hotel, Buffalo. The three major blades displays worked out all schedules amicably and cooperatively, with the result that the big shows will play the Stadium. It was also brought out that no change will be made at Madison Square Garden, N. Y., where the AMA's "Ice Capades" will continue to get an early fall stand. It had been reported that this show would be replaced by Shipstad & Johnson's "Ice Follies" as a result of an agreement between S&J and Arthur M. Wirtz, arena owner and operator and producer of "Hollywood Ice Revue."

According to the schedules worked out at the Buffalo confab, "Ice Follies" will play the Chi Stadium, Oct. 20, for 12 days. They had formerly played the Chi Arena for four weeks. This slack will be taken up by a stand at the Pittsburgh Garden, Nov. 16 to 28. Wirtz will play the Chi Stadium, which he owns, around Christmas time and "Ice Capades" will play the stand March 11. Exact date that "Ice Capades" will play Madison Square Garden wasn't decided upon, because of the fact that the Garden hasn't yet set up dates for the World's Championship Rodeo.

Complete cooperation between "Follies," "Ice Revue" and "Ice Capades" is seen by the fact that schedules call for the various shows to go into houses that each group controls. "Ice Capades" will play Wirtz spots in St. Louis, Chicago, Indianapolis, Omaha and Madison Square Garden, N. Y., while Wirtz's show will go into Philadelphia, Springfield (Mass.), Toronto, Montreal and other spots.

Cooperation All Around

Evidence of cooperation between all groups was brought out at the meeting when it was found that two shows were spaced too closely at one given situation. Schedule making was halted temporarily until the problem was worked out.

Problem of "Ice Capades" and "Ice Follies" getting into Chicago wasn't too serious at the AMA meeting. Feeling was that either show could have played the Wirtz showstop at any time in the past, but Allen Loeb and Harry Radix, who operated the Chi Arena, were AMA members, and so the organization shows were routed in that building. Arena was recently

(Continued on page 52)

3 Chi Acts Walk In AGVA Nix

Chicago, March 16. Three acts walked out on the show at the Hollywood Supper Club here last week because the management refused to pact with the American Guild of Variety Artists. Spurning AGVA's ultimatum for a minimum basic agreement, Steve Harris, operator of the Hollywood, was left without a program when The Leonards, Cecile Carroll and Melody skidded.

Similarly, the Lindsay Dancers, chorus line at Mungum's Chateau, asked to be deleted from the marquee when the house refused to yield to the union's demands. Other acts, Joe Conti and Len Dressler, who stayed on, have been recommended to the national unfair list of the union by Ernie Fast, midwest AGVA director.

Local membership meeting of AGVA elected six delegates to the seventh national convention to be held in Montreal this June. Repping Chi are Jessie Roselle, Tommy Martin, Harry King, Bobby Sharp, Billy Grant and Jack Gwinn.

Palace Undecided On 5th Anni Show Form

Form of celebration to be marked for the fifth anniversary show at the Palace, N. Y., is still to be decided upon. House will be in the stageshow business for five years on May 19.

Palace recently played its 200th show as a grind.

Early Adjournment May Nix Upped Commission Bill in N.Y. State This Year

Albany, March 16. Possibility that the N. Y. State Legislature may adjourn before the Assembly will be able to act on the Moritt amendment to the General Business Law, may stymie talent agencies in their bid to legalize the 10% commission. The Moritt measure amends the present N.Y. General Business Law to permit agencies to charge 10% beyond a \$200 weekly salary. On jobs paying under \$200, present 5% limit will still apply.

Bill passed the Senate last week by a vote of 33 to 19. Measure was introduced by Sen. Fred Moritt of Brooklyn, who has been associated with show biz for many years. He's a songwriter and has been a performer.

Theatrical unions as yet haven't

spoken against the measure, but there are still no indications that they will permit the amendment to pass without opposition. In past years, the unions have always opposed any attempts to increase the present 5% ceiling on commissions for theatrical engagements.

Failure of the Assembly to act on this matter would not impair talent agency operations anyhow. The rule limiting theatrical commissions to 5% is more honored in the breach than in the observance. However, the agencies have always felt that it's hypocrisy to have the limit in the state set at 5% when virtually every agency has a standard 10% charge. Unions have been more effective in setting fees than the present state regulations. Most theatrical unions, except Actors Equity Assn., permit 10% on most engagements. Equity sticks to 5% but permits higher slices under certain conditions.

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March 22
TOWN CASINO
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Kaye to Play Bulawayo; Let Him Pronounce It

Danny Kaye has picked up some additional time in South Africa. Comic will play Bulawayo for two days and Salisbury after winding up in Johannesburg, Dunbar and Capetown. Tour starts at Johannesburg, May 3.

Already signed for this junket are the Three Dunhills and Wences. One or two more acts are still to be set.

N. H. FAIRS GROUP ELECTS

Concord, N. H., March 16.

Joseph Kershaw of Keene was elected president of the New Hampshire Fairs Assn. at the organization's annual meeting here.

Dr. Dana H. Lee of Lancaster was named as new vice-president and Dr. R. W. Smith of Laconia was reelected secretary-treasurer.

What's In a Name?

Omaha, March 16.

Freddy West, organist at Frank Pane's Cocktail Lounge here, has unusual opposition.

Down the street, a few blocks away the Hill Hotel's Ron-d-vo Room is featuring singer Frank Pane, the man the other spot was named after. Verne Swanson has taken over as manager of Pane's Place.

De Haven Vamps Plaza For Pic Date; Hayes-Healy Sub

Peter Lind Hayes & Mary Healy have been signed to replace Gloria De Haven, originally set for the Persian Room, Plaza Hotel, N. Y., April 29. Miss De Haven bowed out of the date contract to take a pic bid for Universal's "Three Gobs in Paris."

Preceding Miss De Haven at the Persian Room will be Celeste Holm, who starts April 1.

'Ice Revue' 126G, Cincy

Cincinnati, March 16.

"Hollywood Ice Revue" grossed close to \$126,000 on 11 performances in a nine-day engagement at Cincinnati Garden, which ended Wednesday (10). Paid attendance was 69,908 and admission was scaled from \$1.50 to \$3. It was the third annual visit for the Arthur M. Wirtz show.

Next season's booking will include two weekends, instead of this year's one, permitting two extra matinees.

Vaude, Cafe Dates

New York

Joyce Taylor set for the Chez Paree, Chicago, on the Danny Thomas show starting April 4. . . . Beverlee Dennis tapped for the Casino Royal, Chicago, April 15.

. . . Harvey Stone booked for the Gay Haven, Detroit, Friday (19). . . . Kay Thompson into the Adolphus Hotel, Dallas, April 9, and Ciro's, Hollywood, April 23.

Chicago

Gene Emerald, first comic emcee to open Lake Club, Springfield, 14 years ago and who since has been a radio announcer, returns to cafés at the Lake Club on March 26 for one week, sharing bill with Ginny Scott. Room has Sophie Tucker booked for week beginning May 28. . . . Bert Capek, skating comic whose option was dropped at the Conrad Hilton ice show in Chi when he was injured a month ago, joined Shipstad & Johnson's "Ice Follies" in Buffalo last week. . . . Billy Devroe and Devilaers playing Sky Club, Aurora, March 23 and booked solidly thereafter through September. . . . Zanyacs begin two frames at Normandy in Mishawaka, Ind., March 28. . . . Prof. Backwards set for four weeks at Palmer House, Chi, beginning May 6.

Hollywood

Leona Cuban Boys package set for the Coconut Grove, starting April 2. . . . Continentals, now at Ciro's, will be joined by Ronid Reagan only for special dates, including a repeat at the Last Frontier, Las Vegas. . . . Anna Maria Alberghetti files from the Sahara May 17 to Youngstown, O., for five days at the convention of the Century Foods Co., for which she'll receive a flat \$6,500. . . . Charlie Henderson penned four members for Byron Palmer to add to his act to bring it up to 40 minutes, and he'll break 'em in at the Sans Souci, Miami Beach. . . . Helen Forrest moving back to California permanently. . . . Irving Greenwald, only personal manager with an office in Las Vegas, inked the Carson Bros. and Irwin Corey.

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British Troop Shows

Continued from page 50

are given complete professional presentation. Settings are designed and manufactured locally, and accompany each show on tour. Fulltime civilian employees are engaged locally to give expert advice and to supervise the tour.

Although it is recognized that the ceiling payments are substantially below recognized salaries, the War Office relies exclusively on the patriotism of artists. And, so far, with great success, because they have managed to induce some of the leading names in the profession to head package entertainments. Ronald Shiner, one of the biggest boxoffice names in Britain, both in films and in legit, recently headed a company which went over to Germany to do the West End stage hit, "Seagulls Over Sorrento," in which he had starred before he left the cast. This is the type of Grade A package that gets the top rate of \$560; another company doing the same show in the Middle East, which involved increased transportation costs, was paid at a slightly lower rate.

Cost Keeps Out U. S. Artists

Mainly for reasons of cost, particularly in regard to transportation, very few American artists are booked for the British service circuit. While they recognize that GIs in Europe are fed a preponderance of British shows, this is governed mainly by the proximity of Britain to the Continent. They have, however, had some distinguished American artists, playing to British Tommies, including

Danny Kaye, who gave his services gratis.

The Combined Services Entertainment maintains close liaison with the industry, and have two consultative committees to give advice on vaude and legit packages. These panels include top impresarios, agents and reps of the two performer unions.

All artists engaged for the zones are given officer status (without the service installations including any rank) and are free to use all clubs, canteens, and stores. They are also given free hotel accommodation and all meals.

The British, like the Americans, welcomed the first linkup between the Professional Entertainments Branches of both countries when the Tessie O'Shea company went over on a combined tour of the two zones of Germany and Austria. They would welcome an extension of this development if entertainment of the right grade and appeal to both countries could be lined up.

Fireworks Fizzle

Continued from page 51

leased to the Columbia Broadcasting System for use as a television centre.

The AMA confab also took up other problems. One of the decisions reached was to give more time to the exhibition type shows. The AMA will go after flower, auto and home shows, and has already given time to the William S. Orkin "Do It Yourself" show in Cleveland and Providence.

A new arena in Spokane was accepted into the AMA roster of members.

The ice shows have been able to expand operations considerably because of the fact that arena building is on the increase. There are new spots in Charlotte, N. C., which will seat 10,000, and another new building in Des Moines. Thus, should the ice show ops feel that one show should withdraw from a particular city, another new town is willing to get a place on the schedules of the major iceries.

Bailey Shifted From Chi To MCA's Dallas Office

Chicago, March 16.

Layton Bailey transferred this week from Chi Music Corp. of America to the agency's Dallas bureau. Bailey had assisted Chi MCA veepee James Brayley in servicing location accounts and in handling syndicated films for the past eight years. At Dallas he's pegged to concentrate on vidpix exclusively.

Bill Richards arrived at MCA here from Gotham last week to work in the one-night bands department, helmed by Dan Cleary.

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Waldorf-Astoria, N. Y.

Martha Wright (with **Harold Hastings**). Nat Brandwynne Orchestra, Mischa Borr Orch; no minimum.

"Fresh from 1,000 performances in 'South Pacific,' the Empire Room proudly presents Miss Martha Wright." That was the orchestra leader Nat Brandwynne brought the current headline onto the floor opening night (11). It is, of course, what the gal represents—a long run in a hit show. So that was the sell. Equally logical; a considerable section of her routine includes a reprise of melodies from the Rodgers-Hammerstein opera.

Miss Wright is a very likeable figure in her poodle cut. Dainty of features, she sings, plausibly, of being "disgustingly healthy" without a neurosis of even latent development. She seems pleased and is pleasing. She has a soap-and-water freshness and is excessively "cute girl" in type. She is totally without Continental innuendo or leering libido. If she said she'd just shot 82 on the golf links, nobody would be surprised.

Handsome, gowned in green she holds the floor for about 25 minutes displaying nice pipes, much quiet charm. It is probable that (1) the regular middle-aged clientele of the room will be left in pleasant mood, and (2) that the one critical comment will be levelled against a certain sameness to Miss Wright's material, an absence of special lyrics or a sock novelty. She is given strong accompaniment by Harold Hastings, who was with her when she played the St. Regis, as a novice, some few years ago.

Attendance was only fair at the first performance Thursday (11), four days before income tax deadline. Legit showmen nowadays discount Lent as an adverse factor but opinion is divided as to hotel dining room sensitivity to the Lenten period. It is probable that it notably reduces Catholic family patronage of the sort which steps out on the genteel side.

Stork Club, London

London, March 9.

Billy Shepard, **Teddie Hale**, **Rose Hardaway**, **Danny Termer** Orch; \$2.80 cover.

Al Burnett came back from his annual talent prowling in the U.S. with three American artists who are currently appearing on the one bill. It is an ambitious development for this popular late-night room, but they had to put the ropes out on opening night and there are signs the club will be attracting more than its normal quota of business.

Over the years, Burnett, who always emcees the cabaret, has established an intimacy between stage and rindsiders, using stock gags that lose nothing by their nightly repetition. This has a good warming-up effect and, if the audience is sometimes boisterous, it is always appreciative.

The three newcomers quickly have evidence of this. **Teddie Hale**, the colored hoover with his slick tap routines who opened the show, has the customers yelling for more after one of his marathon displays. **Terper** has smooth style and frequently does his stepping without musical backgrounding.

Rose Hardaway, a striking sepia looker clad in a spectacular gown, makes an impressive entry, but after singing an intro number discards the dress to reveal the barest necessities of clothing. At that point she switches into a dance number, the only virtue of which is that it is an ideal way of displaying her charms. Customer reaction is near unanimous.

Billy Shepard, who winds the show, is a vocalist who knows how to make full use of a handsome pair of pipes. Going straight into a balanced songbook, he builds a progressive audience reaction eventually begging off to an enthusiastic ovation. Ballads are obviously his forte and his slick entries include a **Jolson** medley, "There Goes My Heart" and "I Believe."

Presentation is neatly backgrounded by the **Danny Termer** combo who also cater to the dandypation.

Chez Paree, Chi

Chicago, March 7.

Gene Baylos, **Bobby Wayne**, **Woodson Family** (4), **Brian Farnon** Orch (8), **Chamaco Rhumba Band** (5); \$3.50 minimum, \$1.10 cover.

Here is another amply-programmed two-weeker which book-ings was consummated at the very last moment. House has been plagued with a hurry-up-and-sign-someone situation on several previous bills

recently. Current bundle, easy on the budget, rises above the hasty settlement and should do nicely at the tables if the large firstnight turnout is an indication.

Gene Baylos is as skillful a monologist as this room has had all season. Headlining, he engages in rambling material that passes swiftly in a 30-minute slice—all topgrade borscht circuit foolishness—centering on nightclub performers' problems, gambling, money, poyeved drivers and songs that never get sung. Delivery is casual, the surprise twists slyly occasioned, and Baylos doesn't miss scoring for laugh response.

Personable **Bobby Wayne** contributes a well-paced songbook in fine voice but with minimum showmanship for this room. **Chez** has a large shelf that requires, for best results, a certain amount of mobility and visual display that Wayne hasn't worked into his act. Still, as a straight singer, it's to his credit that he holds the crowd attentive and responsive through his turn.

Shoe is led off by the energized variety duo the **Woodson Family**, two brothers and two sisters, who dish up solid proportions of song, dance, acrobatic instrumentalizing and clowning for large turns. Unit shows only the upbeat and works quickly to a sharp acro-terp close. **Brian Farnon** orch is customarily smooth in backing the show and alternates ballroom sets with the danceable **Chamaco Rhumba Band**.

Latin Quarter, Boston

Boston, March 8.

Sugar Ray Robinson (with **Joe Scott**), **Eileen Barton**, **Walton Sina**, **Bob Conrad** Dancers (8), **Bob Peters**, **Harry DeAngelis** Orch (8), **Zarde Bros.** Trio; \$1 entertainment charge.

This is **Sugar Ray Robinson's** second appearance at this room, the last more than a year ago, and during the interim the champ has picked up plenty of polish. During his initialer he displayed strong show biz savvy, but now he's much more sure of himself and his terping has improved tremendously. His format is different than at the previous outing, for instead of doing a couple of spots, he now stays onstage throughout the stint, exchanging banter and general tonfery with his very capable partner, **Joe Scott**. In addition to the song and dance routine, they include a hoked version of "Dragnet," complete with live talk, and a zany version of "The Sugar Ray Robinson Story" as filmed by a major pic company. While there are a couple of slow spots in the routine, the boys work hard, and overall results are very satisfactory showwise.

In her initial nifty stint here, **Eileen Barton**, a peppery, pint-sized thrush, fares nicely with a diversified songbook. Cute femme handles the ballad, "Secret Love," an impress of her parents' old vaude routine to "Wild About Harry," the "Ho-Ho Song," with a nod to **Red Buttons**, and her latest disk, "Don't Ask Me Why," with a neat change of pace for okay response. Becoming the fact that **Johnnie Ray** platte of "Cry" has pushed her etching into the background, she launches into a zany carbon of the wailer's rendition for nice yocks. For clincher she bows off with her w.k. "I'd Have Baked a Cake."

Bill tees off with the deft **Walton Sina**, a mixed pair whose skillful sesh of acrobatic-adagloging nabs hefty customer reaction. The **Bob Conrad** girls prance through a couple of sprightly production numbers with **Bob Peters** handling the vocals in capable fashion. **Harry DeAngelis** band backstops nicely and splits dance assignments with the **Zarde Bros.** trio.

Seven Seas, Omaha

Omaha, March 11.

Dorothy Claire, **Lynn Tilley** Trio; no cover or minimum.

Dorothy Claire got boniface **Don Hammond** off the hook last week when **Paul Gilbert** received a hurryup call to Hollywood. The blonde comedienne jumped in from California to fill out **Gilbert's** date, then returns to the Coast this week to prep for a legit spot. Attractively gowned in a low-cut green formal, **Miss Claire** sells all the way and employs several gimmicks such as smoking a cigar, wearing a beaten-up derby, etc., to keep the payees happy. At show caught, she worked hard to overcome fact the customers were scarce and was way ahead after her "Relatives" bit, and a well-staged finale of "Glittercamora."

Lynn Tilley Trio, local outfit, does a fine job of cutting the show. **Pianist Al Lamm** is particularly outstanding.

La Vie en Rose, N. Y.

Harry Belafonte (with **Millard Thomas**), **Bernice Parks**, **Harry Mimmo**, **Ving Merlin** & **His Girls** (4), **Van Smith Orch**, **Jovita Band**; \$5 minimum.

A folksinger can go a long way if he's got the pipes, style and material that goes with it. **Harry Belafonte's** turn. Young crooner is making the stepoff from intimater to class boite appearances with this stand and he registers solidly. In the past year, Belafonte has built a strong following via his RCA Victor disks and a featured spot in the current Broadway revue, "John Murray Anderson's Almanac," which should add up to big biz for this eastside hostelry. Only drawback, from the management's viewpoint, is that he's not available for the post-midnight show (his chore in "Almanac" keeps him busy before that) and the crowds will probably wait until after midnight before they begin to flock in.

Working with guitar accompanist **Millard Thomas**, Belafonte belts out a topflight potpourri of folk, religious and calypso songs. This sort of stuff used to be limited to Greenwich Village-styled boltes, but Belafonte knows how to make it palatable to the chic clientele as well. He delivers with savvy and with wry, yet warm, humorous quality. Songbook includes such numbers as "Timber," a passionate folk item that's a little too sombre for an opener; "Country Boy," a warmly intriguing ballad; "In Venezuela," a lilting romantic piece, and "Bird and The Bee," a rollicking calypso. He's a knockout all the way.

Impressionist Harry Mimmo, too, comes in for a good share of plaudits. He's got lots of material, enough to weed out some of the rough spots to concentrate on the comic gems, of which they are plenty. His mobile face and body are put into good use to build the yocks. Sockos bits include tap imitations, a study of the way men walk in different countries and a carbon of **Michelangelo** sculpting a man, woman and baby. Latter borders on the blue but only the captions will find it offensive. In all, he's an amiable buffoon.

Chantoozie Bernice Parks dissipates her potential here with a rambling repertoire and over-produced material. **Miss Parks** has a strong piping attack and knows how to dramatize a good lyric for too effect, but her special material interpolations don't help. If she'd sing 'em straight and hard she'd get more mileage out of her songbook. Her disc of "Plenty of Money and You," "A Good Man Is Hard To Find" sung in French and English, and "Broadway Rhythm." And hit or not, "Oh Mein Papa" doesn't belong in her act.

Ving Merlin and his three femme fiddlers are an okay opening turn. They Heifetz their way through "Strings of My Heart," "Stranger in Paradise," "Hot Canary" and "Moulin Rouge." Some of Merlin's staging techniques are a little dull but none of it taxes the eye or the ear.

Van Smith's group backs each act in a spirited style. **Jovita** and her rumba group, however, become a bit obtrusive even to the Latino addicts.

Sands, Las Vegas

Las Vegas, March 10.

Robert Merrill, **Herbert & Saxon**, **Clara Bros.** (2), **Copie Girls** (10), **Ray Sinatra** Orch (14); no cover or minimum.

Two-framer with Met Opera star **Robert Merrill** will do well enough. Second time around—he made his nitory debut here nine months ago—finds same act in evidence, which is plenty okay. **Baritone** gives impression that the bistro engagement is a lark, and no doubt it is a form of vacation from the gruelling demands of opera.

Merrill delivers "Sorrento" in a manner that backs the current crop of crooners right out of mind. "Vesti La Giubba" and "Fiora's aria from "Barbier de Seville" get rousing applause. Once again there's his hilarious impression of **Ezio Pinza** singing "Some Enchanted Evening," "Old Man River," "Whiffenpoof Song," and "I Got Plenty of Nothin'" are crowd-pleasing echoes.

Young cafe vets **Herbert & Saxon**, making their first Vegas start, are loaded with talent, but somehow act does not come off as a big laugh-provoker. Duo, off with **Don Saxon** feeding straight lines to comic **Tim Herbert**, was light at opener, but once they cease pressing and relax into their usual sardonic and exchanges, they shed some here too. Some impressions and dance routines are clever and topper is a prizefight bit with **Herbert** acting out **Saxon's** microphone narration.

The **Clark Bros.**, tap dancers,

slide and glide, and perform leaps and splits, to garner a big hand. Heel and toe taps and solo bits are very good and a softshoe contrast proves a standout routine.

Chuck Nelson and crooner **Ray Sinatra** are good in a pair of holdover line numbers. **Ray Sinatra** shines as **Herbert's** piano accompanist, while the orch, augmented by four fiddles, racks up a creditable musical chore.

Palmer House, Chi

Chicago, March 11.

Kay Thompson, **Marshall & Farrell**, **Bobby Brandt**, **Empire Eight**, **Emil Coleman** Orch (10); \$3.50 minimum, \$1 cover.

Anticipation ran high for **Kay Thompson's** return to Chi with her new solo routine, the Empire Room of this hotel filling to the brim on opening night. In view of her superior talents and theatrical knowhow, it was slightly disappointing that she did not completely overwhelm her audience.

Though she gives a brilliant demonstration of one-woman musical comedy, **Miss Thompson's** ultra-sophistication evidently bypassed the midwestern firstnighters, who were not quite enchanted or moved to uproar by the frivolous, windy, sarcastic but laughable dame she satirically portrays. Too, at her opening, she was handicapped severely by the blaring brass of **Emil Coleman's** orch, which smothered her specialty lyrics at least half the time. Audible, her blue stuff scored broadly, but in losing competition with the instruments it passed of course as just another song.

In solo elocution **Miss Thompson** concocts an imaginary cocktail party for the international set at which she's the party hostess, and this gives her several points of departure into dynamic song and dance. Paced in a flutter, her monolog is rattled off so swiftly that many of the sly lines are lost as comedy. She weathers well, though, making her dent vivaciously on numbers like the jivey "Madame," "Rubycoco From Morocco" and vigorous "I Love the Violin." On these, an unbidden male quartet helps vocally. For several reasons not directly attributable to **Miss Thompson**, her act misses the full impact in this room. It's sleek, highgear diversion all the way but definitely classifies as specialized fare.

Making their Chi debut as a team, **Pete Marshall** and **Tommy Farrell** are such artists on this bill. There is rich satire in their relaxed and whimsical comedies with **Marshall**, a dapper smoothie, taking the vocals and straights and begoggled **Farrell** playing the buffoon. Neatly they lampoon Texas radio shows, western ditties, foolish lyrics of pop songs and smart fashion shows. **Marshall** is capital on impressions of **Perry Como** and **Dick Haymes**, while his partner's mimicry on the side is surefire. Highlight is an imaginative skit wherein the thoughts of a cafe singer, most of them embarrassing, are exposed from an offstage mike. Team is sock from start to finish, and their returns in laughter and applause is rousing.

Bobby Brandt contributes limber acro-dancing in speed tempos with plenty style and class. Smooth recovery from a succession of windmilling, cartwheels and flips earns him as big a hand as does his fine flexilegged stepping. **Empire Eight**, youthful house line, kicks in two eye-catching production numbers in gay mood to give this four-week bill added flash.

El Rancho, Las Vegas

Las Vegas, March 10.

Les Paul & Mary Ford, **Artie Dunn**, **Dot Dee Dancers** (10), **Bob Ellis** Orch (11); no cover or minimum.

Les Paul & Mary Ford are in for a month's run here, and their wide following assures good biz. Perceptible start response to a location that greets them with a sprightly sprinkling of faves. The familiar low tones of **Miss Ford** score in solos and the adept guitar playing of both is a revelation. Cute contest on instruments between duo is good for laughs and **Paul** is an adequate tonsil aide to his frau. They open a 25-minute act with "Dear One, The World Is Waiting For The Sunrise," and then go into a medley of recording hits.

Comic **Artie Dunn** goes over well with the customers, featuring his proboscis during a great portion of his act—without once making a reference to **Dante**. Effuse comedian is good in rambling humor that includes brief musical gags.

The **Dot Dee Dancers** are nicely costumed in a pair of line numbers that are visually quite pretty. The gals are safe as long as too much movement isn't involved.

Sherry-Netherland, N.Y.

(FOLLOWUP).

This is a quick return for **George & Nicholas Alexander**, a couple of personable gents with a penchant for international songs of many flavor. They go the gamut from the czarist Russian to Spanish, French to Italian, interlarded with Mexican ranchero and "Hopalong" western nonsense, not to mention a good sampling of the "Guys & Dolls" score. The latter, by the way, in intimacy and repose, assured the durability of the **Frank Loesser-Al Jolson** collaboration for so many seasons in America and Britain.

The **Alexander** freres—a professional or actual relationship isn't for sure—have a penchant also for mandolin and guitar self-accompaniment, with result that their stuff is always melodic and popularly appealing. It is also just right for a class room like the **Sherry-Netherland's** Carnival, but their repertoire in general should enjoy general appeal, not excluding the video ruckus circuit.

With **matre d'Henry** at the door; the management's own **Serge Obolensky** and Count **Vasily Adlerberg** (latter did the interesting French-decorated interior) usually on the premises; along with the **Lester Lanin** and **Jan Brunesco** dance bands, this is one of the nicer interiors in Gotham.

Hotel Statler, L. A.

Los Angeles, March 12.

The Sportsmen (4); **Lucille & Eddie Roberts**; **Renards** (2); **Skinny Ennis** Orch (14); **Ron Perry** Orch (4); \$2 cover.

Lack of marquee bait will hurt this Terrace Room layout, although there's plenty of entertainment generated. Opener ran some 75 minutes but it can easily be trimmed to a speedy hour-long show.

Sportsmen, headlined, suffer from having been seen too recently in other local spots with the same material. They're good, however, both with the close harmonics and with the special material comedy songs that ring a bell. A little more identification with the **Jack Benny** show might not be a bad idea in this tourist hangout.

Lucille & Eddie Roberts, in their first Coast date, pour over their mentalistics to peak in response. They're on a trifle long, but elimination of some of the patter could keep the turn at a good level. Slick code and rapid operation of it make this one of the best of the mindreading turns on the circuit. Stunts of identifying customer possessions reap a rich reward.

The **Renards**, who open, are in the vein of the prewar ballroom dance teams—smooth, easy and utilizing simple routines. They spoil it, however, by staying on for 15 minutes—and **Yvonne** should realize that those red panties are out of place in this room and with the rest of her costume.

Skinny Ennis orch does an excellent job of providing a dance beat and backs the show skillfully.

Basin Street, N. Y.

Louis Armstrong Sextet, with **Velma Middleton**; **Paul Bley** Trio; \$2.50 minimum.

Basin Street, which reopened a couple of weeks ago with a new jazz policy, is flying high with its current theme. **Eddie**, **Louis Armstrong's** return to the New York nitory scene, five years after his last appearance at the now defunct **Bop City**, the joint should be jumping for the next four weeks. **Satchmo** has changed but little in the last half-decade, during which time he's gone from Oslo to Tokyo, but his combo has undergone some sweeping changes. Only clarinetist **Barney Bigard** and vocalist **Velma Middleton** are holdovers from his original all-star group. **Earl** Teagarden has been replaced by the tubaist **Truitt Young**, **Earl** Hines by **Billy Kyle**, **Cozy Cole** by **Kenny Johns** and **Arvell Shaw** by **Milton Hinton**. It's still a swinging group, however, and few combos can match this for laying down a happy Dixieland beat.

Although going back almost four decades to the founding days of jazz in New Orleans, **Armstrong** has lost nothing of his show biz zest. As a showman, he remains in a class by himself among musicians and can clown with the best in any field. As a jazzman, **Armstrong** has his own set of beautiful trumpet choruses and mope-ups with his melodious gravel-throated piping of the blues or a pop number like "C'est Si Bon."

As usual, **Armstrong** gives plenty of scope to his sidemen and all of them take several solo turns. **Big-**

(Continued on page 54)

Music Hall, N. Y.

Russell Markert presentation with George De Witt, Harold Barnes, Corps de Ballet, Margaret Sanders, director; Choral Ensemble, Rockettes, with choreography by Markert; Radio City Music Hall Symphony conducted by Raymond Paige; Gertrude Tyven, Robert DeVoye, George Sawtelle; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; "Rhapsody" (M-G.) reviewed in VARIETY Feb. 17, '54.

The Radio City Music Hall's current splash has a bright and lively feeling. Built around the title, "Mexican Holiday," this Russell Markert construction hits a sprightly stride and with fine line from a pair of outside acts that hit maximum reception, this effort is a worthwhile piece of entertainment.

Corps de ballet goes off the usual entrench standard with a bathing beach scene which hits a light touch. The girls wear tutus that look like bathing suits. Their romping aren't too far removed from that which might be normally seen on a sandy stretch. Gertrude Tyven and Robert DeVoye do tasty pas de deux. Background in which the linegirls manipulate a diaphanous silk cloth increases the picturesque effect of this sequence.

The Glee Club, with George Sawtelle soloist, does an fine arrangement of "Vaya Con Dios" and "El Relicario," with special lyrics to hit an easy, relaxed stride that's well appreciated.

Top sequence is by Rockettes in a lively Latin motif that encompasses a wide variety of movements. The choreography is imaginative and colorful and, as usual, the Rocks are the highspot of the Music Hall presentation.

George De Witt proves effective in the comedy slot. He gives a series of impressions that results in salvos, and he throws out a few gags to clinch his hold on the audience.

Harold Barnes gives a lift to the latter portion of the show with a fine exhibition on the tightrope. Barnes simulates striking ballet movements while on the strand and he has some tricks that are solidly applause-provoking.

The Music Hall Symp., with Raymond Paige conducting, does a medley of themes based on compositions by Alexander Borodin. The Glee Club on the side of the stage provides some vocal passages to heighten the effect. Settings by James Stewart Morcom, Frank Spencer's costumes and Eugene Braun's lighting are on the plus side.

Jose.

L'Olympia, Paris

Paris, March 10.
Eddie Constantine, Colette Mars, Freddy Angel, Andreanos (3), Cinq Peres, Tay Ray, Pierre Dac & Leo Campion, Jenny & Gert, Helene Muselle & John Renn, Four Angels, Eight Ben Ali, Yvonne Solal, Gaston Lapeyronnie Orch (20), Dany Revel; \$1.25 top.

House has settled down into a choice music hall with a program that is always varied and interesting if not always topgrade in name value. This week has two staunch singers who have developed a good niche, if not stardom, for themselves, the usual acro, terp and magico stunts with a smattering of chansonnier tartness and a gasp-provoking number to make this a spectacle that is keeping the big house full. Now spot needs to branch out to foreign shores for stars to make this the international house it well can be due to capacity, location and name.

Freddy Angel starts the ball rolling with many of them being well juggled through a breezing manipulation turn. The Andreanos (3) give a neat offbeat magico act with the trio making with the tricks and sleight of hand that keep everybody guessing, and with enough colorful props to make this a pleaser. The Cinq Peres are a minstrel-like choral quintet with multicolored outfits and vocal calisthenics on takeoffs on the "Bumblebee" and others.

Tay Ray does some fine balancing atop a big clock with one-finger stands and precarious perching on rods atop this narrow space for good mitting. Pierre Dac and Leo Campion bring in the pungent wit of the chansonnier as they do a fine zany patter act that is good for many laughs and much mitting. Jenny & Gert supply the chills as this duo goes through a series of rope, whip and lasso turns in western garb to end with a knife-throwing stunt that gets gasps.

Helene Muselle and John Renn bring a light touch of grace and fantasy into the hall in a pleasing ballet number that has the air of an impromptu dance recital, and is a fine addition to the show mood. The Eight Ben Ali are a bounding

Moroccan acro group who flip-flop all over the place, create human pyramids, and, in general are a nice acro act. Colette Mars seems to be getting better and better. Filling out a sequined dress admirably, she piles her repertoire of saucy and dramatic ballads with unerring showmanship, as fine voice blends with subdued but telling body and arm accomp.

Eddie Constantine, U. S. singer, who appeared here in hardboiled cops and robbers piz as the hard-drinking, skin-slashing, emmy Caution, now rates star billing in a song stint. Constantine is an ingratiating personality and is at home in Gallic ballads, with the more limpid and loose song his forte. A big voice and pleasing presence made him recipient of mits here.

Mosk.

Apollo, N. Y.

Pearl Bailey, Louis Bellson Quintet (5), Three Riffs, Lewis & Van, Don Redman Orch (16); "The Big Leaguer" (M-G).

It's a family affair at the Apollo this week, for Pearl Bailey is serving up the songs and bubbly Louis Bellson is beating the skins. Along with fine support from the Three Riffs, Lewis & Van and Don Redman's band, the bill adds up to one of the Harlem house's better vaude offerings.

Miss Bailey, who opens and closes the 80-minute show, ad libs her way through a variety of routines that's good for solid audience response, whether she's announcing next week's lineup or reminiscing about her early saloon days. Hers is a unique style which has particularly endeared her to the Apollo's clientele.

Introduced by Bellson, Miss Bailey winds up the session with some five numbers that range from the familiar "Row, Row, Row" to a racy saloon bit. Her repartee with the audience, badinage with fellow performers, and overall demeanor serve to accent the buxom songstress' relaxed yet racy approach.

Bellson shows that he's no slouch as a skin-beater. Aided by bass, piano, tenor sax and trumpet, he wows 'em via stints on the traps, etc., in "Fascinating Rhythm" and "Heat Wave." It's a class exhibition of stickmanship.

Although a standard turn that's been around for years, ofay male dance duo of Lewis & Van is introduced as making its initial appearance at this Harlem vaudey. It's a well-routined sesh that opens with both hoofing on a brace of miniature stairs. Team winds to good returns following some challenge stuff and a soft shoe bit. Three Riffs, a male harmony trio, score easily with clever impressions of Billy Daniels, Johnnie Ray and the Four Aces. It's class material all the way.

Don Redman, another oldtimer, deftly bats his crew, comprising three rhythm, five reed and eight brass. It's an okay aggregation that competently backs the show and also scores on a nicely-arranged "Stranger in Paradise." Gilb.

Olympia, Miami

Miami, March 12.
Vaughn Monroe, Jack Parker & Doll, Neal Stanley, Geraldine & Joe, Les Rhode House Orch; "Paris Model."

Bookers for this house are still on the name-booking kick to fill the topline spot and keep the box-office humming, with this week's star, Vaughn Monroe.

He's practically the show, what with three supporting acts that just about fill out matters, only comedy-juggler Jack Parker up to par for the course set by Monroe, who emcees, and works in three slots to break up his song-compound. He applies that deep-throated baritone to a well-arranged group of pops and, of course, the hits he's identified with. His enthusiastic reaction all the way. Delivery eschews any gimmicks, Monroe adhering to the standup style developed during the band-leading days. Best of his set is a specialty self-spot on the labels applied to his voice by the gagsters.

Parker's work on the pins and rubber-balls is deft and smoothly brought off, with the comedy interweaves adding pace to a showmanly turn.

Neal Stanley has appeared here before and returns with the standard impressionist routine that contains carbons of Hollywoodians. Earns fair returns; revise on material and updating on characters would add to impact.

Acro-dance ideas of Geraldine & Joe garner them lukewarm reception. It's a lively turn but as currently constituted, shows need for sharper staging. Les Rhode and house orch, per usual, are okay on the showbackings. Lary.

Palladium, London

London, March 9.
Ted Heath & His Music (with Dickie Valentine, Lita Roza, Dennis Lotis), Dick Shawn, Beverley Sisters (3), Marquis & Family, Albert & Les Troup, Chaz Chase, Pan Yue Jen Troupe (4), Rene Amandis, Tiller Girls (16), Eric Rogers & Skyrockets Orch.

The new Palladium vaudeville season opens with a British name combo as its headliner, but the outcome proves a disappointment. Ted Heath and his Music, with his trio of vocalists, recently completed their round of Sunday night swing sessions at this theatre always playing to capacity biz, but it is an open question whether they will pull the same h.o. lure in this stint.

Strangely, there is a total lack of showmanship in the presentation. They use some excellent arrangements and the aggregation has clearly been well trained, but at no time does it add up to a visual entertainment. The three vocalists, Dickie Valentine, Lita Roza and Dennis Lotis, all of whom have disk popularity, contribute very little in individuality and the last two take the easy way out by doing impressions of some of the American headliners who have previously played the Palladium.

From the point of view of the vaudeville fans, the main event is the major comedy click by Dick Shawn. The newcomer, completely unknown to London theatregoers, gives himself a false buildup. "Not many laughs," he says, "but plenty of muscle." On the contrary, there's a constant flow of laughs. His material is shrewd, intelligent and perfectly-timed comedy. Delivery is faultless and impact unmistakable. Shawn has a natural flair and the audience is quick to recognize his talents. He has almost as much stage time as the headliner, but makes better use of it.

The Beverley Sisters are steady faves here and their provocative line of close harmony singing has given them a steady, appreciative following. Their routine follows the pattern they've established over the past seasons. Their song-along, opening with "Triplets," includes their longtime click, "It's So Nice."

Marquis & Family, in which Gene Detroy presents his near-human chimps, is always surefire; the animals are first-class performers who recognize their own talent by leading the applause for each of their own turns. Albert & Les Ward are a pair of musical impressionists, but their act is badly paced and lacks invention. Chaz Chase, who made a name for himself here during his long stint in an earlier edition of the "Folies Bergere" revue, fails to make the same comedy impact. The routine is virtually unchanged and is obviously familiar to most of the audience.

The Pan Yue Jen Troupe, a quartet of Oriental performers, have a standard balancing and acrobatic act which includes some adroit manipulation. The Five Amandis, a Danish team of springboard acrobats, do a number of familiar tricks with a great deal of skill. Myro.

Palace, N. Y.

Church & Hale, Howard Nichols Visionaire (4), DeMattiazzi (2), Bernadette Phelan Trio, Eddie White, Karpis Trio, Jo Lombardi House Orch; "Loophole" (A.A.) reviewed in VARIETY Feb. 24, '54.

Current Palace vaudey is a bit topheavy on novelty in an average bill that nonetheless has a few good points to recommend it. The one weak spot is comic Eddie White in next-to-closing. Vet monologist-singer's material is antique and his timing uncertain.

There's a snappy opener with Church & Hale duo and solo taps. Okay deucer is Howard Nichols and his barrel hoops, with the oldtimer employing a dozen staves at one point on noggin, knees and legs. In the trey act, the Visionaires, a vocal quartet (New Acts), followed by the crackerjack DeMattiazzi in their dancing doll device that's a real mystery until the snapper when the femme reveals all. The Chords are above par in instrumental impressions deriving from their voices alone, topping with Wayne King, the Paul-Ford "How High the Moon" and Richard Hayman's harmonica "Rubby."

Bernadette Phelan and her two boys are stylish on the adagio motif and the femme has that extra-special chassis to go with the tossed salad. Karpis Trio, consisting of two men and a girl aide, have a fine combination risley, unsupported ladder juggling and balancing stint. Climax is a horizontal peck that's revolved by the gams ringed by the strongman for a sizzling windup. Trau.

European Pix Flood Havana

Continued from page 2

In addition, there are dozens of independents.

More Foreign Pix For '54

The five-theatre Carrera first-run circuit here played only one European picture in 1953. In 1953 it showed 10 as against 42 U. S. films. This year it has already shown six European pictures. The five-theatre Radiocentro circuit here had one European picture in 1953. This year it is showing 30 as against 22 U. S. films. Only the five-theatre American chain will probably show less European pictures this year than last. In 1953, it played 14 European pix but this year it may only show four or five because it has contracted with WB, in addition to its existing contract with Metro.

Undoubtedly the drop in showings of American films cannot be blamed entirely on the influx of European pictures. For one thing, Hollywood is producing fewer pictures. This has created a vacuum, which has quickly been filled by the overseas films. There are other factors, too.

Bob Pratchett Jr., of Paramount's Havana office, said: "It has to be taken into account that the country is going through an economic depression. People who could formerly pay 80c twice a week to see pictures now can only afford to go once a week. And of course, there is tele. The worse nights theatres here have are on Wednesdays. That's when baseball is telecast, and also when the popular Regalias El Cuno tv show is on."

U. S. Pix Still Top Grossers
European films and what they grossed: "Seven Sins" (French), \$22,000; "O. K. Nero" (Italian), \$22,000; "Little World of Don Camillo" (Italian), \$22,000; "The Two Truths" (French), \$21,000; "Tomorrow Is Too Late" (Italian), \$19,000.

The American films and biz done: "The Snows of Kilimanjaro" (20th), \$32,000; "Sudden Fear" (RKO), \$25,000; "Peter Pan" (RKO), \$23,000; "Limelight" (UA), \$22,000; "Desert Rats" \$21,000; "Moulin Rouge" (UA), \$20,000; "Shane" (Par), \$19,000; and "Moon Is Blue" (UA), \$13,000. Each of these pix — U. S. and European — played one week at the Carrera circuit during 1953.

Censorship Of A Sort

There is censorship of films in Cuba, but its only aim is to prevent children from seeing unsuitable pictures.

The French and Italians are not the only ones who play up the sex angle. Other films shown in 1953 which did this included the Swedish "A Single Summer of Happiness" (nude love scene); the Japanese "Rashomon" (a woman attacked); and the German "The Sinner" (Hildegard Neff poses sans clothing).

The recently-formed Cuban Legion of Decency has attempted to campaign against sexy films, but their efforts have met with complete failure. When they organized a "spontaneous" demonstration last year at the Rodi Theatre during the showing of the Italian "The Woman Who Invented Love," the remainder of the audience paid no attention to the pleas for everyone to leave the house. The next night, when the Legion attempted to picket the theatre, the police told them to move on or be arrested. Unfortunately for the Legion, it picked a fairly innocuous film to attack, and the public just laughed at its members.

What can Hollywood do to meet the competition? 20th-Fox thinks it has the answer. Manager Sibert said: "After CinemaScope, we're not afraid of any competition. 'The Robe' broke every record ever made in Cuba. It had the longest continuous run and grossed more than any other picture."

Pic played five weeks at the Payret and three weeks at the Trianon last January and February, grossing \$100,000 and netting 20th-Fox \$60,000. The biggest previous moneymaker of the company was "David and Bathsheba," which took three years to make \$49,000 for 20th-Fox.

Whatever the answer to the overseas invasion, Hollywood ought not delay in finding and develop-

ing it. If the film market has decreased in the U. S. because of tele, there are still vast audiences in Latin America who are not likely to see video for a good many years. Hollywood has had a huge headstart in building up interest and goodwill in its pictures in the lower Americas. Even the language factor favors Hollywood. Because of strong U.S.-Latin cultural, economic and political ties, English is spoken or understood by a large proportion of Latins. Few know French or Italian.

But the Europeans are rapidly catching up!

New Acts

SHIRL CONWAY
Songs
20 Mins.
St. Regis Hotel, N.Y.

Shirl Conway has been around in the poshier bistros and, after a European sabbatical, is back in the U.S., at the Maisonnette of the plush St. Regis Hotel. Her Continental hiatus seems to have militated against her in that what might have been "smart" stuff a couple of seasons back is now as dated as Jorgensen jokes. That's how fast the standards move, particularly in the chic boites where it is as much a combination of personality and performance as material.

Miss Conway has the words but somehow the music doesn't quite come out in the resounding echoes she should achieve, particularly in the league that encompasses the St. Regis. Thus, the tall blonde songstress, with her severe high-neck gown, doing old Berlin ballads like "You Can Have Him I Don't Want Him," naughty "Choctaw Indian," the inevitable French ballad, "Money Isn't Everything," and scissors-snipping numbers finds it not as smooth sailing as her professional competence would indicate otherwise. However, it's as much a matter of approach as the current orbit of influence as it is a matter of choicer script. Editing in both directions will go a long way.

Per usual, Milt Shaw's violin-maestroing sparks the show-brauputtering, as well as the "society" dancapation. Equally competent alternate is the Ray Bari ensemble. Abel.

THE VISIONAIRES (4)
Songs, Dance
18 Mins.
Palace, N.Y.

This is a promising song-mixed-with-dance quartet (three males, one femme) with plenty of pep, nice appearance and reasonably good hokum. Has a cheerful opener in "It's a Good Day" and fine change of pace in "Dreamer's Holiday."

For windup, quartet dips back into the '20s for a snappy workout on song and terp woven around the Charleston and riding hard on "Let's Do It Again" within a medley of vintagers. Thoroughly likeable group. Trau.

LEIGH ROBERTS
Songs
15 Mins.
Le Ruban Bleu, N.Y.

For a little gal, just under five feet, Leigh Roberts has a big voice. And for a femme who looks like a babe in the woods, she knows how to belt out the "I've been knocked around plenty"-style blues song with authority.

This deception is intriguing especially as she gets warmed up with "Good For Nothin' Joe," a prostie lament, and "What Did I Do?" It's a double-edged start that puts the tablers in the proper mood for her followup items. She gives 'em a little light-hearted lift with a breezy-styled "Supper On The Table At Six O'Clock" but segues right back to the lowdown blues groove with "I'm Through With Moanin'" and "Kind Of A Man Who Needs Kind Of A Woman Like Me."

It's a socko repertoire and Miss Roberts doesn't let her material down. She's got you believing that she's been through it all by the time she bows to a begoff. Once Miss Roberts shakes off the stage-fright tensions that were apparent at show caught, she'll become a strong draw on the intimacy circuit. Gros.

Legit Hardships Stressed to Senate In Plea for Admissions Tax Cut

Washington, March 16.

Dwindling area of professional legit was brought to the attention of Congress in a statement filed today (Tues.) with the Senate Finance Committee, now considering the bill to reduce admissions taxes and nitery taxes from 20% to 10%.

Statement, which urged that the Senate pass the House-approved bill, was accompanied by a copy of the economic study on "The Plight of the Living Theatre," made by Prof. O. Glenn Saxon, of Yale U.

Statement, which abstracted highlights from Professor Saxon's study, told the Finance Committee:

"Admissions tax collections from the living theatre industry totaled less than \$14,500,000 in 1952. To the Federal Government they represent less than 3/10,000ths of 1% of total budget receipts. Accordingly such reduction to 10% means a loss of receipts to the Federal Government of \$8,000,000—3/20,000ths of 1% of total budget receipts."

It then goes on to give these hardship statistics from the Saxon study:

"In New York City, the number of commercial theatres available for professional productions has decreased by more than 50% since 1931. Such theatres numbered 66 in 1931 and only 32 in 1953.

"Nationwide total number of theatres has dropped from 647 in 1921 to 234 today—a decline of 64%.

"Winter or permanent stock companies have all but disappeared in the past two decades—having numbered 413 in 1928 and only 20 in 1953.

"Summer-stock companies, a fairly recent phenomena, developed in the late '30s and early '40s, recorded 152 companies in 1950 and only 139 in 1953.

"Only 63 professional productions were presented on Broadway in the 1952-53 season, contrasted with 195 shows produced during the depth of the depression in 1931-32—a decline of 68%.

"The total number of playing weeks of all productions on Broadway has declined from 1,147 in 1948-49 to 1,023 in the 1952-53 season. Since 1927-28, the decrease has exceeded 50%.

"Between the 1944-45 and the 1951-52 seasons, estimated total attendance at stage plays on Broadway has fallen from 11,500,000 to 8,400,000—a decline of 27%. Theatre Guild and American Theatre Society records reveal nationwide that subscriptions in 12 major cities dropped between 1952 and 1953 in varying degrees that ranged up to 59% in Milwaukee."

The statement says factors in the decline of the legit have been motion pictures, radio, then television and finally the Revenue Act of 1951 which "exempted many forms of entertainment directly in competition with the theatre—including operas and symphonies."

'AFFAIRS' SWISS BOW OK, SET FOR GERMANY

Zurich, March 9.

In its Swiss preem last Thursday (4) at Zurich's deluxe smallestage, Theatre am Central, Louis Verreuil's "Affairs of State" was well received and looks like a hit. Press reviews were also favorable. Incidentally, this is the first German-language performance (adaptation is by Florian Kalbeck), and play is slated to move to Germany and Austria from here.

The Giovanni Zamboni production, skillfully directed by Rolf Kutschera from Vienna, was carefully prepared and maintains a fast pace, never allowing a dull moment. The cast is exceptionally well chosen, and glamorous Viennese actress Susanne von Almsy scores a personal hit as Irene Elliot.

She is capably supported by Hans Leibelt, who turns in a smooth tongue-in-cheek portrayal as Philip Russell; Margarete Fries as Constance, and Robert Lindner as George Henderson. Rest of the cast includes Willem Holboers as Byron Winkler and Franz Dehler as Lawrence. Sets and costumes are tasteful, and overall production values are first-rate.

Jersey Playhouse Sets '45 Summer Season Sked

Atlantic City, March 16.

Gateway Musical Playhouse, located in suburban Somers Point, will offer eight musicals and two plays during its third season, which gets underway early in July.

Jonathan Dwight, vice-president and producer at the theatre, will open the season with "Mr. Roberts" and close with "Stalag 17." He'll feature Broadway names, a change of policy from the first two seasons, when all plays and musicals were cast with a resident company.

Musicals to be offered include "Paint Your Wagon," "Up in Central Park," "Finian's Rainbow," "Bloomer Girl," "One Touch of Venus," "High Button Shoes," "Pal Joey" and "Brigadoon."

Staff appointments made up to this time by Dwight include Edward Padula, as the new director, who will stage all eight of the musicals; Max Fischer, director last year, who will stage the two plays; Earl Redding, who will be musical director; George Calder, last season's Gateway conductor, who will be choral director, and Robert Randolph, who will again serve as designer and technical chief.

'Off-Bway' G&S Troupe Needs Capacity \$5,200 To Break Even on Run

The 10-week season of Gilbert & Sullivan at the President Theatre, N. Y., beginning next Tuesday (23), will have to play to virtually capacity biz at its \$3.60 top to break even on the run. President, which has less than 300 seats and therefore falls into the off-Broadway category, can take in about \$5,200 a week. Weekly production expense is estimated at around \$4,700.

Under direction of Dorothy Raderler, the American Savoyards will operate at the theatre under concessions from the various unions involved in the production. Offerings will utilize two musicians, probably three stagehands, one pressagent, one company-house manager and one b.o. man. In some cases the concessions at the President, which is located in the Times Square area, will be less than those afforded off-Broadway groups outside the Main Stem area.

Initial production tab for the 10-week run is negligible, since the company has been in operation for several years. Group has its own costumes, and sets will be held down to a minimum. Outfit originally was housed at the off-Broadway Jan Hus House for over three years as a non-Equity operation, tagged the Masque & Lyre Co. In October, 1952, group went out on tour under an Equity contract for about three months.

Following the tour, company laid off until last summer, when it ran for 11 weeks at the Gilbert & Sullivan Festival Theatre in Monmouth, Me. Group will return to the straw-hat location again this summer for a 10-week season beginning June 28. After last year's summer stand, unit took off on another tour from September through November.

During the 10-week season at the President, company will offer the full G&S repertoire, with group operating under stock conditions.

New Barn at Hyde Park; Boyle Set as Director

Pittsburgh, March 16.

Ray Boyle, Pittsburgh actor-director, has just been signed to direct a new straw-hat theatre this summer on the Vanderbilt estate in Hyde Park, N. Y. The playhouse is now under construction on part of the mansion grounds, some 10 miles from the home of Franklin D. Roosevelt.

Boyle has been doing a lot of tv work in New York this year, and has in the past directed stock projects in both Cleveland and Baltimore. His wife, Gerri Gedde, an actress who attended Carnegie Tech here, as did Boyle, will be in his company at Hyde Park.

Coffee-Cowen 'Window' Gets Phoenix Tryout

Phoenix, March 16.

"The Open Window," a macabre comedy by Lenore Coffee and William Joyce Cowen, will be tried out at the Sombbrero Playhouse here next Monday (22) for a one-week run prior to a Broadway showcasing. It will be produced under the aegis of Richard Charlton's newly-formed American Productions.

John O'Shaughnessy directs a cast headed by Victor Jory, Mary Anderson and Mary Wickes, with Eve Miller, Peter Manson, Cora Witherspoon, Barbara Morrison and Leonard Carey featured.

"Window" launches the Sombbrero's new policy of pre-Broadway productions. For the winter straw-hatter, Charlton co-produces with Ann Lee. His American Productions also hold an option on Joseph Barbera's "Down to Earth."

L'ville Al Fresco Lifts Negro Ban

Louisville, March 16.

Louisville Park Theatrical Assn., a private corporation which stages summer operettas at Iroquois Amphitheatre, has lifted all racial bars, and tickets to all productions presented by the association at the al fresco spot will be offered for sale to the general public, which means no discrimination whatsoever. Negroes were previously banned by association policy from attending performances. Decision to admit the general public climaxes a fight by Negro groups to gain admission to the open-air theatre.

One lawsuit was carried to the U. S. Court of Appeals in Cincinnati, that body ruling that the show sponsors were not guilty of unlawful discrimination in refusing to admit Negroes.

Negroes were admitted to the Amphitheatre last year during the run of "The Tall Kentuckian," play based on the life of Abraham Lincoln and produced as part of the city's 17th anniversary celebration. But that play was not presented by the Louisville Park Theatrical Assn.

Memorial Auditorium, managed by Maurice Settle, and which is another city-owned show property, has not had the segregation problem encountered by the Amphitheatre. Aude has no policy on segregation, and matter of whether or not Negroes will be admitted to shows there is left up to the organization renting the building for the attraction. Thus, no problem for the Auditorium.

Fletcher-Garner 'Moon' Winds Brief Road Tour

A sort of second road company of "The Moon Is Blue" will wind up a limited run of three one-week engagements at Thalin Hall, Wilmington, N. C., March 27. Bramwell Fletcher and James Burns, who are appearing on the comedy with Peggy Ann Garner, originally put the show together solely for the Wilmington date, as part of the Azalea Festival being held there. Producers, however, found they could get other bookings and as a result signed a regular production contract with Actors Equity.

"Fletcher - Burns presentation, which opens in Wilmington Monday (22), played the WRVA Theatre, Richmond, Va., week of March 1 and the Tower Theatre, Atlanta, last week. Production is laying off this week. Comedy is being sent out under the production tag, New York Broadway Drama Co. George Brandt has had a touring edition of the F. Hugh Herbert comedy on the road for the past few months.

New Houston Musical

Houston, March 16.

Non-Equity Theatre, Inc., with no productions for the past two months due to the illness of its director, Johnny George, will stage its next production on April 6.

Play will be a new musical, titled "Happy Dollar," written by Lee Falk and John Latouch with music by William Friml.

Inside Stuff—Legit

Something that should prove to be of considerable research value to legit opened this week at Yale U. Library in New Haven. It is a group of show biz memorabilia known as The Yale Collection of the Literature of the American Musical Theatre.

Collection has been spearheaded by a donation of Robert L. Barlow, managing editor of the Yale Alumni Magazine, who started collecting musical comedy literature about 28 years ago. The earliest item now in the collection is the original published vocal score of "Floradora," music comedy produced on Broadway in 1900, which featured the w.k. "Tell Me Pretty Maiden." Barlow's donation consists of about 5,000 items, including sheet music, programs, complete scores and recordings by original casts or artists.

Listed in the collection are the first printed versions of "Ol' Man River," "Time On My Hands," "The Man I Love," and various scores of musicals that died on the road pre-Broadway. Also included are such scarce items as recordings made by George Gershwin and Fred and Adele Astaire in England when "Lady, Be Good" and "Funny Face" were playing in London. Practically every published song by Yale alumnus Cole Porter is in the collection, as well as an autographed manuscript score of "Anything Goes," presented to the Yale Library by Porter in 1942. Last week, Porter added to the Library, giving it the scores of 23 Victor Herbert musical shows, many of them now out of print.

In connection with the collection, a hi-fi system has been constructed in a special room for the benefit of anyone who wants to hear recordings from the various shows.

According to John H. Ottemiller, associate librarian of the university, it is anticipated that eventually the Yale Collection will contain all published music and representative recordings, whenever available, of every musical show produced commercially in this country.

Stage director Harold Clurman, reviewing "Ondine" in the Nation mag, wrote his notice in form of an open letter to its star, Audrey Hepburn. Calling her "enchanted," he said the tenor of the Broadway reviews was "as if everybody were asking for your telephone number." But, warning her against films, he wound up a full-page review with a lengthy word of caution, saying:

"Talent is not just a possession, it is a responsibility. You are at the beginning of your career; because this beginning is so dazzling you must not allow—as so many others do—the beginning to become the end. . . . You can learn to be a real actress if you do not let the racket, the publicity, the adulation, and the false—that is, ignorant—praise rattle you away from yourself. . . . Keep on acting, studying, working—and not always at your greatest convenience. Play parts that are risky, parts that are difficult, and do not be afraid to fail! Above all, play on the stage—though I do not suggest that you give up films. Do not trust those who tell you that screen and stage acting are the same species or of equal artistic value: it is simply not true even when Jean Louis Barrault says so."

The N.Y. Assembly Judiciary Committee thumbed down a bill by Assemblyman Daniel M. Kelly, Manhattan Democrat, which would have required theatres and other places of public exhibition to post, near the boxoffice, a diagram showing the exact location by letter and number of each reserved seat ticket. The committee took similar action last year. Its rejection is expected to end hope of passage at the present session of the Legislature, although a companion measure, sponsored by Sen. Julius A. Archibald, also a Manhattan Democrat, is still alive.

An unexpected reunion of star and staff of "A Streetcar Named Desire" occurred Wednesday evening (10) at a performance of "Lullaby" at the Lyceum. In the audience were Marlon Brando, Max Siegel who was company manager for the Tennessee Williams play, and Joanna Albus of the Houston Playhouse who was one of the stage managers. Bob Downing, production stage manager for "Streetcar" occupied the "Lullaby" prompt corner. Bert Lytell, prexy of Equity during the run of "Streetcar," also was in the house.

Audience at last Wednesday afternoon's (10) performance of "Confidential Clerk" (Morosco, N.Y.), when the play had ended and the actors were taking their curtain calls, was surprised to see a well-dressed woman work her way down as close to the footlights as she could, wag her finger sharply at one of the actors, and keep repeating loudly: "I couldn't understand you! I couldn't understand you!" Incident caused much comment as audience filed out.

Met Opera Offers Rocky 'Norma' After 9-Yr. Lapse

The Metropolitan Opera's production of "Norma" last Tuesday (9), first presentation of the Bellini opera at the N.Y. emporium in nine years, was anything but an artistic success. The singing, generally was uneven, and the whole work lacked fire and drama.

This was a reconditioned rather than a fresh production, with a couple of new sets by Charles Elson. Physically it made for an interesting evening; musically, not.

Soprano star Zinka Milanov, as Norma, was unbelievably erratic, with some lovely singing one moment and some horrid emissions the next. Half-tones and head-tones would be spun out beautifully, while forte notes that followed were muffled up completely. Tenor Gino Penno, the Pollione, was also uneven, occasionally singing artistically but more often bellowing like a bull.

Even the dependable mezzo, Fedora Barbieri, as Adalgisa, was pushing too hard, for some harsh results. Cesare Siepi, the basso, singing Oroveso, alone held to top Met standards with a fine rendition of the chief Druid's airs. Fausto Clewa's conducting was satisfactory, but the production never lived up to Bellini's demanding but rich, dramatic score. Bron.

Edward G. Harkness, manager of the Playhouse and Colonial Playhouse, both in Albany, N. Y., for Malcolm Atterbury during the six years the latter presented repertoires there, is now stock supervisor at the Amsterdam (N. Y.) City Hospital.

Rockefeller's Ballet Contrib at \$1,205,000 For Marquis de Cuevas

Grand Ballet de Monte Carlo, managed by Marquis George de Cuevas, dropped \$147,500 in the past 14 months abroad. This is a considerable loss, as the dance troupe managed to stay under a \$50,000 loss for each of the two previous years. Troupe, headquartered in Monte Carlo and restricting its activities to European dates, lost coin on operating expenses as well as on new productions.

Deficit came to light recently, when the limited partnership agreement of the company was changed in N. Y. County Court. A ninth amended certificate was filed, as of March 5, '54, raising contribution of Margaret de Cuevas, the Marquis' wife and granddaughter of John D. Rockefeller, to the troupe at \$1,205,000. Previous certificate, filed Dec. 26, '52, had raised her contrib to \$1,057,500. The Marquis now owns 92% of the stock of the company.

Carson Sought for 'Cops' Musical on B'way in '55

Jack Carson is being sought as star of a musical comedy, "Cops and Robbers," aimed for Broadway presentation next season. Sid Silvers is writing the book and the Coast team of Jay Livingston and Ray Evans is supplying the songs.

No production sponsorship is set, but Music Corp. of America is assembling the project.

Show Finances

ONDINE
(As of Feb. 27, '54)

Original investment, including 20% overall	\$102,000
Production cost	108,102
Gross for 2½ weeks Boston tryout	85,146
Tryout profit	2,210
Pre-opening expenses N.Y.	8,830
Net cost to open in N.Y.	112,722
Gross first 2 weeks (14 performances) in N.Y.	70,720
Operating profit first 2 weeks in N.Y.	12,283
Amount to be recouped	100,439
Bonds and deposits	14,360
Overall due from partner	510
Cash deficit	13,309

Weekly Operating Budget

Theatre's share of gross	straight 30%
Payroll for company (approx., at capacity gross)	9,700
(Includes 7½% of gross each to costars Audrey Hepburn and Mel Ferrer)	
Crew	1,275
Stage managers	325
Company and general managers	500
Pressagents	250
Wardrobes and dressers	474
Extra stagehands	334
Author royalties (approx., at capacity gross)	9,72%
(Divided between original author Jean Giraudoux and adaptors Schuyler Watts and Maurice Valency)	
Director royalty (Alfred Lunt)	2%
Music royalty (Virgil Thomson)	½%
Advertising and publicity (show's share) (approx.)	900
Departmental expense (approx.)	250
Office expense	250
Boxoffice assistant	180
Miscellaneous (approx.)	350
Gross needed to break even (approx.)	20,000
Potential operating profit at capacity	9,000
(Note: The Playwrights Co. production opened Feb. 18, '54, at the 46th Street Theatre, N.Y.)	

Chi Legit Setup Brightens, Although Season Is One of Leanest in Years

Chicago, March 16.

With a recent flurry of definite and possible bookings on the spring schedule, the Loop legit picture is brightening a bit. However, the current season is shaping into one of the leanest in years with the Theatre Guild, even at this late date, hardpressed in filling out its eight-show package.

With the definite scheduling of "Me and Juliet" into the Shubert April 7, the Guild has its sixth entry of the 1953-54 calendar wrapped up. And now that "Picnic" is set to start touring April 19, the Guild is assured of a seventh offering, although the date and house for the production has yet to be determined. Also enroute is "My Three Angels," due sometime in May at the Blackstone for the eighth subscription commitment.

Other projects are still in the talk stage. Jules Pfeiffer is working on a revival of "Tobacco Road," which he says he wants to bring into either the Selwyn or the Harris next month. Latter house is occupied by "Time Out for Ginger," while the former is dark. "Twin Beds" is reportedly headed for the Great Northern sometime in May via the twofold treatment. Also, David Rosen is understood to be talking with some eastern associates on a Chi revival of "Barely Proper."

The Loop will be down to two shows next week, when "Porgy and Bess" leaves the Civic Opera House and "Good Nite Ladies" departs the Great Northern. "Ginger" and "Seven Year Itch" will be holding the fort until "Juliet" arrives. "World of Sholem Aleichem" continues to draw, with organizational bookings helping at the out-of-the-Loop Eleventh St. Theatre.

SHUBERTS SHEDDING COSTUME, LIBRARY COS.

Apparently as a step toward simplifying the manifold operations of the Shubert theatrical enterprises, J. J. Shubert is disposing of the firm's costume company, Century Library. He has circulated the approximately 8,000 costume companies in the U. S. for offers on the inventory of Stage Costumes, Inc., the subsidiary which buys up costumes of folding Broadway shows, and is understood liquidating it and Century Library.

Veronica Blythe, who has been in charge of Century for many years but was recently laid off after spraining her ankle, will reportedly be reinstated to handle the disposal of inventory.

1st Non-Pro 'Oklahoma' Readied in Honolulu

Honolulu, March 16.

First non-pro staging of "Oklahoma" will be essayed by Honolulu Community Theatre, with debut set for May 12 in Ruger Theatre.

Ed Mangum will stage the Rodgers & Hammerstein musical, with Dolores Wunsch as musical director and Josephine Taylor as choreographer.

Troupe, which utilizes amateur talent, meanwhile is staging "She Stoops to Conquer," which opens tomorrow (Wed.).

Legit Isn't Sensible Biz, Sez Kronenberger; Raps 'The Age of Publicity'

More and more, Louis Kronenberger seems to emerge as a latter-day, one-man edition of Mencken and Nathan. The subtitle for Kronenberger's latest book, "Company Manners" (Bobbs, Merrill, \$3), suggests that the volume contains "a cultural inquiry into American life," but after quoting Dore Schary—"America is a happy-ending nation"—Kronenberger declares in an author's note that his work really hasn't the scope its subtitle indicates. The writer is concerning himself only with "cultural manifestations" in the world he knows—"the professional and intellectual world, the urban middle and upper-middle class."

After ranking ours as "The Age of Publicity," stating that Barnum is the only man fit to be compared with Freud and Marx, Time magazine's drama critic moves into the realm of the theatre.

In a chapter entitled "Broadway Blues," Kronenberger notes that the theatre is a "class" art as well as an "established" art; but that it just isn't a "sensible business." The writer underlines hazards of producing and deals at length with angling practices of the Howard Cullmans, who "seem to prefer making money they don't need to giving art the assistance it does," unlike Maecenas and the late Otto Kahn, to cite names introduced by the author.

Joshua Logan and Oscar Hammerstein 2d suffer "cultural" criticism from Kronenberger; the former for having "a kind of genius for contriving an effect—without grasping the effect (from another point of view) of what he has done"; the latter because he "has raised the libretto a notch or two above its traditionally ghastly level, and has brought it to about the level of women's magazine fiction." (Continued on page 60)

Too Many Johns

Pittsburgh, March 16.

John Johns, veteran actor at the Pittsburgh Playhouse; John Johns, former WB manager in Pitt and now Metro's exploitation man in that territory; and John Johns, newspaper artist on the Pittsburgh Sun-Telegraph, have finally decided to be formally introduced and get together regularly thereafter to exchange their mixed-up mail and clear up other confusions.

They're forming a John Johns Club and will hold their first meeting Saturday night (20) when "Happy Birthday" opens at the Pittsburgh Playhouse.

Touring 'Angels' Nearly Paid Off

Touring production of "My 3 Angels," under the management of Leland Hayward, is already nearly paid off despite a couple of disappointing weeks' grosses. Show has returned \$6,500 of its \$10,000 investment and may recoup the balance of this week's subscription engagement in Cleveland.

Backers of the tour include the United Booking Office, \$7,500; American Theatre, St. Louis, \$1,500; Hanna Theatre, Cleveland, \$500; and Sid Grody, an employee of UBO and nephew of Marcus Heiman, its manager, \$500. Deal under which Hayward acquired the touring rights extends through next July 1, with an option for renewal until next Dec. 31. Stock radio and television rights will not be released before then.

After the \$10,000 cost of the show is recouped and a \$5,000 reserve is earned, 50% of the profits go to the backers, with the remaining half split between Hayward and the producers of the original Broadway edition, Saint Subber, Rita Allen and Archie Thomson.

Albert Husson, author of the French farce, "La Cuisine des Anges," and Sam and Bella Spewack, who adapted the English-language version, share a flat \$250 royalty until the investment is recouped and the \$5,000 reserve is set up. After that, they'll share 10% of the gross on weeks showing that much profit, or if the profit is less than 10% they'll get the amount of the net, with a minimum of \$250. They'll also get 10% of the total profits from the tour.

Walter Slezak, who was top-featured in the comedy on Broadway, is starred on tour.

'CAMERA' LONDON CLICK; BEST STRAIGHT IMPORT

London, March 16.

"I Am A Camera," which opened at the New Theatre last Friday (12), is rated the best straight importation here in years. Hypoed by an outstanding performance by Dorothy Tutin, as Sally Bowles, it was widely acclaimed by national critics. Production was enthusiastically received by audience and reviewers. It looks set for a prosperous run.

The London production of John van Druten's play came in after a week's tryout at Brighton. It opened under the management of Donald Albery in association with Gertrude Macy and Walter Starcke. Production was directed by Van Druten. Besides Miss Tutin, the cast was headed by Michael Gwynn, as Christopher Isherwood, with Hugh McDermott, Marianne Deening, Robert Cartland, Renee Goddard and Everley Gregg.

Texas State Fair Picks 'King & I' for Expo Run

Dallas, March 16.

State Fair of Texas has signed "The King and I," with Yul Brynner and Patricia Morison, as its auditorium fare during the annual expo's 16-day run, Oct. 9-24.

Musical's local run would open Oct. 8, to accommodate influx of grid fans here for annual Texas U.-Oklahoma U. football game on fair's opening Saturday (9). Early opening will give "King and I" 25 performances in State Fair Auditorium.

New Ad Directory Setup Muled To Reduce Costs; Opposition Likely

Local Area Membership Rule Eased by ATPAM

Requirement for local area membership in the Assn. of Theatrical Press Agents & Managers has been eased by a recent amendment to the union's constitution. At the discretion of ATPAM's board of governors, qualifications for admittance into the union may be relaxed in districts not overly populated by non-working members.

However, persons admitted under related conditions will be limited in transferability into other areas. ATPAM will exercise jurisdiction over any move to another locale only after a five-year period of membership in the union and at least 100 weeks of employment in the fields of the entertainment industry that fall under its jurisdiction.

Moderate Liberal Group Wins Control of Equity Nominating Committee

Moderate liberal forces, which won last year's Actors Equity election and have generally been in the ascendancy in the union in recent years, have won control of the nominating committee for the annual election June 4. Seven of the nine members of the committee are generally regarded as moderate liberals.

Entire liberal ticket was elected at the quarterly meeting last Friday (12) as the six membership representatives on the committee. Those selected, with the number of votes for each, were William Roerich (264), Mary Welsh (261), Paul McGrath (244), Heywood Hale Brown (239), Bartlett Robinson (238) and Ossie Davis (236).

Conservative ticket nominees, all defeated, were Basil Rathbone (233), Paula Bauer Smith (228), Harry Banner (220), Nydia Westman (217), Ed Begley (203), and Iggie Wolfington (188). They are alternates, in the order listed, if any of those elected are unable to serve.

Previously named to the committee by the Equity council as its representatives, were Kent Smith, who will be chairman, and Katherine Meskill and Lee Tracy. Smith is regarded as a liberal and Miss Meskill and Tracy as conservatives. Alternates as council representatives are David Wayne, liberal; Marjorie Gatenon, conservative; and Scott McKay, liberal.

Angle on the election of council representatives was that the choices were apparently not on factional grounds. Smith, a liberal, received the highest number of votes. Miss Meskill, Tracy, Wayne and Miss Gatenon received an equal number, and McKay drew the lowest total. In the runoff, Miss Meskill and Tracy, conservatives, were the winning pair, with Wayne and Miss Gatenon following in order.

The nominating committee has until 20 days before the election to agree on a regular ticket and submit it to council, although it will probably do so considerably before then. Equity rules also permit the entry of independent tickets, as has frequently happened in the past.

Double-Bill Short Play - Preem Set for Dallas

Dallas, March 16.

Margo Jones will preem a double-bill of short plays at Theatre '54 for a three-week run, March 29-April 17. New scripts are "The Apollo of Bellac," by Jean Giraudoux, and "Purification," by Tennessee Williams. Former, a comedy, will be a translation by Arthur H. Nations and Marc A. Massotti.

Miss Jones, who once staged the Williams piece as a non-pro effort at Pasadena Playhouse, will direct here. Williams' drama concerns a New Mexico murder trial, circa 1900, and has previously been titled "Dos Ranchos, or The Purification" and "Purification, or a Song for Guitar."

Brace of plays replaces Manning Gurnan's "Way of a Woman."

In a move to reduce advertising costs for Broadway shows, a special committee of the League of N. Y. Theatres is considering a plan to standardize the alphabetical ads in the N. Y. dailies into a sort of directory. Idea, still under study, was discussed at committee meetings last week.

Project was apparently sparked by the "Kismet" situation, when the musical opened during the recent New York newspaper strike, but became a boxoffice hit, apparently due entirely to television and radio exploitation. It's felt that if Broadway shows could be listed in a directory form, somewhat as done in London, or as radio and tele and sports are carried in the New York dailies, the vital info would be clearer and more concise, and that lineage could be substantially reduced.

It's claimed that the savings could be sizeable in the case of smash hits which do not actually have to advertise to draw capacity attendance. As an example, during the first couple of years' run of "South Pacific" at the Majestic N. Y., the musical was sold out many weeks in advance; but the management had to have the daily ABC ad as a service to patrons and, contractually, had to include extra lineage for star billing, etc. If a directory setup had been available at the time, there might have been considerable saving on the show's ad budget.

Proponents of the standardized ad setup argue that it would not only be simpler and clearer for theatre patrons, but would involve (Continued on page 59)

Addition of Brit., French Scribes to 2d-Nite List Urged on N.Y. Managers

Addition of a number of New York correspondents for London and Paris newspapers to the second-night list for Broadway productions has been suggested to the League of N. Y. Theatres. These would be in addition to the four British correspondents already on most second-night lists.

Correspondents for London papers proposed for the list are Newell Rogers, Daily Express; Alex Faulkner, Daily Telegraph; Don Iddon, Daily Mail; L. E. Hinrichs, Times, and Ruth Champion, Daily Mirror. Those representing Paris sheets are Louis Foy, France-Presse; Leo Sauvage, Le Figaro; Georges-Henri Martin, Paris-Presse, and Pierre Crevesse, France-Soir.

British reps already getting second-night courtesy include Fred G. Alletton Cook, London Evening Standard; Kay Murray, Kemsley Newspapers; E. Mawby Green, London Theatre World, and Edward Fitzgerald, London Tatler & Sketch.

Bill Fields, press agent for the Playwrights Co., figured that the firm's production of "Ondine," adapted from the French of Jean Giraudoux, would be a natural for coverage by the correspondents for the Paris papers, so he sent second-night tickets to them and the five additional British scribes. He also forwarded notice of his action to the League, with the recommendation that other managements might follow suit for future shows.

Whole subject of press courtesy for New York reps of foreign papers was brought to a head recently when the four French correspondents wrote an open letter to Brooks Atkinson, drama critic of the N. Y. Times, protesting that they habitually were brushed off by Broadway producers until after the shows were no longer news.

'PORGY' FINALLY TO BOW IN NATIVE CHARLESTON

Charleston, March 16.

"Porgy," DuBose and Dorothy Heyward drama, will be presented in Charleston for the first time April 21-24.

The drama, centering about Charleston and originally produced by the Theatre Guild in New York 24 years ago, will be presented here by the Dock Street Theatre, Inc., in County Hall with a predominantly Negro cast.

Plays Out of Town

The King of Hearts

Wilmington, March 11.
Elaire Perry production of comedy in three acts by Alan Kerr and Eleanor Brooke. Stars Donald Cook, Jackie Cooper, features Gloria Leachman, Rex Thompson. Directed by Margo Jones. Music by Margo Jones. Technical direction, James Pringle. Choreography, George Freireman. Theatre '54, Dallas, March 8, '54; \$4.20 top.

John Larkin, Hilda Haynes, Freda X. Dignan, Jackie Cooper, Larry Larkin, Donald Cook, Dunreath Henry, John Drew Devereaux, Joe Wickes, David Lewis, Norman Taylor, Rex Thompson, M. Hart, Rex Thompson, Low Billy, Darryl Richard, Policeman, William Sharon.

Two things were apparent at the premiere of "King of Hearts." First, that frequently it is a quite funny play and second, that it's way overboard on length. The Jean Kerr-Eleanor Brooke plot is as thin as cellophane and just as transparent, but the day is saved by the snappy, witty dialog. There's many a sophisticated epigram scattered throughout the script and the authors almost achieve that happy state of "a laugh in every line."

However, there is still plenty of work to be done between now and the April 1 Broadway debut, and if the pruning shears are used wisely, along with other adjustments, the net result should be gay, diverting entertainment.

The merriest centers around Larry Larkin (Donald Cook), a successful egocentric and gabby cartoonist. His strip, featuring a boy and a dog, is developed from a mixture of sophistication, satire and social significance. Portrayed as a bighearted benefactor of boyhood, he imports an Australian orphan but insists the adoption be in the name of his latest fiancée, Dunreath Henry (Gloria Leachman).

There are complications in the appearance of Francis X. Dignan (Jackie Cooper), a down-to-earth ghost artist who falls hard for Dunreath. When the boy (Rex Thompson) arrives, he loses no time turning the house upside down. There is the inevitable clash with Larry whose approach to the youngster is strictly adult. Only Dignan really understands the problem.

The final curtain sees true love triumphant with Dignan and Larry's fiancée headed for the altar, with the boy in tow, while the cartoonist falls back on his ego to save his wounds.

The acting is topnotch throughout. Cook and Cooper serve as excellent foils for each other and both are adept at milking every last ounce of dialog for maximum laughs. Miss Leachman is attractive and capable as the befuddled fiancée. David Lewis as a friend and business associate of Larry's; Carl Low, a newspaperman; Hilda Haynes, the maid; and William Sharon, a policeman, all handle their roles with ease and polish.

However, an unbeatable combination—two boys and a dog—prove the real scene-stealers.

Rex Thompson, as the Australian orphan, more than holds his own with his more experienced elders to win audience admiration. And David Richard, as a neighborhood pal, walks away with his two brief scenes. Finally, Sparky, the huge, awkward English sheep dog, demonstrates he doesn't need any snappy dialog to bring down the house in his two appearances. This trio offers tough competition for grownup members of the cast.

Walter F. Kerr, N.Y. Herald-Tribune drama critic, has provided deft direction for the script which his wife co-authored and Frederick Fox's modernistic studio setting is an eye-catcher.

Horatio

Dallas, March 13.
Reception of "54 production of comedy in two acts (18 scenes). Book by Ira Wallach; lyrics, Sheldon Harnick; music, David Baker. Features a Charles Bronson. Directed by Margo Jones. Technical direction, James Pringle. Choreography, George Freireman. Theatre '54, Dallas, March 8, '54; \$3 top.

Last-minute switch in sked has Margo Jones staging as her seventh new script an elaborate two-act musical comedy, "Horatio," concoction of a talented trio, Ira Wallach, Sheldon Harnick and David Baker. Reception of the laugh-laden effort by audience payees augurs a heavy three-week run that should put this preeminent musical high among Miss Jones' all-season productions.

Although there are 34 singing and speaking roles, also 14 songs, Miss Jones augments her full company with local radio-TV talent, and the end result is highly compatible. As stagefare this one, despite the large cast and numerous lyrics, gets smooth treatment from the talented members and Miss Jones adds flawless direction. Here "Horatio" is crammed into a zippy 110-minute arena staging; with

scant editing, embellishing and strengthening the lightweight book, this comedy should rate further showings on large legit stages.

Book by Ira Wallach pulls steady chuckles and frequent bellylaughs. New material keeps auditors happy as author pokes fun at the Horatio Alger rags-to-riches story. Story opens in the office of Horatio Templeton, big corporation prexy, and via flashbacks tells the laughable tale of this knucklehead's rise, wherein he falls uphill to fame and fortune.

Baker's catchy tunes are all ear-worthy and nicely complement Harnick's lyrics, which are plot-worthy and become an integral part of the continuity. All 14 rhymes are expertly metered as the yarn segues smoothly from lines to lyrics. Good cliffhangers are "Let's Evolve," "The ABC's of Success," "If I Felt Any Younger Today," "Temperance Polka" and "Best Loved Girls in Town"—all getting salvos from patrons.

Charles Braswell stands out as Horatio, giving a serious portrayal of mental numbness that often betrays sympathy. His voicing of "Daydream" is capable, and sock lyrics mark this a hit ballad.

Guy Spauld gives his usual expert turn as a family lawyer, and acquits himself nicely with humorous wordage of "If I Felt Any Younger." As a cunning rascal, James Field makes Simeon Shadrach a likable guy anyway—and has fun with the villain's song, "Environment, Heredity," and "Class of '88."

Sock song-and-dance routine of "Best Loved Girls in Town" is hilarious as done by quartet of lookers, Claire Stewart, Lillian Prather, Louise Noble and Barbara Borin, inhabitants of a Chicago bordello who befriend Horatio.

Balance of the large cast supplements expertly, many doubling in two or more roles. Single relay set, mostly benches and chairs, amply serves for the swift-paced 17 scenes. Bark.

College Play

The Side Door

(Minnesota U., Mpls.)

Minneapolis, March 16.

While perhaps not sufficiently distinctive and weighty to qualify as a Broadway potentiality, this new U. of Minnesota Theatre's four-character play is a creditable effort. It boasts a lively and stimulating plot, after which, however, it steadily runs down hill. Incredible situations and a too-slight, trite plot pull it down.

It's the second dramatic brainchild of faculty member Philip S. Gelb to be produced on the campus this winter. As before, Gelb exhibits a flair for trenchant, sharp dialog. He also proves adept at character drawing, spoofs well and shoots satirical shafts straight at his targets. But his deficiencies again have to do with sustaining a plot, and evolving believable situations.

Story concerns a scheming, improvident father's successful machinations to marry off his young, modern-minded daughter and save his estate. By setting it in the early part of the 19th century and having a French village as the locale, the happenings attain a trifle more illusion of reality. In addition to father and daughter, the characters are a bumbling, foolish court-landlord who threatens to foreclose the mortgage on the home and evict the pair, and a disillusioned, unhappy young soldier thrust accidentally into the proceedings.

Gelb uses this light framework on which to hang his views on the eternal, feminine, romance, sex, matrimony, moral codes and conventions. The plot's threadbareness and melodramatic origin are thus disguised. There is much talk, some of it interesting and stimulating.

The U. of Minnesota Theatre has provided thoroughly professional, first-rate acting, direction and staging. Essaying his first acting chore in many years, the theatre's capable director, Frank Whiting, is excellent as the father, and the others, Phillip J. Smith, Mary Lou Reed and Calvin F. Quale, also carry off their roles exceedingly well. Rees.

BRENT ST. LOUIS STAGER

St. Louis, March 16.

Romney Brent has been signed as stage director for the St. Louis Municipal Theatre Assn. for 1954.

Season tees off in the Forest Park Playhouse June 3 with an 11-night stand of "Call Me Madam."

'Apple' in Golden Setting At N.Y. Phoenix But B'way Prospects Questionable

Take Homer's "Iliad," give it a turn-of-the-century American locale and a satirical musical treatment and you have "The Golden Apple." The John Latouche-Jerome Moross show, which has been on the verge of a Broadway production for several years, has finally made it as far as the off-Broadway Phoenix Theatre as the third and climactic presentation of T. Edward Hamblen's and Norris Houghton's pop-price season.

For the special audiences and atmosphere away from the fierce commercialism of Times Square, this folk musical version of the story of Ulysses, Helen of Troy, Penelope and the other immortals of Mount Olympus is fairly amusing and, particularly as a novelty, should do satisfactory business. But it's by no means pure golden, and appears to lack the vitality of broad appeal for transfer to Broadway, for which it was tentatively aimed.

Presumably sparked by their "Ballet Ballads" critical click of several seasons ago, Latouche and Moross have translated the ancient Greek myth into a rather intellectualized spoof located in the state of Washington immediately after the Spanish-American War. Helen, a bucolic strumpet, is lured off to the city by Paris, a traveling sales-

The Golden Apple

Phoenix Theatre T. Edward Hamblen and Norris Houghton production of musical comedy in two acts (10 scenes), with book by John Latouche, music by Jerome Moross. Features Frisella Gillette, Stephen Douglas, David Holt, Jack Whiting, Bibi Osterwald, Jonathan Lucas, Portia Nelson. Directed by Norman Lloyd. Choreography, Hanya Holm; musical director, Hugh Ross; settings, William and Jean Eckart; costumes, Alvin Colton; lighting, Klaus Hoken. At Phoenix, N.Y., March 11, '54; \$4.80 top.

Helen Kaye Ballard
Ulysses Stephen Douglas
Paris David Holt
Penelope Frisella Gillette
Menelaus Dean Michener
Hector Jerry Siller
Hecuba Jonathan Lucas
Hecuba's Chambermaid Jack Whiting
Hera Frank Seabolt, Marten Sameth, Crandall Diehl, Maurice Edwards, Murray Gittin, Don Redlich, Peggy De Kato, Barton Mumaw, Robert Flavette, Julian Patrick, Larry Chalk, Gary Gordon.
Theoclypeus Betty Rothstein
Ethereide, Nello Fisher, Dee Hasty
Janet Hayes, Lois McCauley, Ann Need-Jones, Joy Roberts, Jere Stevens, Tom Strone, Helen Abell
Local Boys: Santo Anselmo, Bob Gay, Charles Post, Arthur Schoep.

man, Ulysses, a muscular-brained Spanish-American War hero, goes off to bring her back home. Off Paris, dallies with Circe and her siren sisters and gets embroiled with Hector, a city slicker whose last name is Charybdis and is partnered in a crooked stockmarket operation with a guy named Scylla.

The Moross music, which never quite falls into melodic pattern, is bright and lively but progressively tiresome and Latouche's unevenly-metered oddly-rhyming lyrics never permit the singers or the audience to relax. This unfortunate effect is accentuated by the fact that all the dialog is also in this kind of disjointed verse or recitative. Occasionally a song, such as "My Love, David Holt's, "Lazy Afternoon," "My Picture in the Papers" or "We've Just Begun," seems about to assume popular form, but invariably disappears.

After a slow start, the show picks up with Helen's willing abduction, and there are some funny numbers as the sirens burlesque a South Seas dance, science fiction and melodramatic sin in the wicked city.

Norman Lloyd's staging is brisk and flexible, Hanya Holm's choreography adds expressive animation, the settings of William and Jean Eckart have a spare, eloquent beauty and Alvin Colton's costumes are humorously decorative. Hugh Ross conducts the pit orchestra skillfully.

Priscilla Gillette, first-featured as the heroine who looks and merely waits, has good looks and an appealing voice, but little to do until almost the finale, when she is warmly impressive—Kaye Ballard, in the juicy role of Helen, does an infectious spoof of sexiness. Stephen Douglas is a forthright, pleasant-voiced Ulysses.

Jack Whiting, dittoing his soft-shoe mayor-of-the-big-town characterization from "Hazel Flagg," is his familiarly insouciant, ingratiating dancer. Is it amazingly deadpan Paris. Bibi Osterwald, Portia Nelson and Geraldine Viti register effectively as Mount Olympus gossips doubling as sirens, and Nola Day is acceptable as a calamity-crying seeress. Hobe.

Blood Wedding

London, March 10.
London Arts Theatre Committee presentation of drama in three acts (seven scenes) by Federico Garcia Lorca. Stars Beatrix Lehmann. Directed by Peter Hall. Arts Theatre Club, London. \$1 top.

Mother Beatrix Lehmann
Bridegroom Nicholas Amer
Bride Rosalind
Leonardo Alec Mango
Leonardo's Wife Heather Chasen
Bridegroom-in-Law John Gielgud
Father Lionel Jeffries
Nurse Ruth Denning

Although this Spanish play has been the motif for a ballet, this is its first production here as a straight play. It is gloomy, impressionistic opus alternating between prose and verse, and suitable only for this intimate type of theatre, which mainly attracts the intelligentsia. Symbolism is heavily underlined both in the fragmentary scenery and the interpretation by the players. Of its kind, it is impressively presented and at times moving, with artistic lighting and grouping effects.

A widowed mother broods over a family feud that over the years has robbed her of her husband and her son. All her devotion and apprehension are centered on her remaining boy, who is anxious to marry, but the match fills his mother with foreboding. The girl seems good and suitable, but it develops her former sweetheart left her to marry her cousin, and the attraction is still in the blood of both of them. The wedding takes place, but while the guests feast and dance, the bride runs off with her former lover, a member of the hostile clan.

The neighbors rally round the stricken groom and when the couple are tracked down in the forest, both men die in the inevitable duel. The ill-starred bride returns to her mother-in-law, hoping for the relief of death at her hands, but finds grief and fatalism too deep even for this assuagement.

Beatrix Lehmann gives a full-some display of haunted misery as the bereaved mother and Nicholas Amer is alternately sparking and incensed as the eager bridegroom. Rosalind, who plays the role of the unwilling bride with intelligence and Lionel Jeffries gives a gem of a characterization as her dullest father. Remainder of the cast supply capable support and Peter Hall's direction accentuates the basic tragedy of the theme. Clem.

Le Mari, La Femme Et La Mort

(Husband, Wife And Death)

Paris, March 1.

Gilbert Refouille presentation of comedy in three acts (four scenes) by Andre Roussin. Stars Claude Nicot, Jean Marken, Fernand-Rene. Staged by Louis Ducreux; music by Georges Wakhane. Les Ambassadeurs-Henri Bernstein, Paris. \$3 top.

Sebastien Bernard Blier
Jacqueline Jacqueline Gauthier
Claude Claude Nicot
Kiki Jean Marken
Julie Jane Marken
Ferdier Fernand-Rene

Andre Roussin definitely has the legit Midas touch with another click. He now has "Lorsque L'Enfant Parait" ("When The Child Appears") in its third year here, "Helene" in its second, and this newcomer looks in for a long life, with critics giving it practically unanimous raves. However, Roussin has not taken well to exportation ("Little Hut" and "Nina" died unceremoniously in N.Y.). This present opus might also fare badly in N.Y., for its satirical slant and macabre humor border on the sordid and ghoulie, though it is kept in check and is safe here.

Although it has been a few seasons in the U.S. on old derelicts killed by charitable, lovable old screwballs ("Arsenic And Old Lace"), and by despicable types killed by benevolent fallen angels ("My Three Angels"), it has never been considered especially funny to kill one's husband when he doesn't die as scheduled and when the woman can't stand his advances anymore. That is usually melodrama or straight drama in the U.S., but here a husband is fair game, whether to be put out of the way or to be cheated on, with the treatment either high, low or medium comedy or drama.

Here, this shapes as a commercial theatre all around, but with a weak first act, a more intense second act, an explosive, hilarious third-act finale. Careful reworking of the first two acts might make this of good Broadway potential, with the neat dramaturgy and comedy idea a good basis. A conniving, pretty young Parisian wench has married a balding, bumpkinish, peasant-like character because she had been told that he had a fortune in sweepstakes-winnings hidden away, and doctors had only given him a year to live. Under her loving ministrations, done to hasten his demise, he completely clears up his physical con-

dition, which had been due to loneliness, anyway, and when the play starts the wife realizes she is stuck forever with this calf. She decides to do away with him. Then the wife finds out the husband has no lottery winnings; suddenly gives herself away, and the husband realizes she had tried to kill him. Then after brooding and deciding to kill her, he finally realizes that all she wants is a child to live happily. After shooting up the stage, they decide to go on together, for each knows what the other is capable of, and, murder being catching, the curtain goes down on them plotting the death of a rich uncle who had really stashed away some sweepstakes winnings.

Though too much time is spent at the beginning in discussing bedroom tactics, the fine work of Jacqueline Gauthier, as the bourgeois-minded frau, and the solid presence of Bernard Blier, as the easy-going husband, give this off the ground and then into an irresistible comedy-tragedy.

The rest of the five-character cast is also outstanding, with Jane Marken as the giggling murderer next door, Claude Nicot as the roughish brother with thieves' principles, and Fernand-Rene as the gallant reprobate. Staging by Louis Ducreux, manages to keep this bowling in spite of some comedy and dramatic slow spots, and Georges Wakhevitch's sets are a fine fitting for the activity. Mosk.

Dark Is Light Enough

Glasgow, March 6.
Tennent Productions presentation of comedy-drama by Christopher Fry. Stars Edith Evans, James Donald. Directed by Peter Brook. Decor, Oliver Messel. At King's Theatre, Glasgow.

Hugh Griffith
Jacob John Moffatt
Kassel Peter Bull
Barbara Peter Barkworth
Bella Violet Farebrother
Willie David Spenser
Gilda Frances Jones
Edward James Donald
Countess Ostensberg Edith Evans
Colonel Janik John Glen
Colonel Peter Zich Jack Cullen

Christopher Fry, English poet-playwright, sets his latest play in Austria in 1948 and terms it a "winter comedy." It is a wordy, sombre piece, presented by a distinguished cast of players, and demands considerable thought by the playgoer, who must go more than halfway to meet the author with his symbolic phrases, epigrams and rapier-like thrusts of philosophy.

Powerful enough, beautifully spoken and with topgrade decor by Oliver Messel, it nevertheless comes across as a display piece for Fry as well as a showcase for Dame Edith Evans' brilliant acting talent as a countess. Here on a tuneup tour prior to London, the play will satisfy more the connoisseur of Fry and of acting prowess rather than the average theatre-goer.

In her Austrian country house, the Countess Rosmarin Ostensberg holds weekly court. The Countess, a brilliant talker, has rescued from the firing squad her weakling ex-son-in-law, a fugitive from the Hungarian army. He makes the house his hiding-place, and complicated events ensue.

James Donald, English film and stage actor, plays the difficult role of the cowardly fugitive son-in-law. Frances Hyland, young newcomer, playing his former wife who still sees some goodness in him, shows definite promise.

Also commendable is the incisive Welsh-tinged diction of Hugh Griffith as a sarcastic courtier and the effective playing of John Glen as a Hungarian colonel.

In the midst of the often-heavy wordplay and the rapidfire dialog of philosophy, a Hungarian dance by two soldiers and a revolutionary Hungarian song by Miss Evans are lightsome spots.

Peter Brook has directed with skill, and the sumptuous salons set by Messel is a standout. Acting apart, the play shapes up as difficult, exacting and often puzzling, and chances of a longish run seem slight. Piece falls into the intellectual class so much favored in current British theatre, and has been generally panned here by the crit. Even a 20-minute cut does little to lighten the load. Gord.

Future B'way Schedule

(Theatre indicated if booked)

Gilbert & Sullivan, President, March 23.
Kings of Hearts, Lyceum, April 1.
Magic and Loss, Booth, April 6.
Anniversary Waltz, Broadhurst, April 7.
By Beautiful Sea, Majestic, April 8.
Pajama Game, St. James, May 12.

Legit Bits

Touring editions of "Sabrina Fair," with Diana Lynn and Wendell Corey in the Margaret Sullivan and Joseph Cotten roles and a cast including Estelle Winwood and Margaret Bannerman, will play the Coast starting April 5 under the management of Lewis & Young.

London producer Jack Hytton has decided not to run for Parliament... Lester Lockwood's proposed production of "Angelica," by Ronald Alexander, is budgeted at \$78,000, of which \$12,250 is estimated for physical production, \$39,102 for rehearsal and other expenses, \$15,315 for tryout loss and \$11,333 for reserve. Producer is the operator of the Friendship Clubs and brother of Arthur Lockwood (New England film circuit operator and former prez of Theatre Owners of America).

George Banyal is manager and Bill Doll and Robert Ullman press-agents for "King of Hearts." Dick Williams is associate to Doll and Ullman... Al Spink will drumbeat for the road company of "The King and I"... Harvey Sabinson is temporary replacement for Bill Fields on the board of governors of the N.Y. pressagents chapter of ATPAM. Fields is doing his annual circus stint with Ringling Bros., Barnum & Bailey... Olga Lee, agent for Geraldine Page, Eva Gabor and others, going on two-week Caribbean cruise Friday (19).

"Pajama Tops" new play based on the French farce "Mou Mou" will be tried out at the Hilltop-Parkway Theatre, Baltimore, for two weeks beginning next Tuesday (23). Work, originally penned by Jean de Latraz, was adapted by Mawby Green and Ed Felbert.

Silvermine Guild Players, Norwalk, Conn., will do a revised version of "Camino Real" at Silvermine Guild of Artists March 19, 20, 21, 26, 27, 28. Designer-illustrator John Vasos, president of Silvermine Guild of Artists, and Stefan Schnabel, last on Broadway in "Love of Four Colonels," will head cast, with Basil Burwell staging.

British director Hugh Hunt has accepted invite of the Dominion Drama Festival to adjudicate the finals in Canada's little theatre entries in Toronto. Among the New York productions Hunt staged was "The White Steed."

Sandra Church takes over next week as ingenue lead of "Picnic," succeeding Janice Rule. Russell Nye is set for the male lead in "Pipe Dream," the Rodgers-Hammerstein musical being adapted from a forthcoming John Steinbeck novel, "Sweet Thursday." The show is due for production a year hence... "Nighttown," a sequence from James Joyce's "Ulysses," is announced production next season by Oliver M. Saylor, Marjorie Barken-

tin and Sam Byrd, as a dramatic reading.

Ann Deere Wiman, already planning a London production this spring of "Sodom, Tennessee," in partnership with Peter Cotes, has teamed with Leo Caspare for a presentation on Broadway next fall of John Byrne's "The Painted Days"... Tony Perkins, son of the late Osgood Perkins, may take over as juvenile lead of "Tea and Sympathy" in June, when John Kerr leaves for a film contract.

New song, "The Little Devil," has been inserted in the second act of "The Girl in Pink Tights" as an added number for femme star Renee Jeanmaire... Assn. of Theatrical Press Agents & Managers is preparing a 1955-56 edition of its Guide Book of Theatres, Arenas and Auditoriums, to be published next January... "Pattern in Clover," comedy by Halsey Melrose, will open tonight (Wed.) and continue through next Saturday (20) at the Ithaca (N. Y.) College theatre.

Anne Sloper company manager for N. Y. City Ballet... N. Y. Philharmonic press head Betty Beck wearing arm in sling all last week, due to a burstitis attack.

Phillip Pruneau, assistant stage manager on Broadway with "The Winner" until it folded last week, returns to the Arena Theatre in Rochester for a part in the U. S. preem of Noel Coward's comedy, "Relative Values," opening March 23. Barbara Barrie, Corning (N. Y.) Summer Theatre alumna, also joining the Arena group for a role in "Values."

Dublin Players into the Goldman Aud in Chicago March 27 for a one-nighter performance of Shaw's "Pygmalion"... Pressagent Sam Stratton in Chi ahead of "Me and Juliet" which opens at the Shubert April 7... Harriet Watt, Chi Theatre Guild rep, vacationing in California... Neil Clarke into the Chi cast of "Seven Year Itch," vice Gen. Rowlands, who's returned to New York... Chi Er-langer next week debuts a 7:30 p.m. curtain for "Itch" on Thursdays and Sunday nights.

David Wayne and John Forsythe have signed to continue as costars of the Broadway production of "Teahouse of the August Moon" for another season, or through May 31, 1955... Kermit Bloomgarden has reportedly expanded his next season schedule with plans to produce "L'Alouette" ("The Lark")... Jean Anouilh drama to be adapted by Lillian Hellman, with film director William Wyler as stage... William Merchant's "East of Eden" has been scheduled for production next season by Jay Julien, with Maureen Stapleton and Ben Gazzara as leads.

Mrs. John F. Waters, wife of the controller of the Shubert theatrical enterprises and his secretary for many years, has been dropped from the latter spot. Waters has been critically ill for several months with a heart ailment and paralysis. The Waters were married last December.

Penn Tent Op Skeds

10 Musicals for '54

Allentown, Pa., March 16. Manny Davis, who will open the Melody Circle, musical theatre-in-the-round under a tent at Dorney Park here this summer, has announced 10 musicals for the season, opening June 21.

Listed are "Pal Joey," "Rose Marie," "Roberta," "Paint Your Wagon," "DuBarry Was a Lady," "Carousel," "New Moon," "Hazel Flagg," "High Button Shoes" and "Oklahoma."

Tent will have 1,500 seats. Regular top will be \$3.50.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Pajama Game (MC)—Frederick Brisson-Robert E. Griffith-Harold S. Prince, George Abbot-Jerome Robbins, dirs.; prods.: Eddie Foy Jr., Janis Paige, John Raitt, stars.

Tea (S. Eliot), Anyone?

Perhaps Henry Sherek and the Producers Theatre are "Pal Joey"-conscious.

As the management of the U.S. edition of T. S. Eliot's "The Confidential Clerk," current at the Morosco, N. Y., they decided to use the American pronunciation, "Clerk," instead of the British, "Clark."

A spectator at the show last week noted the Lankization in the dialog and recalled the song, "Zip," from the old Rodgers-Hart musical, "Pal Joey." A line in the number went, "English people don't say 'clerk,' they say 'clark.' Anybody who says 'clark' is a jerk."

Current Road Shows

(March 15-27)

Anniversary Waltz (Kitty Carlisle, Macdonald Carey) (tryout)—Plymouth, Boston (15-20); Locust St., Phila (22-27) (Reviewed in VARIETY, March 10, 1954).

By the Beautiful Sea (Shirley Booth) (tryout)—Forrest, Phila. (16-27) (Reviewed in VARIETY, Feb. 17, '54).

Dial M for Murder (Maurice Evans)—Ford's, Balto. (15-20); Nixon, Pitt (22-27).

Evening With Beatrice Lillie (Beatrice Lillie)—Billmore, L. A. (15-27).

Good Nite, Ladies—Great Northern, Chi (15-20); Pabst, Milwaukee (22-27).

Guys and Dolls—Shubert, New Haven (15-20); Keith, Syracuse, N. Y. (22-24); Aud., Rochester, N. Y. (25-27).

King and I (Yul Brynner, Patricia Morison)—Community, Par-chey, Pa. (22-27).

King of Hearts (Donald Cook, Jackie Cooper) (tryout)—Walnut St., Phila. (15-27) (Reviewed in VARIETY this week).

Magie and Loss (Uta Hagen, Robert Preston, Lee Bowman) (tryout)—Parsons, Hartford (18-20); Hanna, Cleveland (22-27); Moon Is Blue—Royal Alexandra, Toronto (15-20); New Parsons, Hartford (22-24); Shubert, New Haven (25-27).

My 3 Angels (Walter Slezak)—Hanna, Cleveland (15-20); Shubert, Detroit (22-27).

New Faces—Cass, Detroit (16-27).

Oklahoma—Opera House, Boston (15-27).

Porgy and Bess—Civic House, Chi (15-20); Lyceum, Minneapolis (24-27).

Seven Year Itch (Eddie Bracken)—Er-langer, Chi (15-27).

South Pacific (Jeanne Bal, Webb Tilton)—Memorial Aud, Chattanooga (15-17); Temple, Birmingham (18-20); Tower, Atlanta (22-27).

Stalag 17—Nixon, Pitt (15-20); Royal Alexandra, Toronto (22-27).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (15-27).

Twin Beds—Wilbur, Boston (15-20); Her Majesty's, Montreal (22-27).

Kronenberger

Continued from page 57

tion or B movies." Richard Rodgers, Kronenberger grants, "is a first-rate composer of show music," but the critic is happier about Rodgers' collaboration with Lorenz Hart. "Had Mr. Rodgers done a 'Ball Ha' in his Rodgers & Hart days, it would have clearly been done as a travesty; and Mr. Hart never would have provided opportunities for such inflated musical utterance as Mr. Hammerstein made almost mandatory in 'Allegro'."

Kronenberger believes the theatre, not individual productions, needs the sort of backing given operas, symphonies and museums. The author sees tv as tending to destroy American homelife rather than aiding in its reestablishment. For Kronenberger, tv is "no mere gadget; it is one of the great milestones and possibly gravestones in the whole history of culture."

"Company Manners" has chapters on art, science, humor, privacy and "the new-rich," among other excursions into native mores. Despite the critic's generally acid viewpoint, there is backhanded hope for our times in Kronenberger's reflections on "The Spirit of the Age," wherein he contends that things might be more horrifying, if simpler, "if America were completely soulless and visionless, were altogether materialistic." But "we are of so mixed a composition, so bifocal an outlook, serving God and Mammon both, and both at the same time."

Off B'way Shows

The Threepenny Opera

Carmen Capalbo & Stanley Chase production of opera in three acts (eight scenes) with music by Kurt Weill and lyrics, Marc Blitzstein, adapted from original text by Bert Brecht. Features Lottie Lenya, Scott Merrill, Leon Lishner, Jo Sullivan, Charlotte Rae, George Tyne, Beatrice Arthur, Gerald Price, Staged by Capalbo, Settings, William Schiller, Musical director, Samuel Matlowsky; lighting, Peggy Clark; original orchestration, Weill. Al Theatre de Lys, N.Y., March 10, '54; \$4.50-105.

Streetsinger	Gerald Price
Jenny	Lottie Lenya
J. J. Peachum	Leon Lishner
Mr. Peachum	Charlotte Rae
Fitch	William Duell
Macheath (Mack the Knife)	Scott Merrill
1st Comm. Officer	Jo Sullivan
Ready money Matt	John Astin
Crookfinger Jake	Joseph Beruh
4th Saw	Bernard Boland
Walt Dracy	Paul Dooley
Reverend Kimball	Donald Elson
Tiger Brown	George Tyne
Betty	Marcelle Markham
Molly	Marlon Selee
Dolly	Gerrianne Raphael
Clara	Gloria Schneider
Smith	Chuck Smith
Lucy Brown	Beatrice Arthur
1st Comm. Officer	William Schiller
2nd Constable	Miles Dickson
Messenger	William Duell

Probability of this Carmen Capalbo-Stanley Chase production getting a Broadway showcase is extremely doubtful. However, the producers have taken advantage of the less demanding expense of an off-Broadway presentation to give Marc Blitzstein's adaptation of "Threepenny Opera," (retaining Kurt Weill's original score) a theatrical airing. And they deserve to be commended for their efforts, since the work registers as a flavorsome, colorful offering for a limited audience.

Theatre de Lys production isn't without its faults. As offering progresses dialog tends to drag somewhat and Weill's scoring doesn't seem to get full pronunciation, although its infectious beat does get across. Blitzstein's lyrics, for the most part, comprise clever wordage and have a biting quality. Words and music are most effective in the prolog number, "Ballad of Mack the Knife," which accentuates Weill's scintillating rhythms, strongly abetted by some racy Blitzstein lyrics. Gerald Price also rates kudos for his acute delivery of the ballad.

The original "Threepenny," composed by Weill, with text by Bert Brecht, was produced in Berlin 1928 under the label "Die Dreigroschenoper." Work is derived from the John Gay-John Christopher Pepusch "Beggars' Opera," which was first produced in 1728 and has since been the basis for various adaptations. Localized in London during the Victorian age, "Threepenny" approaches such subjects as corruption and moral behavior in a bitter and satirical vein.

Of the cast, Lottie Lenya, Weill's widow, is recreating the prosthetic role she originated in the 1928 production of the opera. Although this may not be the best casting now, her song delivery is penetrating. Comedienne Charlotte Rae is in top form. Few know how to toss off a laugh line or mug her way through a funny situation. She also gives clear piping to her vocal assignments. (Miss Rae is due to leave the cast shortly to assume a role in the Broadway musical, "Pajama Game.")

Scott Merrill comfortably fits into the role of the slick gangster chieftain, Macheath. Jo Sullivan makes an attractive appearance and does well vocally, especially in her rendition of "The Bide-a-Wee in Soho." Leon Lishner turns in an impressive performance both dramatically and song-wise. Beatrice Arthur shows to good advantage in her delivery of "Barbara Song" and both she and Miss Sullivan are likable in their "Jealousy Duet." George Tyne doesn't fare too well as a police commissioner. He's at his best in "The Army Song." Other cast members fill the bill, with William Duell standout in a comic idiom.

William Pitkin's settings are imaginative and overcome much of the disadvantages of the small stage. His brotchel set is especially picturesque. Music for the production is provided by an eight-piece orch, comprising the instruments for which Weill's music was orchestrated.

The Ticklish Acrobat (ARTISTS THEATRE, N. Y.)

Frankly making no pitch for commercial trade, Artists Theatre says its aim is to encourage avant garde writers. If Robert Hivnor's "The Ticklish Acrobat" is sample, avant garde means obscurity. Although the production at the Artists Theatre has moments, most of it keeps audience guessing.

An American air force gunner bails out of his plane over eastern Europe, landing in the nets of a family of acrobats. He falls in love with the daughter and, stays on, giving up the chance to return to a shortstop job with Cincinnati Reds.

While leaning too heavily on pseudo philosophic talk and crude symbolism, director Herbert Machiz has created a few effective scenes. He also exploits the author's flair for bright lines, but the script is too uneven. Scene designer Julian Beck accents the negative with a stark wire and cardboard set.

The cast is passable. As the fier, Tige Andrews makes a bow to the Brandt-Wallach school, doing it well enough. Patricia Ripley convinces as a splinter, Jack Cannon is believable as an archaeologist, and June Hunt, as the title player, brightens things with her gay laugh and nifty legs.

Current London Shows

London, March 16.

(Figures denote premiere dates)
Airs Showsting, Royal Ct. (4-22-53)
Alice Looking Glass, Princes (2-9-54)
Angels in the Flesh, Savoy (2-11-54)
Anna Lucasta, Hippodrome (1-26-54)
As Long As Happy, Garrick (7-8-53)
Big Knife, Duke York (1-5-54)
Birdseye View, Criterion (10-6-53)
Boy Friend, Wyndham's (12-1-53)
Burning Glass, Apollo (2-18-54)
Charles's Aunt, Strand (2-10-54)
Confidential Clerk, Lyric (9-16-53)
Day By The Sea, Haymarket (11-26-53)
First Edition, New Watergate (3-11-54)
Folies Bergere, Pr. Wales (9-24-53)
For Better Worse, Adelphi (12-17-53)
Guys and Dolls, Coliseum (5-28-53)
I Am a Camera, New (3-12-54)
I Capture Castle, Aldwych (4-5-54)
King and I, Drury Lane (12-30-53)
Love Match, Palace (11-10-53)
Moon Is Blue, Vaudeville (3-5-54)
Mother, Embassy (2-15-54)
Mousetrap, Ambas. (11-25-52)
Old Vic Repertory, Old Vic (9-14-53)
Paint Your Wagon, Haymarket (2-11-53)
Pygmalion, St. James' (11-19-53)
Question of Fact, Piccadilly (12-10-53)
Reluctant Heroes, Whitehall (9-12-53)
Rings and a Lady, Lyric (1-12-54)
Sleeping Prince, Phoenix (10-5-53)
Someone Waiting, Gaiety (11-25-53)
With You Were Here, Casino (10-10-53)
Witness Protection, W. Gard. (10-28-53)
You'll Be Lucky! Adelphi (2-25-54)

SCHEDULED OPENINGS

Lindsay Report, New Lincol. (3-22-54)
Man from Shadow, New Gateway (3-23-54)
White Countess, Saville (3-24-54)
Pat Your Wagon, Haymarket (3-31-54)
Enchanted, Arts (3-31-54)
Wedding in Paris, Hipp. (4-3-54)

CLOSED LAST WEEK

Private '76, St. Martin's (2-25-54)
Paris Your Wagon, Haymarket (2-25-54)
Seagulls Sorrento, Duchess (6-14-50)
Tropicana, New Watergate (2-10-54)

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Literati

Lucie's Sports 'Dummy'
Time, Inc., the Henry Lucie publications empire which is preparing an early debut of a new sports weekly, has shot the works on a "dummy" issue of the new mag. Slightly larger than Time and as copiously illustrated as Life, the first new Lucie weekly since 1936 shapes up as a slick editorial job. The "fr instance" issue runs 140 pages in covering all facets of the sports world from fox-hunting in England to beak-busting in Madison Square Garden. There are a couple of byliners in the sample issue, but the rest of the writing is patterned after the tight, terse Time style with a literateness that is unique in the sports mag field. Issue also includes several striking color spreads on the Olson-Turpin fight, the jockey fraternity and some reproductions of Thomas Eakin's sports paintings. In a note the mag "regretfully reports that none of the advertising in the dummy was paid for. The plates were borrowed from various advertising agencies to make the issue as realistic as possible."

Eddie Davis 'Humor-dor'
Comedy writer Eddie Davis, currently celebrating his 25th annl in show business, is engaged in two literary projects. First is publication by Frederick Fell, Inc., of "Laugh Yourself Well," a compilation of gags due out this spring. The other, in connection with his anni, is a private edition of all the material he's written for such comics as Eddie Cantor, Jimmy Durante, Jackie Gleason, Milton Berle, Martha Raye, etc., which he's sending to each of the comics. He's calling this "Eddie Davis Humor-dor."

Lillian Roth, Davis Books
On Frederick Fell's spring list is Lillian Roth's autobiography, "I'll Cry Tomorrow" (in collaboration with Gerold Frank and Mike Connolly), and "Laugh Yourself Well," by radio gagwriter Eddie Davis.

A longtime Arizona resident, because of health, Davis has such typical chapters in his "comedy kidlare" as "Flat On My Asthma," "From Here to Maternity," "Taking a Turn for the Nurse," "Right Up My Allergy," "I'lls, Pills and Bills."

Life's Agha Khan Blog
Life will serialize excerpts from "The Agha Khan Story" which Simon & Schuster is publishing in America. John Connell, London Daily Mail feature writer, completed the ghosting job after America's J. Bryan III (former Satepost editor) walked out because he didn't think the Moslem ruler was "frank enough."

Frazier, Incorporated
Despite rumors, says George Frazier, he's not interested in any a&r position at Capitol Records. If he does anything in this line, he'll do special jobs for RCA Victor. He's too busy with writing. He has pieces on Guy Lombardo, Jose Ferrer, and an exhaustive one of cafe society due in Coronet, a piece on Steve Allen forthcoming in Cosmopolitan, one on Arlene Francis in Today's Woman, and articles on Alfred Gwynne Vanderbilt and Yale Secret Societies due in Esquire.

Next week he moves into the N. Y. Plaza Hotel to research a long Esquire job he's doing on that hotel. He's also preparing a Vogue piece on songwriting and is writing an introduction to and editing a collection of his articles for fall publication of Duell, Sloan & Pearce. "It's About Time," book on Time magazine, will be on Duell, Sloan & Pearce's spring-1955 list.

Rumford Divvy
The Rumford Press in Concord, N. H., which prints a number of the country's leading magazines, has declared the first 1954 quarterly dividend of \$1.50 a share on common stock, payable to stockholders on record Feb. 27.

Last year's dividend amounted to \$6, and officials said they hoped the same level would be maintained for 1954.

News Ed's Novel
Richard McKaye, 27-year-old news editor, for radio station WRAW, Reading, Pa., has his first novel, "Portrait of the Damned," published this month by Twayne Publishers, subsidiary of Random House. Twayne printed 5,000 hardcover copies and Signet will print 295,000 paperback editions for release late in April. McKaye got material for the book while working as a freelance

writer in Hollywood. The book is dedicated to William Saroyan, film director.

Knopf's Paperbacks
Alfred A. Knopf is planning a new series of paperback volumes, known as Vintage Books, priced at 95¢.

The first nine titles, all to be published next Sept. 13, are "The Art of Teaching," by Gilbert Highet; "The American Political Tradition," by Richard Hofstadter; "A Short History of Music," by Alfred Einstein; "The Stranger," by Albert Camus; "Howards End," by E. M. Forster; "In Search of Theatre," by Eric Bentley; "The Immoralist," by Andre Gide; "Death in Venice and Seven Other Stories," by Thomas Mann; and "Democracy in America," by Alexis de Tocqueville, in two volumes.

Will Hays' Memoirs
Shortly before his death, Will Hays had turned over to Doubleday the manuscript of his memoirs. The book, which covers his entire career, will include sections on his experiences as a member of Harding's cabinet and later as head of the famed Hays office in Hollywood. Publication is tentatively set for 1955.

Doubleday will also publish, on April 22, 1954, a first novel by Will H. Hays, Jr., who is a member of the English Department at Wabash College in Crawfordsville, Ind. Entitled "Dragon Watch," the book is an 800-page novel about life in an Indiana town.

Redgrave's Theatre Book
"The Actor's Ways and Means" by Michael Redgrave (Theatre Arts Books; \$2) is the printed version of the British actor's Rockefeller Foundation lectures at the U. of Bristol, session of 1952-53.

Somewhat revised since oral presentation, the book studies acting problems in terms that Redgrave refers to as "Cause and Effect" and "Instinct and Method." By the player's own admission, tardy tribute is paid to Stanislavski, whose methods Redgrave says, once "bored him." A losing account of "The Theatre and the World" rounds out the tome, and deals principally with the "spoken" word in the theatre.

Book is handsomely illustrated with a number of plates showing Redgrave in a gallery of his best-known stage and screen roles, including the "Macbeth" he brought to Manhattan's National Theatre in 1948.

Good 'Tom Thumb' Book
"Barnum Presents General Tom Thumb," by Alice Curtis Desmond, (Macmillan; \$3) is written with an eye on the juvenile market, but it is, nonetheless, a fine study of America's most famous Lilliputian and the country's greatest showman. The careers of Barnum and the midget, Charles Sherwood Stratton (Tom Thumb), were inextricably interwoven, but this is the first time an author has presented the two as tandem-protagonists in a single volume. The writer also offers some new material on Lavinia Warren, the tiny lady who became Mrs. Tom Thumb, and her choice of illustrations could scarcely be better.

The work is carefully documented, great care is taken to reflect mid-19th Century backgrounds of Europe and America, and the psychological and physiological realm of midgetry is accurately explained.

Best of all, two real-life characters who have become legends are given the chance in Mrs. Desmond's book to be human beings. Barnum is depicted both in success and failure; both as a humbug and as a loyal friend. And little Mr. Strid's, smallest man, passes from childhood to middle-age in the most fabulous surroundings and remains, thanks to the author, a creditable, sometimes annoying, always understandable, fascinating person. Mrs. Desmond has also done service to the dignity and warmth that often characterize relationships in show biz.

'Dressing The Play'
"Dressing The Play" by Norah Lambourne (Studio-Crowell; \$4.50) is an excellent basic handbook on stage costuming. Author is staff tutor with the British Drama League, and has created wardrobe for many notable English productions, including several plays by Dorothy L. Sayers, who submits a preface to this work.

Book contains 40 diagrams in black and white and 40 photographic plates, many of them reproductions of period paintings. Use of color, shaping of costumes,

masks, stage jewelry, hair styling, and proper rehearsal with costumes are among subjects covered in this handy, competent study. Down.

CHATTER

"Deborah Kerr: New Model," by Sam Boal, in the current (April) Esquire.

Mack Sennett is doing a polishing job on his humorous novel, "Uncle Ned's Millions."

Marty Abramson profiling Oswald Jacoby, the card king, in Esquire's upcoming issue.

Woody Wirsig in Hollywood to view the film situation for the Woman's Home Companion.

Gene Fowler's newest work, is "Minutes of the Last Meeting," coming from Viking April 2.

Buck Herzog in Hollywood to cover the Academy Award presentations for the Milwaukee Sentinel.

Ellon Kraft joined Gardner-Morris Associates, New York pub-relations concern, as account executive.

Helen Greenwood, former editor of Everywoman's, returned last week from a three-month tour of South America.

Appleton-Century-Crofts to publish "New Century Cyclopedia of Names," edited by Clarence L. Barnhart, March 22.

Earl Leaf, newly-appointed Coast correspondent of Stearn Publications, is writing a book based on his trek to Cape Horn.

James Melton's new book, "Bright Wheels Rolling," written in collaboration with Ken Purdy, hits the bookstand this May.

"Ripley's 35th Anniversary Believe It Or Not," fourth of the Ripley series, just published by Simon & Schuster, in \$1 paperback edition.

Popular Library got the pocket-size reprint rights to Saul Bellow's "The Adventures of Augie March." It's skedded for publication in early 1955.

Helen Gould, freelance and DAILY VARIETY overseas mugg, due in New York Sunday (21) for two weeks of buddies with editors and appearances on radio and tele. Fernu Hall, British dancer, director and producer, has written a history of the ballet and other dance forms, titled "World Dance," which has just been published by A. A. Wyn, Inc.

Gotham Life to be sold on New York newsstands at 15c per copy beginning with the March 20 issue. Mag's new distribution augments its longtime circulation in metropolitan area hotels, restaurants, etc.

Universal-International set a deal with Bantam Books for joint exploitation of "Fort Starvation," "Rim of the Caprice," "Man Without a Star" and "To Follow a Flag," films based on Bantam publications.

Solly Baiano, head of Warner Bros. casting department and chief talent scout for the company, will be profiled in the U. of Illinois alumni magazine. He was graduated in 1925 and started his Hollywood career 25 years ago as a sideline musician.

Lucius Beebe, publisher of the Virginia City (Nev.) Territorial Enterprise, inked a pact with Stanford U. Press for a history of the frontier newspaper to be tagged "Commonest Commotion, The Story of the Territorial Enterprise." Sheet is Nevada's oldest and largest weekly.

Harry Harris, television and drama columnist for the Philadelphia Evening Bulletin, is leaving to take post as editorial assistant on TV Guide, put out in Philly by Walter Annenberg's Triangle Publications. Harris, who has been on the Bulletin staff 15 years, assumes new post March 29.

Kirkland I. King, manager of the United Press Bureau in Albany, received the annual award of the N. Y. Legislative Correspondents Ass'n., for excellence in reporting, at the gridiron dinner of the organization in the Ten Eyck Hotel, Albany, Saturday (14). It was the second time King had been so honored.

Reinhold Publishing, which late last year issued Robert Woods Kennedy's "The House and the Art of Its Design," next week (26) will issue "Quality Budget Houses," an architect-designed homes from \$5,000 to \$20,000, written by Katherine Murray and Thomas H. Creighton, editors of Progressive Architecture.

Ex-CBS foreign correspondent, and Rome Deputy Chief for the ECA, John H. Secondari, now residing on the island of Majorca, off the coast of Spain, has written a second novel, "Temptation For A King." His "Coins in the Fountain," just made by Metro, stars Clifton Webb and Barbara Stanwyck. Lippincott will publish in April.

Dave Kammerer helping septuagenarian sportswriter Grantland Rice on his memoirs, "My 50 Years In Sports."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood. One of the most amazing fauna confined to the Hollywood game preserve and one of mastodon proportions is Aaron Rosenberg. Due to his success as producer for UI of such Jimmy Stewart hits as "Winchester 73," "Bend Sin The River" and "The Glenn Miller Story"—in all they have done five pix together—he has managed to live down the fact that 20-odd years ago he was the unanimous choice of football experts for the mythical post of All-American running guard.

The pattern on these stadium Spinozas had been pretty well established by the time Rosie emerged from USC and its Trojan wars. Warner's usually snapped them up, tossed them to some manufacturer of oat-operas as glorified errand boys under the title of "2d assistant director," and then watched them slowly sink into oblivion with the setting sun.

But the lad whose name was Aaron didn't follow that pattern at all. At least he didn't follow it beyond the initial typecasting. He doesn't feel it is empirically true of others either. He points out that Jess Hibbs, a great football player, is becoming a better director with each picture he directs. Cotton Warburton, a tiny halfback while at USC, is now a top film editor and Duke Morrison (John Wayne to you) has made millions remembering lines that otherwise would have gone thataway.

Once, in Liberty, I wrote a piece entitled "Stumblebacks." The premise was you didn't have to be a halfwit to be halfback, but if you were a halfback long enough you would end your days as a halfwit. It was written about and in an era when little halfbacks, such as Cotton Warburton, were banging their brains against 210 pound guards, such as Aaron Rosenberg. The fact that Warburton and many others escaped becoming Ad Wolgasts of their arenas didn't quite destroy the original premise.

Neither did the emergence of Rosie from the pattern Hollywood had laid down for All-Americans destroy the mold completely. His really was an unusual case. In the first place his entrance to Hollywood was incredible, in a believable sort of way.

He was being raised in Brooklyn, if that is the proper term for a kid who was twice nearly killed by traffic accidents. The first time (this will kill you) a hearse ran over him. The second time a truck tried to knock him off. He was a sickly kid anyway and this sort of massaging wasn't helping him much.

His father was a tailor and had read about the life in an old Spanish town called Los Angeles. It seemed to be a sunny land, easygoing and, what was more to the point, people wore clothes. So Papa Rosenberg moved the family out to Hollywood.

There he set up a tailoring shop around Santa Monica and Gower. Across the way were a couple of cemeteries and they seemed to be doing quite a business too. But a few doors down was a studio where they were making Tarzan pictures.

It occurred to Papa Rosenberg that Aaron might evade inclusion in the California casualty lists (where the drivers turned out to be crazier than in Brooklyn), if he learned some of the tricks of Tarzan. Aaron thought so too.

At Fairfax High he became a football star from the start. There he got his first taste in a field that was to become his lifework by doubling for Jack Oakie as a football player in "Sweeties."

Though USC had scouts combing the bushes for likely football material, Rosie managed to elude them and headed for Berkeley, intending to major in journalism at California. But Howard Jones thought faster than Mr. Moto and got him back to USC before it was too late. The Trojans had players like Jeff Cravath, Gene Dorsey and other giants, but they figured they could use kids like Rosie later.

Knights Of The Co-eds

USC was practically an autonomous principality in those days. Though there was a police station across the street, if a cop ever entered the USC campus he took his life in his hands. One chased a co-ed for a traffic violation and was mobbed. His gun disappeared and his uniform was torn from his back before the college press could restore order. Rosie was mixed up in that one somewhere. He probably was the running guard who ran the denuded copper off the campus.

It was in such a benign atmosphere that Rosie rose to become the runningest running guard of the era. Everybody picked him for his All-American team.

Then an odd thing happened. Warners didn't get him. Sol Wurtzel got him. Wurtzel, the original keeper of the B's, assigned Rosie to the old Fox lot on Western Ave. as an "observer." In six months he was elevated to a second assistant directorship. Warners at least would have started him there.

By the time the country was hit with a two-front war Rosie had climbed to a first assistant directorship and the highest paid in the biz.

Then he joined Gene Markey's particular Navy as a c.p.o. and after four years got a commission. Discharged, honorably of course, Rosie could have had his job back at Fox but with a salary cut. He took a walk instead of a cut. He heard George Marshall was directing "Tap Roots" at UI and needed an assistant. While there he discovered a likely story for an indie production. Leonard Goldstein was after the story, too. So Rosie wrapped himself in the package and sold the whole thing to U-I. That got him the job of Goldstein's associate producer.

UI then gave him a production for his very own. That was "Johnny Stool Pigeon," costarring Howard Duff, Shelley Winters and Dan Duryea. How could he miss? He might have, but he didn't.

Since then he has produced more than 20 pictures and only one of them has touched football. That was "The All-American," starring Tony Curtis and directed by Jess Hibbs.

Leon Hart, the rangy All-American end from Notre Dame, was having a tryout at UI when "All-American" was in the talking stage. He sometimes played handball with Rosie on the back lot.

One day Hart asked the producer, "Did USC ever beat Notre Dame in your time?"

"We never lost to them," said Rosie.

This is a Ripley that happens to be true.

But you never get stuff like this out of Rosie unless you prod him.

Incidentally, Glenn Miller was a pretty good football player at college but it never got into Rosie's production.

Millions For Stewart Vice Role

Jimmy Stewart's cut to date on "The Glenn Miller Story" is around \$1,500,000. He cleaned up \$1,000,000 on previous pictures he did on percentage for Rosie. All this happened between 1950 and 1954, remember. Can any other combo make a similar statement?

Whether "Saskatchewan" (another Rosie production) will do as well for Alan Ladd is hard to say, but it's a cinch it won't lose money. No Ladd picture ever has.

Except for his thinning hair, Rosie hasn't changed much from the days when he was one of Saturday's more solid heroes. A giant of a man, he weighs 205 pounds, which was less than he did in the football season 25 years ago.

He is a modest man, too, having no accredited pressagent off the lot. But he enjoys plenty of goodwill among flacks, both on and off the lot.

This represents a radical departure from Hollywood tradition. Usually these stories are not bought until the actor is too old to play himself. In Murphy's case it catches the most decorated GI of World War II right in his prime as a performer. I dread to think of what will happen to the first guy who suggests that Murphy would be miscast in the part.

Broadway

Sam Dombow Jr. west on indie production o.o.

Claudio Arrau, concert pianist, left N. Y. by plane last week for a three-month tour of Europe.

Agent Jerry Rosen of Mercury Artists Corp. at the Beth Israel Hospital following a heart attack.

Arthur F. Discol (O'Brien, Driscoll & Rafferty) returned Monday (15) from a 34-day, four-continent cruise on the Flandre.

Big turnout at the Harwyn on Sunday (14) for Joan Crawford's cocktail-buffet, hosted by Earl Blackwell and Michael O'Shea.

Sales Podell, operator of the Copacabana, N. Y., has been made chairman of the nightclub division in the current Red Cross drive for 1954.

The American Fund for Westminster Abbey, co-chairmaned by Morris L. Ernst, has set a \$300,000 goal for the restoration of the Abbey.

Met Opera assistant manager Francis Robinson to be pipemaster for the Pipe Night which the Players Club is giving for Mary Garden March 28.

Robert Cummings, returning from the Argentine Film Festival, will stop over in Gotham for bally chores on behalf of Warner Bros. "Dial M for Murder."

Ray Heindorf, Warner Bros. music department chief, in for round of radio-tv appearances and advance bally for "Lucky Me" and "A Star Is Born." C'Scope musicals.

John Joseph, ex ad-pub head of Cinerama and newly appointed public relations head of the Hilton Hotels (never say "chain") is making his offices at the Waldorf-Astoria.

Bill Hardey (Bills Gay '90s) in Lebanon Hospital, The Bronx, N. Y., recuperating from major surgery. No visitors as yet.

Jussi Boerling, suffering from a throat infection all season, cancelled all performances with the Metropolitan Opera in N. Y. and on tour, as well as concert engagements, and returned to Sweden last week.

George Jessel had three molar pulled but that didn't deter his L. A. quickie on a pre-booked speaking engagement. Incidentally, Jessel holds the record as the most frequently repeated name in N. Y. to L. A. and vice versa.

Art works by w.k. showbizites now on exhibit at the Hotel Delmonico, to be auctioned off for the benefit of the N. Y. Cardiac Home, founded by Alfred J. McCosker and Harry Hershfield, starting tomorrow (Thurs.) and winding up the following day.

This Saturday noon's CBS show by Peter Lind Hayes and Mary Healy will be a tribute to Joe Laurie Jr. and his new book on "Vaudeville."

Joe Laurie Jr., recuperating from a heart attack at St. Clare's Hospital, N. Y., will have to pay for another room if those floral gifts from his friends don't ease off. He'd like to see that money donated to the Heart Fund. Besides, he says, "they cost too darn much, so send it to the Heart Assn."

Producer Edwin H. Knopf, scripter Helen Deutsch, and composer Bronislau Kaper in from Boston where they had been conferring with Leslie Caron and the Ballet de Paris troupe before the filming of Metro's "The Glass Slipper" in which Miss Caron will star and which will feature the Ballet troupe.

Maurice C. Dreicer, once a one-man radio program factory, VARIETY's appellation has devoted himself to search for the "perfect steak." He gives silver butter knife awards and, if really thrilled, a gold one. Latest to win the latter is the Western Hills Hotel of Port Worth. Independently wealthy, Dreicer can indulge these little enthusiasms.

National Screen Service exec Burton E. Robbins reelected president of New York's Cinema Lodge of B'nai B'rith. Named veepees were Max Youngstein, Norman Robbins, Jack Weissman, Marvin Kirsch, Milton Livingston, Cy Seymour, Robert K. Shapiro, Al Wilde and Lou Wolff. Jack Hoffberg was reelected treasurer, David Kelton as secretary, and Martin Levene as chaplain.

Cleveland

By Glenn C. Pullen
Benjamin Frank directing musical "Tree Grows in Brooklyn" for Play House troupe mid-April.

Andre Philippe, French singer, doing niterly dates and some recordings for local studio.

Seven Lucky Girls, dance line at Alpine Village, heading for Paris club date in France this spring.

Sophie Tucker tentatively set

for Eddie Sindelar's "Sky-Way Club when it resumes floorshow next month.

Mary McCarthy at Vogue Room on two-week singing stand, with Tommy Wonders and Margaret Banks on same bill.

Eight hours after Tower closed, wreckers started tearing seats and film equipment out of the 600-seater, to transform it into business stores.

Ray Smith promoted to technical director's post and Jack Lee made choral director of Cain Park's season, opening July 5 with "Gentlemen Prefer Blondes."

A Spink in town laying publicity groundwork for "King and I," which Hanna legit management is booking into Public Music Hall, 3,000 seater, April 4, for two weeks.

"King and I," due at Public Music Hall March 29, getting gigantic advance sale under sponsorship of the Hanna, Cleveand's chief legit house.

Paris

Jean Darcante, director, replacing Frank Villard in the title role of legit Mel Amal.

Ringside after week's quarantine caused by faulty wiring.

New Opera super-spec, "Oberon," which cost \$180,000, will be amortized in 50 presentations.

Jean Renoir renouncing his plan to make a biopic of Van Gogh here; high budget needed for film caused its being dropped.

Jose Ferrer made a special trek here to see Pierre Brasseur in "Kean" before heading for the U. S. Ferrer may take this for Broadway.

Borrah Minevitch soon to open an intimate niterly on the Ile St. Louis which until now has been one of the few uninvaded niterly quarters here.

Folies-Bergere second troupe off to Buenos Aires for first stop on a South American tour, with Michel Gyarmathy going along as director of the group.

Up for Victoire, the Gallic Oscar equivalent, are "Robe" (20th), "Greatest Show" (Par), Julius Caesar" (M-G), "Moulin Rouge" (UA) and "Quo Vadis" (M-G).

Jean Marcu rehearsing new Claude Andre Puget, Pierre Bost play, "Judas" which bows at the Comedie-Caumartin in April with Paul Meurisse and Marguerite Jamois.

Marcel Achard finishing up last act of his new play, "The Most Beautiful Love in the World," with first acts already in rehearsal at the Gymnase. Jean-Pierre Aumont and Melina Mercouri are starred.

"The Battleship Potemkin," Russo pic, getting a return date at first-run houses on the boulevards. It was made 25 years ago. Also in for return runs are "Fugitive From a Chain Gang" (WB), "Scarface" (WB) and "Blue Angel."

Venezuela

By Helen T. Coogan

Zoe Ducos was Channel 4's preem femme star.

Venezuelan press cheered the direction of Venezuelan Symphony by Jascha Horenstein.

Shell reportedly considering putting on monthly hour-long variety show, supporting its ICA gas.

Spaniard Marquessita Radell here from Bogota for tele roles, after South American and Antilles tour.

Catholics protesting Channel 4 (Televisa) handling of second most popular tv program in Caracas, telecasting of Mass at 9 a.m. Sundays.

All Caracas niteries boasting carnival attractions. As Inter-American conference opened nightclubs lined up their strongest bills in months.

Scotland

By Gordon Irving

Jose Iturbi to Edinburgh and Glasgow for concert dates.

Phyllis Dixey to Empire, Edinburgh, with her own show, "Peek-a-Boo."

Royal Danish Ballet likely for Edinburgh International Festival in 1955.

Carl Rosa Opera Co. set for three-week stint at King's Theatre, Glasgow.

Bill Stutt pacted as comedian for summer show at Gourrock, on Clyde coast.

Denny Willis, Scot comedian, planes to Middle East March 21 to entertain troops.

Dunfermline Opera House, long-time Scot vaudery, may close down because of big off.

Larry Macari Quintet topping Palace, Kilmarnock vaude bill after trip to Korea.

Robert Wilson, ace Scot singer, doing one-night stands prior to seasons at Ayr and Portrush.

London

Vet British stage actress, Louise Hampton, who died a few weeks ago, is 1490.

R. H. Godfrey, elected unopposed as veepee of the Cinematograph Exhibitors Assn.

Herbert J. Yates off to Rome with his wife, Vera Ralston; Richard Altschuler and Bill Saal.

Composer Bernard Grun disposed of his latest book, "Food of Love" to publishers Rider & Co., a subsidiary of Hutchinsons.

David Berman planned in last weekend from Hollywood for confabs with his brother, Monty, on costuming of several new productions.

Sir David Maxwell Fyfe, Home Secretary in the Churchill government, is to be principal guest at tomorrow's meeting of the Variety Club.

Richard Hearn, currently being featured on Ed Sullivan's program, planes back from U.S. to appear in the BBC-TV feature "Well, You Asked for It."

Lawrence O'Madden, who authored the comedy "Maiden's Prayer," is here from the U.S. to publish his latest comedy "No Tres, Please."

Constance Moore, due at the Cafe de Paris March 16 for four weeks, has suddenly canceled. Management is subbing with a Cecil Landeau revue.

Maxine Sullivan, who recently finished a cabaret season at the Copacabana, is to star in the BBC radio feature, "Midday Music Hall," March 22.

Jerome Whyte returned to N.Y. to be on hand for closing of "King and I," but due back April 9, a fortnight ahead of "Teahouse of the August Moon" preem.

Due to the success with Arthur Schnitzler's "Merry-Go-Round" from which the successful "La Ronde" film is based, Weidenfeld & Nicolson are publishing author's "Casanova's Homecoming."

Philadelphia

By Jerry Gaghan

The Continentals, song duo (Johnny Paris and Jose Olivier), have split.

Comedian Ken Barry purchased Nicholson's Cafe, Gloucester Heights, N. J.

Wakeman Corp., local management outfit, moved its headquarters to New York.

Bill Gerson, owner of Pep's Musical Bar, back in Temple University Hospital for surgery.

"Pop" Sciolla, owner of Sciolla's Cafe, at the short recuperating from what was mistakenly diagnosed as a heart ailment.

Tom Malone, owner of Club Boulevard, North Philly spot, assumed stewardship of 2-4 Club, huge midtown private club.

Harry Asala, formerly with Columbia here, named branch manager of the new Transdisc firm which will handle RCA Victor's label "X."

Dallas Gerson and David Dushoff, co-owners of Latin Casino, Philadelphia name showcase, looking over South Jersey locations for a 1,000-seat club.

Jack Southern merged Atlantic City's two big Negro cafes—the Harlem and the Paradise. Latter will play revues and Harlem will switch to ahead of policy.

Paul Pacey Miller bought out interests of his partner Buff Snyder in Pacey's Musical Bar (North Philly spot); will switch from revues to musical combo policy.

Harry Fink, former Mercury Records rep, took over reins at Wakeman Corp. (management outfit), replacing Peggy Lloyd, who will concentrate on recording work.

Pittsburgh

By Hal V. Cohen

Dancing Evans Family playing three-week date at Chicago Theatre.

Eddie Green named biz manager for Cain Park summer theatre in Cleveland this season.

Hal Davis, president of Local 60 of musicians union, recovering from severe heart attack.

Jimmy Boyle in town thumping for "Julius Caesar" which opens at the Penn Saturday (20).

Jack Lester set at Carousel for the three weeks Jackie Heller's away on West Indies cruise.

William Block, Post-Gazette publisher, and his wife sailing March 19 for six weeks in Europe.

Francis Mayville and his International Repertory Ballet Co. back from a 10-day tour of Florida.

Ben Washer in town beating drums for Uta Hagen-Robert Preston-Lee Bowman play, "Magic and the Loss."

John Marson's soldier-husband back from Germany so SW publicity department's Girl Friday is vacationing.

Walter Worthington from "Take Giant Step" at Playhouse into

"Streetcar Named Desire" for

Curtaineers.

Sue Willis, Carnegie Tech drama graduate, left the touring "Twin Beds" and is back in N. Y. doing tv work.

Playhouse cutting run of "Queen's Husband" short by nine performances, first time that's happened all season.

Australia

By Eric Gorrick

"Moon Is Blue" (UA) proving a big winner in this territory.

Hoyts will CinemaScope all key suburban houses by end of this year.

William Moloney appointed to board of directors Far Northern Theatres.

"Genevieve" smashed all house records at Greater Union's Odeon, Melbourne.

"Call Me Madam" away to socko trade at Royal, Sydney, for J. C. Williamson.

Tommy Trinder comes into Tivoli, Sydney, under the David N. Martin banner.

Jack Alexander, chief Aussie film censor, is to have his term of office renewed.

Harry Wren will bring in a new ice show at Palladium, Sydney, for Celebrity Theatres.

Universal to distribute "Male and Female." It was formerly called "Bob and Sally."

Hayes Gordon, U. S. singer, currently doing a stint for the Australian Broadcasting Commission.

Josie O'Neill, dean of Aussie film critics, quit Woman's Day mag to swing back to unsoldated Press for a new mag setup.

Lisbon

By Lewis Garry

Magician Octavio Matos started tour of Portuguese Africa.

French pianist Andor Foldes touring Portugal and Spain.

Portuguese acrobats, The Johnnies, left for Madrid to appear at Circus Price.

Maestro Ivo Cruz off to Germany where he will baton the Hannover Symphony.

Tenor Lou Feraar and dancing duo of Yvonne & Paulo headed vaude bill at the Teatro Aveiro.

Legit company of Brazilian actress Alma Flora, co-starring Renato Paulo, off on provincial tour starting in Santarem.

Legit actors Reginaldo Duarte and Celestino Ribeiro under contract to magician Chang who is prepping here a new show for European tour.

Portuguese producer Artur Duarte, now in Madrid, here to arrange for a new co-production to be filmed in Madrid with Portuguese and Spanish versions.

Doyen of the Portuguese circus, Francisco Franca, now 77, feted at a special show at 6,000-seat Circus Coliseu to celebrate his first appearance at this house 65 years ago. Since 1920, when Franca broke an arm in a fall from a trapeze, he has been the ringmaster at the Coliseu circus.

Ireland

By Maxwell Sweeney

Sonia Dresdel pacted to star at Dublin Gaiety in "Love in Idleness."

Ita Irvine, Belfast Arts Theatre, pacted for season with Dublin Globe Theatre.

Screen director John Huston named to membership of Variety Tent 41 (Dublin).

Noel Purcell inked for role in George Minter's production of "Svengali," lensing at Pinewood.

Dublin exhib, Maurice Baum, prexy of National Film Distributors, new outfit, to handle pix imports.

Playwright Bridget Boland in for first night of her new play, "The Prisoner," starring Alec Guinness at Olympia, Dublin.

John Malone in from England for preem of his new play, "John Courtney," which won Abbey Theatre prize last year.

Milo O'Shea and wife, former Abbey Maureen Toal, signed for leads in upcoming Irish preem of Tennessee Williams' "Summer and Smoke" at Dublin Pike Theatre.

Portland, Ore.

Smiling Jack Smith at the Oregon Clover Club for two stanzas.

Anna Russell inked for a one nighter by William Duggan Attractions.

Nadine Jansenn and Russell Jones held for a second, week at Jack Lawler's Tropics.

William Theford, Evergreen veepee, in city to confer with Oregon district manager Russ Brown.

Leon Mandrake, Buck Young, Lee Donn and the Sparklets held for a second week at Metro's Supper Club. Nellie Lutchner inked to follow.

Hollywood

Harry Cohn recovering from surgery.

Terry Moore hospitalized with ear infection.

Guy Mitchell to St. Louis to open niterly stand.

Ernest K. Gann left for Switzerland to write a screen story.

Jose Ferrer and Rosemary Clooney planned in from Europe.

Arleen Whelan home from the hospital after major surgery.

Robert Ryan back in town after six weeks on the Broadway stage.

Lenny Sherman and troupe sent on tour of Army and Navy hospitals.

Wayne Morris left for England to appear in "Operation North Star."

Australian Consul General Stewart Jamieson hosted by Jack L. Warner.

Edward Arnold will emcee the Kansas Centennial Celebration in Topeka, Kans.

Fred Gavens teaching John Wayne how to use Mongol sword in "The Conqueror."

Raoul Walsh returned from Puerto Rico where he directed exteriors for "Battle Cry."

J. Carroll horse on location for "Sitting Bull" in Mexico.

Gary Cooper heading for a Scandinavian vacation when he completes "Vera Cruz" in Mexico.

Chicago

Gertrude Niesen back from N.Y. talent shopping trip for Black Orchid.

Pat Lombard, veepee of Chi General Artists Corp., vacationing in Florida.

Moulin Rouge dropped acts policy and is featuring only a band through the Lenten slump.

Topname record talent of all labels in city last week for Music Operators of America conclave.

Dick Smith, severely injured a month ago in an auto accident, now working club dates in a back brace.

Taylor Maids in town for three days' last week making deejay appearances to plug new Eureka label.

Gene Lockhart current at Showcase Theatre, Evanston, opposite Barbara Foley in "You Can't Take It With You."

A. Willard Shore Post of the Jewish War Veterans installed here last weekend in honor of the late Chi comedian.

Lytic Theatre, Chi's new resident opera company, prepping a tv show to be called, "Lytic Auditions of the Air."

Lydia Clarke and Charlton Heston hosting town's legit crowd at cocktail party at Ambassador East Hotel today (Wed.).

Starlite Room kicking off new vaude policy this week with Les Johnson, topping and Pancho Rumba Band supporting.

Reno

By Mark Curtis

Ella Mae Morse, now a local gal, off to Portland for engagement.

Patti Page makes first appearance in town March 18 at the Riverside.

Silver Spurs awards for best western actor and pic of year set for middle of May.

L.A. disk jockey Larry Finley in town for four-day rest and a few shows taped from here.

Alan Jones forced out of top spot at Riverside with bad throat; replaced by Rudy Vallee through rehiring of engagement.

Plans for Mitzl Gaynor, Hollywood screen player, in NCAA ski meet included shooting starting gun and flagging skiers home. But NCAA rulings restricted action to publicity stunts in bathing suit.

Washington

By Florence S. Lowe

Nat King Cole a click at Casino Royal niterly.

Organist-comedienne Ethel Smith topper in past week at Hotel Sheraton-Carlton.

Television star Jane Wyatt and Joan Alexander in for department store fashion stunts on same series with Hildegard and Constance Bennett.

Ben Goetz, Metro's British manager, here briefly when his transatlantic plane was switched to National Airport because of bad weather at Idlewild.

British Ambassador Sir Roger Makin slated to present certificates to reps of U. S. government agencies which participated in last year's Edinburgh Film Festival.

Dorothy Sarnoff, Sam Jaffe and moppet violinist Charles Castleman highlighted a celebration of Jerusalem's 3,000th ann at a Constitution Hall rally last night (Tues.).

OBITUARIES

NAT OSBORNE

Nat Osborne, 75, composer and former concert pianist, died March 14 in Hackensack, N.J., after an illness of two years. He began his musical career in the concert vein as a pianist and composer. He later switched to popular music, composing such tunes as "Take Me Back to Your Garden of Love," "That's the Song of Songs for Me," "When I Looked in Your Wonderful Eyes" and "The Wonderful Kid from Madrid."

Osborne also wrote "You Wanted Someone to Play With," "In Love's Garden," "Just You and I," "In Old Madeira," "On a Little Farm in Norway," "I'm a Fool to Believe You" and "Another Good

DUSTY FLETCHER

Clinton "Dusty" Fletcher, 57, vet Negro performer, died of a stroke March 15 in New York. He was best known for his routine on "Open the Door, Richard," which became a nationwide song hit and virtually a national slogan several years ago.

During the height of "Richard's" popularity, three other claimants to the tune's authorship arose. Issue was ultimately settled by giving credit to John Mason, Jim McVay and Dan Howell along with Fletcher for the song.

Fletcher played the Apollo Theatre, in Harlem, as recent as three weeks ago. He worked virtually every major vaude in the U. S.,

trait" and "Three Men on a Horse." He also had a comedy part in the first "Greenwich Folies."

His wife, three daughters and a brother survive.

MARIA LANI

Mme. Maximilian Ilyin, 48, professionally known as Maria Lani, actress, model and writer, died March 11 in Paris. Born in Warsaw, Poland, she studied at Max Reinhardt's School of the Theatre in Berlin.

Mme. Ilyin later joined the staff of Theatre Gaston Baty in Paris and appeared in Jean Cocteau's "The Human Voice." She also appeared in a silent French-made film.

Husband, Maximilian Ilyin, a writer and former Parisian art critic, survives.

JOSEPH FRANKS

Joseph Franks, 56, for years treasurer of Philadelphia's Shubert Theatre, died March 13 in that city. With the Shubert organization for 25 years, he was transferred to the National Theatre, Washington, D. C., two years ago.

Surviving are his wife, a son, four brothers and three sisters.

MARILYN SCARBOROUGH

Marilyn Scarborough, 18, former pro ice skater, was killed March 11 in a head-on car crash near Fort Worth. She toured Europe in 1953 with the Sonja Henie ice show and had appeared earlier in Dorothy Franey ices at Hotel Adolphus, Dallas.

Survived by her parents.

ANTHONY LUCAS

Anthony Lucas, 104, retired vaude performer, died March 9 in Central Islip, L.I., N.Y. He and his late brother, Sam Lucas, were in the first vaude show put on by Charles and Daniel Frohman.

Lucas was believed to be the oldest retired vaude performer in the country.

ALOIS LANG

Alois Lang, 82, sculptor and member of the family which has always played the lead in the 300-year-old Passion Play of Oberammergau, died March 10 in Ann Arbor, Mich.

Lang had sung in the play's choir prior to coming to the U.S. in 1890.

HARRY LAMERTHA

Harry LaMertha, 72, former radio editor of the St. Louis Globe-Democrat, died March 10 in Belleville, Ill. A onetime president of the National Assn. of Radio Editors, he was also a former director of the New York Radio Gridiron Club.

Wife, a son and a daughter survive.

WILLIAM S. McLEMORE

William S. McLemore, 64, former office manager for the 20th-Fox exchange in Dallas, died March 6 in that city. He was in film biz 28 years before retiring in 1948.

Survived by his wife, two sons, a daughter, brother and sister.

RAOUL MORETTI

Raoul Moretti, 61, French composer, died March 6 in Venice. He composed the operettas, "In Camille" and "Roberta."

Moretti also did the music for the Rene Clair film, "Under the Roofs of Paris."

Mrs. Aaron L. Danzig, the former Ellinore Moskowitz, 35, concert pianist and teacher, died March 11 in Chicago. Surviving are her husband, a son, a daughter, her mother and two sisters.

Wife, 61, of Jack Sobel, Broadway theatre ticket agent, died March 11 in New York after an illness of three years. Surviving, besides her husband, are a daughter and a son.

Harry (Rube) Dalroy, 75, pioneer western film actor known as the Mayor of Gower Gulch, died March 8 in Hollywood while walking on Sunset Blvd. He had been "mayor" since 1949.

Father, 68, of Fernand Tulli (Hugh Tully), Pittsburgh musician who has the trio at Pitt's Carlton House, died in that city March 9 after a short illness.

Frank McCarroll, film stuntman and rodeo rider, died March 9 as a result of a fall at his home in Burbank. His wife, son, brother and sister survive.

Ray Myers, 69, former vaude booker, died March 14 in Los Angeles. He formerly booked acts on the Orpheum circuit.

Father, 56, of Martin Feinstein, press head of Sol Hurok, Inc., died March 12 in Florida.

Howard J. Barnicoat, 51, sound

engineer at Western Electric, died March 11 in Hollywood following a cerebral hemorrhage.

Mother, 90, of E. T. (Peck) Gomersall, former assistant general sales manager of Universal Pictures, died March 8 in Cincinnati.

Charles Marcellis, 42, manager of Chicago's Irving Theatre, died March 11 in that city. Wife, daughter, and son survive.

Nathan P. Fleisher, 65, operator of a theatre chair business, died March 7 in Philadelphia. His wife survives.

Arlington Young, 73, veteran motion picture grip, died March 9 in Canoga Park, Cal. His wife, son and two daughters survive.

Lynn Leishman, 46, member of Metro's art department for 25 years, died of a heart attack March 6 in Culver City.

Jack Wise, 61, screen actor and former vaude trouper, died March 6 in his Hollywood home following a heart attack.

MARRIAGES

Sandy Walsh to Sammy Parilla, Cleveland, March 7. Bride's a nitery dancer.

Pam Morrill to Paul Grayson, New York, March 7. Both are legit players; she recently closed a tour in "Misalliance."

Mary Sanger to Bob Smith, San Marcos, Tex., March 7. Both were performers at the Aquarena Underwater Theatre and were married underwater.

Dorothy Sarsen to Val Navaro, Chicago, March 13. He's nitery singer; currently at Chi's Blue Angel.

Kathryn Orr to William Parkinson, Perth, Scot., Feb. 24. Bride's an actress; he's stage director.

BIRTHS

Mr. and Mrs. Doug Kennedy, son, Chicago, March 7. Father is general manager of Great States theatre chain in Illinois.

Mr. and Mrs. Bob Peters, son, Boston, March 3. Father is production singer at Latin Quarter.

Mr. and Mrs. Ed Cotter, son, Chicago, March 5. Father is WBBM sales service manager in Chicago.

Mr. and Mrs. John Gibbs, daughter, Pittsburgh, March 5. Father's program director of KQV.

Mr. and Mrs. Ray Downey, daughter, Pittsburgh, March 4. Father's a radio and tv sportscaster.

Mr. and Mrs. Pat Buttram, daughter, Hollywood, March 11. Mother is actress Sheila Ryan; father is a tv-radio actor.

Mr. and Mrs. John Sedwick, daughter, Rochester, N.Y., Feb. 27. Mother, an actress, was a resident member of the Rochester Arena Theatre; father is director there this season.

Mr. and Mrs. Ted Oczypok, son, Pittsburgh, March 11. Father's an engineer at WJAS.

Mr. and Mrs. Al Newman, son, Hollywood, March 10. Father is a musical director at 20th-Fox.

Mr. and Mrs. Irving Deutch, son, New York, March 4. Father is general professional manager of Peer International.

Mr. and Mrs. Al Morgan, daughter, Bronxville, N. Y., March 12. Father is producer in CBS Radio's public affairs department.

MCA Divvy

Continued from page 2

U. S., Canada, England and on the Continent, surpassing any institution of its kind ever developed in the amusement world. In 1953 the gross business of MCA was the largest in its history, and Stein envisioned continuous growth. It expressed "particular pride" of the parent MCA company's internal relations and more particularly of the benefits provided for its executives and employees. These MCA companies are now celebrating the 10th anniversary of their profit-sharing trusts, first established in 1944 for the benefit, protection, and financial savings of their employees. The funds in these profit-sharing trusts now exceed several millions of dollars and are rapidly increasing through their earned income, as well as the substantial contributions being made annually by the MCA companies to the extent of 15% of each employee's compensation, while the employee makes no contribution whatsoever.

In 1953, the parent MCA companies gave to their executives and employees earning \$100 or more weekly, a \$25,000 group life insurance policy, without any cost whatsoever to the employees.

'Lights' TV Show

Continued from page 1

William S. Paley, David Sarnoff, Ralph Cordner, Gwylm. Price, Walter Sammis, Elmer Lindseth, George Blake, Charles Crane, Cleo Craig and James B. Black. Some 200 first-line electrical manufacturing and utility outfits are taking part in the hoopla.

It's understood that Selznick went to bat on pressing for a black-out on commercials with the exception of beginning and end, and has been successful in persuading the principals to see things his way. At the very least, it hints at a format whereby oversized dramatic segments will not be interrupted.

Overall theme will stress the meaning and spirit of American life integrated with the significance of the electrical fact over the 75-year period in which the country made its greatest strides to assume world leadership. Selznick will reportedly mount a number of techniques new to tv in interpreting American progress over the span that began with Edison's invention. The two-time Oscar winner has given himself about six months to come through with what already is being regarded as the No. 1 spectacular in tv annals.

R&H Cavalcade

Continued from page 1

Groucho Marx and Edgar Berge, and Charlie McCarthy working with Miss Martin. Out of that framework will come a parade of scenes from all the Rodgers & Hammerstein hits—Go'don MacRae, who's virtually set for the lead in the picture version in "Oklahoma!"; M's Martin and Edio Poma in scenes from "South Pacific"; John Raitt and Jan Clayton reprising "Carousel"; Patricia Morison and possibly Yul Brynner doing "King & I" with the Siamse children from the original cast; Tony Martin and Rosemary Clooney handling "Me and Juliet" roles. Still not set but close to consummation is decl' for Johnnie Ray to do a straight (sans tears) segment: from "Allegro." And Rodgers & Hammerstein themselves.

In back of this talent lineup comes the writing-staff—Rodgers & Hammerstein collaborating in the scripting and of course in the staging; Sam ("Sabrina Fair") Taylor and Goodman Ace; Sam Perrin and George Balzer of the Benny stable; Nat Hiken (currently on the Martha Raye show); Bob Dixon and Bernie Smith of Marx's tv'er; Norman Paul, Zeno Klinker and Si Rose of the Bergen stable and others.

Producing-directing layout will be Ralph Levy, who holds down the supervisory reins on Benny's radio-tv activities and the "Burns and Allen" show. Music will be conducted from the original Broadway scores and arrangements by an arch headed by Harry Sosnik; sets are being designed by Dick Johnson; choreography is by John Butler.

Back of the show will be a double salute—General Foods, a long bow (with an officer of the firm slated to appear briefly on the show) on its 25th anni, and the celebration by Rodgers & Hammerstein of their 11th year of collaboration. Entire project came about via Young & Rubicam, GF's agency, which, searching for a video project to celebrate the occasion, noted that the date coincided with Rodgers & Hammerstein's anni and with the fact that at that time the team would have nothing going on Broadway, what with "King & I" and "Me and Juliet" closing. Y & R veep Dan Seymour lined up a presentation, approached R & H and met with a favorable reaction. That accomplished, the entire lineup and format fell into place within six days, culminating in the disclosure of the project last week.

There will be an estimated 177 NBC and CBS affiliates in on the spread. Show will originate in N. Y. from CBS' Studio 60 on upper Broadway, with all the segments live. Title is tentatively listed as "General Foods Presents Rodgers & Hammerstein." Sponsor will use product commercials on the show, since it can't make an institutional pitch without brand names. Program's in the 8-9:30 slot, preempting Sullivan and Fred Waring on CBS and "Colgate Comedy Hour" and half of "Phil Silvers," on NBC.

IRENE BORDONI

March 19, 1953

Man Gone Wrong." Music for such shows as "Atta Boy," "The Sirens," "I Love You," "Hello America" and "Not Yet Marie" were written by him. He was a charter member of the American Society of Composers, Authors and Publishers.

Wife, a son and a daughter survive.

IRVING FRANKEL

Irving Frankel, 57, a veteran of the motion picture business, died of a heart attack in Pittsburgh March 9. He started his career in that city as a salesman for Par shortly after being mustered out of the army after World War I. He later was with the old Theatre Ad Nat Service Company, which the subsequently owned before it went out of business in the early '30s.

In Hollywood, Frankel was in

as well as many cafes. He was on the boards for more than 30 years.

KARL EITEL

Karl Eitel, 83, co-founder of the Bismarck Hotel and Eitel's Palace Theatre in Chicago, died March 9 in Santa Barbara, Cal. With brother Emil, he built the first Chi hotel to house visitors to the Columbian exposition of 1893. In 1926 he built the Bismarck and Palace Theatre and later operated the old Marigold Gardens and a string of cabarets.

Surviving are his wife, three sons, four daughters, two brothers and two sisters. One of his sons is Otto K. Eitel, current president of Bismarck and of Palace Theatre.

MICHAEL SHATHIN

Michael Shathin, 66, supervisor

IN LOVING MEMORY

EDWARD EVERETT HALE

Died March 19, 1953

RUPERT CHET

And All His Friends in Show Business

the talent agency business for afor Warner Bros. in India, Singapore, Thailand and Indonesia since 1946, was killed March 13 in Singapore when a British airliner, in which he was a passenger, crashed and burned. He joined the film company in 1937 as manager in Japan, a post he held for Metro from 1928-31.

At the time of his death, Shathin was headquartered in Singapore. When World War II broke out he was interned in Japan for about a year. In 1943 he became Warner's supervisor for India and Free China, with headquarters in Bombay. Born in Russia, he became a U. S. citizen in 1951.

Wife and a daughter survive.

LINTON P. MARTIN

Linton P. Martin, 66, drama and music critic of the Philadelphia Inquirer, died March 12 in that city after a long illness. A familiar figure at first nights and the Philadelphia Orchestra and Metropolitan Opera concerts, he had been with the Inquirer 29 years. Before that he was with the Philadelphia Press, the Evening Ledger and the North American.

Martin was a radio commentator and program annotator for the Philadelphia Orchestra and the Robin-Hood Dell Orchestra. He is survived by his wife, Mildred Martin, motion picture critic of the Inquirer, and a daughter, by a previous marriage.

WILLIAM FORAN

William Foran, 75, character actor and former vaude performer, died March 9 in The Bronx, N.Y. Making his legit debut in "Checkers," he later appeared with Ethel Barrymore in vaude and was seen in "Miss Civilization," a sketch by Richard Harding Davis. He was best known for his portrayal of Porky in "Broadway."

Among other plays in which Foran had roles were "Front Page," "Turn to the Right," "Overture," "Both Your Houses," "Mahogany Hall," "The Milky Way," "Kill That Story," "Family Por-

IN MEMORY,

"Little Sunshine"

Sid Grauman

Mar. 17, 1879 Mar. 5, 1950

from Arthur S. Wenzel, Pub. Dir. for

"The Little Giant of Show Biz"

Crosley (Canada), Ltd., Toronto, now Rogers Majestic Corp., which operates CFRB, Toronto, largest private station in Canada. He was a director of Rogers Majestic, Rogers Electronic Tubes, Ltd., and English Electric Co. of Canada, Ltd., when he died.

Earlier, Ainsworth was technician with Radio Labs, Ltd., Toronto; joined Consolidated Industries, Ltd. in 1923 in charge of radio manufacturing and engineering; became vice-president and general manager in 1933, leaving the following year to head the DeForest-Crosley operations in Canada.

Survived by wife and son.

Business is fine—**JESSEL** sells our products

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Original
Retractable
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Styling

EARL WILSON, N. Y. Post—
"WHO'S WHO in the theatre
dined out at the Waldorf-
Astoria in honor of Georgie
Jessel — greatest orator in
show business and one of its
finest men."

BB ROL RITE PENS
and
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KUP, Chicago Sun-Times—
"The young actors of today
talk about Georgie Jessel
like the old-timers do about
George M. Cohan."

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Sunday Nights at 6:30

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Written by GEORGE JESSEL and SAM CARLTON

Camera Direction: ED NUGENT

"Watch us again next week (March 21) won't you, when my guests will be SMITH AND DALE, FAY DE WITT, and SUSAN ZANUCK—and on the following week (March 28) ROBERT MERRILL, POLLY BERGEN and JERILYNN JESSEL.

**BB ROL RITE
PENS**

Mr. Jessel Under the Management of

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**GEMEX
EXPANSION WATCHBANDS**

VARIETY

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VOL. 194 No. 3

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PRICE 25 CENTS

VAUDE'S TWO-A-NIGHT FORMAT

'Eternity' (Col) Looks To Sweep Academy With 5 (Maybe 6) Oscars

Hollywood, March 23. "From Here To Eternity," Columbia's all-time top grosser, will also become the studio's most-honored picture, DAILY VARIETY's seventh annual Academy Award Straw Poll indicated today, capturing five of the top eight awards in the 26th annual running of the Oscar Derby at the Pantages Theatre tomorrow (Thurs.) night. The Buddy Adler production for Columbia also has an outside chance to score a last-minute upset and grab a sixth trophy.

Straw Poll votes indicate an easy victory for the picture as Best Production of the year and Oscars will go to Fred Zinnemann for its direction; to Daniel Taradash for the screenplay; and to Frank Sinatra and Donna Reed for the best supporting performances of the year. Slim chance of a sixth trophy for the picture is in the Best Actor category where Burt Lancaster was creeping up on William Holden as the polling ended over the weekend.

Based on a percentage breakdown of the total votes, Holden appears to be assured of winning the coveted trophy for his performance in "Stalag 17." A last minute shift of sentiment, however, could give the award to Lancaster.

Audrey Hepburn is a shoo-in (Continued on page 62)

Mutual's Facts Forum Deal Sets Off Staff, Station Fireworks in D.C.

Washington, March 23. Simmering feelings over the controversial Facts Forum, H. L. Hunt's nonprofit broadcasting set-up which airs so-called public service programs, blew up here this week when members of the Mutual Broadcasting System's Washington staff and its Washington affiliate WWDC, threw a fit after the network sold one of its news shows to the organization.

Blowoff came when Mutual let Facts Forum take over its "Reporters Roundup" for a reported \$350 a week and deposited its moderator, Everett Holles, Mutual's director of news in Washington. Facts Forum is substituting Robert Hurleigh, assistant to Fulton Lewis Jr., as moderator when it takes over production of the show April 5.

Following that announcement, Joseph McCaffrey, a Mutual newsmen and a permanent reporter on the show, handed in his resignation and two other newsmen on the Mutual staff confided they are looking for new jobs. WWDC said it would not carry the show after it moves into Facts Forum hands, but would confine itself to local public service broadcasting in its place.

As an indication of feelings (Continued on page 30)

The Winnahs (?)

Hollywood, March 23. Winners in the top eight categories of the 26th annual Academy Awards, as indicated by DAILY VARIETY's seventh annual Straw Poll: Best Picture—"From Here To Eternity." Best Actress—Audrey Hepburn. Best Actor—William Holden. Best Supporting Actress—Donna Reed. Best Supporting Actor—Frank Sinatra. Best Director—Fred Zinnemann. Best Screenplay—"From Here To Eternity" (Daniel Taradash). Best Song—"That's Amore" * Indicates a close race in which an upset may develop.

'Eternity' For Free Jams House And Miffs Columbia

People will leave their television sets to see a film for free, especially if it's "From Here To Eternity." That's the immediate conclusion of a stunt pulled by Lewis Tartoriello, operator of the Treat Theatre, a 400-seat nabe house in Newark, N.J. Disgusted with his usual Monday night business (average take of about \$15), Tartoriello threw the doors of his house open last Monday night (15) and welcomed all (Continued on page 71)

Orville Wright Hated It, But He'll Be Pic Hero Yet

Hollywood, March 23. Melville Shavelson and Jack Rose are forming an indie unit to produce a biographical film, "Kitty Hawk" based on the careers of Wilbur and Orville Wright, the bicycle merchants who pioneered aviation. Shavelson got the rights as part of his severance of contract with Warner Bros. last year. He'll direct and Rose will produce. Pair are seeking Gary Cooper to play one of the brothers.

Not known here what Stanley Kramer has in mind since he, too, has a Wright vehicle, Fred Kelly's book, "Miracle of Kitty Hawk," acquired while Kramer was at Columbia.

Warners spent hundreds of thousands of dollars, according to Shavelson, developing screenplays but production was stymied due to the distaste of Orville Wright for the Hollywood idea of aviation history. He's now dead.

HUTTON TO TEST NEW PLAN IN D.C.

Two-a-day vaude will be given an entirely new, experimental dressing starting April 16 for nine days at the Capitol, Washington, when Betty Hutton goes in with a film. She'll play two shows, one at about 7 p. m. and the other after 9 p.m. She'll be on a 50-50 split.

Idea of this type booking is to make vaude as attractive as niteries to top performers. Names have long declared that they'll never play theatres where four or more shows daily are needed. With this format, idea is to get the top names to open vaudeville throughout the country with the possibility of earning more than most niteries (except Las Vegas spots) can afford, and at the same time, provide easier work and better hours.

The William Morris Agency, in authoring this plan, has blueprinted the house to open at 4:30 p. m. weekdays, and around 1 or 2 p. m. on Saturdays and Sundays, when three stageshows will be presented. Argument on this score admits that, in most situations, the matinee biz is negligible. During weekdays, the house will open with shorts, newsreel and picture, then go into the stageshow, repeat the film, another stageshow and close (Continued on page 22)

N.Y. Turning Into Weekend Town?

The increasingly tougher struggle to hustle the buck is causing a considerable reduction in the amount of nightlife in N.Y. There are signs that New York, as well as other metropolitan centres throughout the country, are turning into weekend towns.

It's no longer possible for the average wage-earner or businessman to patronize late shows as a regular policy. Necessity of being at the desk bright and early has forced cafe customers to patronize the early shows or take in amusements that will get them into bed at a reasonable hour.

As a result of these economic forces, New York is blossoming (Continued on page 62)

Tip for Tap

Some in the trade are wondering if Arthur Murray will demand equal time on NBC-TV "Comedy Hour" because Fred Astaire appeared a couple weeks ago on Ed Sullivan's CBS-TV "Toast of the Town."

Mass Production of Color TV Sets By 1958 or Sooner: RCA's Folsom

By ABEL GREEN

Color television will reach its mass production maturity in 1958, in the opinion of RCA prexy Frank M. Folsom, and "it could reach this status sooner if everybody in the industry got behind it."

In a succinct q. & a. manner, the tinted tv blueprint is spelled out, under present circumstances, as follows:

Programming? There will be no collaboration on competitive color telecasts, just as "big" black & white video shows have opposed each other. However, it would appear logical that when there is some color-set circulation, the networks would not deliberately schedule a color show opposite another already scheduled. Actually, vast majority of NBC colorcasts occur at the regular scheduled time for that show in b.w. The problem is largely academic now anyway since CBS schedules only one 30-minute color show a week as against NBC's two and as many as four.

Servicing? There are reports of a \$200 and \$225 "service contract" for a \$1,000 14-inch video set, as against the current \$60 and \$70 service contract for a 21-inch set. A: The cost of servicing sets will not hit colorcasting. Tuning of RCA color sets is only slightly more critical than tuning b.w. sets, and the stability of RCA color receivers is excellent—a factor which will preclude exorbitant service costs.

Shows? Will the public be get- (Continued on page 30)

Vegas Ops Aim At Financial Sanity; Talent Too Costly

Las Vegas, March 23. Las Vegas hotelmen are attempting to cut down on talent expenditures by renewal of an agreement giving an operator the right of first refusal after he has initially played an act. Most of the innkeepers are lined up in this agreement, sole exception being Jack Entratter, managing director of the Sands Hotel, who has still steered clear of such an agreement. However, there are some hopes that he may come into the fold.

Strict adherence to this agreement by the hotelmen would mean the end of open bidding on talent in most cases. Except for the first time-around, where there would be some obvious hiking of price in an effort to get a new face, an act's selling price would be virtually static thereafter, unless the original buyer passes him over.

Failure of Entratter to come into (Continued on page 61)

Senate Okays TV On McCarthy Vs. Army

Washington, March 23. The Senate investigations subcommittee looking into the row between Sen. Joseph McCarthy and the Army today (Tues.) voted unanimously to open its hearings to television cameras. All four networks are expected to carry the hearings, which will probably get under way next week.

Sen. Karl Mundt, temporary chairman of the committee, said that witnesses who object to being televised would not have to do so, but that otherwise the cameras will have free access to the hearings.

Paris Lido As Col. (Feldman) Pic Pkge; Yanks For Cannes Fest

Such world-famed niteries, music halls and capitals of cafe activity as the Folies Bergere (Paris); New York's Stork Club, Lindy's and Copacabana; Chicago's Chez Paree; the Los Angeles Romanoff's, Brown Derby and Coconut Grove, among others, have gotten the Hollywood treatment. Now the Lido, w.k. Champs-Elysees (Paris) cabaret-restaurant, will be "glorified" in an Anglo-U.S. film package, to be done in VistaVision by Raoul Levy (Charles K. Feldman) for Columbia release. It will be produced in Paris.

Levy, who is with the Andre Bernheim (Paris) agency, Continental correspondents for Feldman's Famous Artists (U. S.) agency, flew back to Paris last night (Tues.) after a Coast visit in behalf of the 7th annual Cannes Film Festival. Acting for Favre LeBreton, secretary-general of the Cannes fest, he lined up Robert Mitchum, Terry Moore, Merle Oberon, Donna Reed, George Raft, Arlene Dahl for personals at the Riviere fete. Joe Mankiewicz and Arthur B. Krim (UA) will join later. Anatole Litvak is back in Hollywood. (Continued on page 62)

Cannes Pix Fete Bowing to Int'l Aud.; Technical Aspects of Films Stressed

Paris, March 23. The Seventh International Cannes Film Festival tees off Thursday (23) with the 20th-Fox C'Scope, "12-Mile Reef." Technical as well as artistic aspects will be stressed at this year's fete with the past year's film trends being duly taken into consideration and this initial pic typifies this. This will be the first competitive fest (Venice had a C'Scope demonstration last year) to preem with a C'Scope pic. Also, the fete closes April 9 with Metro's C'Scope, "Knights of Round Table."

There are 41 features in the running from 19 nations, and with 33 shorts, this brings the participation up to 23 nations. It is anticipated that more than 1,200 journalists and film personalities will attend.

Jury for feature pictures already has viewed the films, and these screenings (whether morning, afternoon or night) will again tip the standing of the films in jury favor. Of course, diplomatic protocol also will play a part in the coveted evening screenings, but placement nevertheless will be a good hint on a film's chances.

The jury is composed of Jean Cocteau, chairman as last year; directors Marc Allegret, Luis Bunuel, Noel-Noel; film writer Jean Aurenche; film composers Jacques Ibert, Georges Ragus; film critic Andre Bazin and Andre Lang plus governmental film reps Philippe Erlanger, Michael Fourre-Cormery, Jacques Pierre Fragerais, Georges Lamoussse. Billy Wilder has been invited as the special jury member, an artist who has previously won a prize at Cannes. Wilder won a kudo here in 1946 for his direction of "Lost Weekend" (Par). This position was held down last year by Edward G. Robinson who had got his for thesping in "House of Strangers" (20th).

All Groups on Jury
Although the jury has a nice variety of reps, prizes may take the poetically and puzzling-worded kudos of last year. Prizes then were given to films for such diverse things as "charm of interpretation" (Continued on page 62)

They Used To Shoot Up Jukeboxes, Now Torch Cariocans Shoot Selves

Rio de Janeiro, March 16. A recent songhit, "Ninguém me Ama" ("Nobody Loves Me"), looms big as No. 1 on the Morgue's Hit Parade in Rio. At the picturesque Balneario Bar, overlooking Rio's petit Red Beach, a young girl selected this melancholy Brazilian samba on the jukebox and drank poison while listening to it. When shortly thereafter two more patrons took the same poison at the Balneario, the owner thought it wiser to take the record out of the jukebox to prevent the repetition of a "Gloomy Sunday" suicide wave.

Lyrics of this melodious "blue" samba, clefted by Antonio Maria, go as follows: "Nobody loves me, Nobody cares for me, Nobody calls me 'My Love.'"

Recording was made by plaintive and sultry-voice Nora Ney.

This is a switch because the usual Latin temperament would call for somebody to shoot up the jukebox than shoot themselves.

Probably

A New York television program chief received a letter last week from a San Diego station asking for some advice. Letter explained the station had a mortuary client on tap for a quarter- or half-hour show, and wanted to know what type of shows the Gotham outlet had been using for funeral parlor sponsors.

One of the questions asked was whether the program increased business.

DuMont Puerto Rican Aired Brings Out Cops As Studio Protection

DuMont Telecentre on East 67th St. in New York was surrounded by Police who were fearful for the lives of guests on WABD's (local key) "Between the Lines" telecast. The program, shown late last Thursday (18) night, was announced as a sounding board for the Puerto Rican situation and the guests were a handful of Puerto Rican officials.

The morning of the program city police got wind of threats on the lives of New York politicians, and fearing that the menace extended to program guests, had building doors locked several hours before airtime. Armed police guards were posted in the studio and others outside. Guests on "Lines" were Clarence Senior, chief of the island's migration division (Department of Labor), K. R. Rodriguez, proxy of the PR employees assn., Congressman Emanuel Celler and Manuel Cabrales, a consultant on PR affairs to New York's welfare commission.

ROONEY TO HEAD UNIT FOR ONE-NITER TOUR

Mickey Rooney will head a unit to play one-nighters. Charles V. Yates is lining up a package headed by the filmster that will start April 24 in Erie, Pa. Several Hollywoodites and a group of acts will be packaged into this setup.

Unit will sell for a minimum \$3,500 guarantee against 60% of the gross, according to Yates.

Stolz's UA Biopic Talks; 'Viennese' Summer Stint

Robert Stolz, who planned back to Europe recently after a New York visit, is mulling a quickie return to Gotham in July to baton the "Viennese Night" in the Lewisohn Stadium concert series. Mrs. Minnie Guggenheimer, Stadium Concerts topper, currently is trying to line up some tv dates for Stolz for his one week stay here. "Viennese Night" is slated for July 24.

Stolz has conducted the Viennese program regularly since 1942, skipping only last year's concert because of commitments in Europe. During his stay here Stolz huddled with Max E. Youngstein, United Artists veepee, about the possibilities of a filmusical biopic.



HORACE HEIDT

Currently Hotel Statler, New York
Under Personal Management
WALTER PLANT
Statler Hotel, New York City, N. Y.

London's Lush Nightlife Ends

By HAROLD MYERS

London, March 23. The lush days of London's nightlife appear to have come to an abrupt end. There is no longer any mad rush to compete in the talent derby and very few of London's bonifaces are in the market for Broadway names. The depression began to set in soon after last year's Coronation festivities, when operators found that expensive talent investments were not paying off as anticipated.

Expensive big-name acts, with rare exceptions such as Noel Coward, were not always an outstanding lure and, with the price involved, anything short of capacity biz meant winding up in the red. The American tourist, also did not come up to expectations. In numbers they were above average, but they gave the impression that they liked Britain for sightseeing but preferred to buy their nightlife in Paris. The mass exodus immediately after the Coronation clinched this viewpoint.

During this era of anticipated prosperity, Eustace Hoey, who (Continued on page 61)

Steve Allen's Nifties, Eileen Barton 'Idiot Card' Spark D.C. Photog Fest

Washington, March 23. A show which moved fast and pleasantly, although overloaded on the vocalizing side, was unreel for President Eisenhower Saturday night (20) at the annual dinner of the White House News Photographers Assn.

Show opened with Morton Downey, had Eileen Barton in the No. 3 spot, and wound up with Eddie Fisher as the sixth and closing act. Thus, it opened and closed with Coca-Cola, with both male singers getting in plugs for their airwaves sponsor.

Maria Neglia and her fiddle proved close to sensational for the 600 guests, and the veteran Hal LeRoy supplied neat keeping. Plenty laughs were supplied by emcee Steve Allen and comic Joey Bishop.

Allen brought down the house with a nifty to explain why the (Continued on page 24)

Pearl Bailey Interracial Package Booked For Tour

Chicago, March 23. An interracial package, topped by Pearl Bailey, is pegged to play the Pine St. YMCA branch circus in Kiel Auditorium, St. Louis, for six days beginning April 16. Proceeds of the show will aid underprivileged Negro children in the locale of the colored YMCA branch.

Package includes Arthur Lee Simpkins, Three Rockets, Louis Bellson and Quintet with Don Redman conducting the Bellson orch, plus one act to fill. Same group, minus Simpkins, is slated for the Regal Theatre, Chi, on May 7 and is being booked by the William Morris agency for a presentation house tour.

Geneva Copyright Needs Congress

Washington, March 23. Congress was urged last week to vote U.S. adherence to the Universal Copyright Convention which an American delegation helped to formulate at Geneva in 1952.

Spokesmen, who testified before the House Judiciary Committee, was Herman Finkelstein, general counsel for ASCAP, who was a member of our delegation in 1952.

An international copyright agreement is particularly important to Americans, Finkelstein pointed out, "because we are an exporting nation in the field of books, songs, plays and motion pictures." He added that:

"At the present time, American interests are able to make large investments in our literary and musical works because they are assured of substantially world-wide protection through the Berne Copyright Convention to which the United States is not a party. That Convention, which has a membership of 40 nations, provides for the automatic protection in all Convention countries of works first published in any of them. Our authors and publishers take advantage of this by having their works first published in Canada, simultaneously with their first publication in the United States. There is no assurance that the Berne Convention countries will permit this side door to remain open."

Press Agent's Lament

By TOM WEATHERLY

Back in the Spring of '25
(Hardly a man is now alive)
When first I hit the Great

White Way
Drama pages were really gay.

You could land a pic of a
chorus girl
(Ermine muff and huge spit curl)
By simply treating ye old time Eds
To 5c. beers with creamy heads.

You could steal two columns,
maybe three,
(Depending upon your duplicity)
With milk baths, mayhem, multiple
wives,
Or the prima donna's love for
chives.

But times have changed, alas and
alack,
(It's really tough to be a flack)
Today, you're lucky and genius
tinted —
If you even get the play's name
printed.

Ed Ford and Joe Laurie's 'Have Nurse, Will Travel'

Joe Laurie Jr. is still fighting his heart attack problem at St. Clare's Hospital, New York, and one night last week when experiencing a particularly bad night, and with nurses scarce, Senator Ed Ford, his longtime friend and associate on "Can You Top This?" sent over his private nurse to Laurie's room. Ford is also hospitalized at the same institution for relatively minor surgery, but he took the precaution of checking in a couple of days in advance, plus a private nurse setup just in case.

Dr. Richard E. Gordon, Laurie's attending physician, has since called in a consultant heart specialist. Following x-rays it was discovered that a dilated esophagus may be causing gas pains around the heart but, regardless, it looks like a 6-7 week stretch in the hospital for the author-comedian.

Harry Hersfield did some sneak-visitng to both (Laurie is denied visitors) and they almost broke up the ecclesiastic staff with their ad lib road company of "Top This." Laurie and Father Andrews, who rotates visiting patients, have become particular pals but Laurie is beginning to suspect that after a half-session in the room the padre is starting to talk with a dialect.

4 New Red China Films Approved For Japan

Tokyo, March 16. Four new films from Red China will be imported into Japan this year by the Sino-Japanese Friendship Society. Finance Ministry approved the import with certain restrictive conditions including no printing of the pic, no paid exhibition and no telecasts. Included in the four is a 10-reeler, "Steel Warrior," about the construction of the Chen-Yuan Railway.

Last year, a society imported "White Haired Woman" from Peiping and received blasts from the press when it was learned pic had been shown to paying audiences. Government officials took no action then against this violation of the license although the investigative division of the Prime Minister's office told VARIETY it considers the Sino-Japanese Friendship Assn. to be a Red propaganda outlet.

Indie Labels

'Wax Hot Tapes From East Zone

Tapes of longhair recordings in the Iron Curtain countries are now becoming a source of material for the indie record companies in the U.S. Problem has been complicated by the fact that the "hot tapes" are competing with legitimate major diskery waxes of the same works by the same artist.

Majority of the indie deals are being made with the East German Communists. When Germany was split into east and west zones, the Communies seized Radio Berlin and all the tapes in the vaults. Some indies have been shelling out as much as \$100,000 to get the rights to peddle the recordings in the U.S.

Top squawks are coming from the longhair artists who claim that release of the platters in the U.S. are unauthorized and a flagrant form of piracy. In addition, the indies don't pay any disk sales royalties to the artists.

The problem flared into the open last week with allegations by orch conductor Dr. Wilhelm Furtwaengler that Urania Records was peddling an unauthorized waxing of Beethoven's Third Symphony. In a suit filed in N.Y. Federal Court last week, Furtwaengler claimed that the Urania platter was made from tapes secretly purchased from the East German communies in 1952. He added that the tapes were made without his knowledge or consent while broadcasting the symphony in Germany in 1944.

Action, in which 19 New York record dealers as well as Urania (Continued on page 50)

BBC Bans 3 Songs in 'French Line'; Not Based On Morals But Ad Angle

London, March 23. Three of the seven songs in "The French Line," RKO's film starring Jane Russell, have been put on the banned list by BBC execs, not because they offend public morals but because they are tinged with indirect advertising.

The title song, "The French Line," was ousted because that is the name of a shipping company and the BBC does not intend to give the liberty of the air to them. They also object to "By Madame Frelle" because Frelle is a proprietary name. Nix against "Any Gal From Texas" is because of the use of the words "Texaco" and "Shell."

The BBC had also raised objections to "What Is This That I Feel?" by complaining of one line in the song which reads "Should I blush like a tree of Mackintoshes." The offending word, "Mackintoshes," has now been removed from the lyric and has been replaced by "orange squashes."

The Jane Russell controversial number, "Looking for Trouble," had previously been eliminated by RKO which is to protest the BBC's plug ban.

Music from the film is published here by Mills Music which has arranged recordings on several labels.

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VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

YOU SCOPE, HE SCOPE, WE SCOPE

TUSHINSKY SHOWS N.Y. SUPERSCOPE

The Superscope printing and projection process, developed by Joseph and Irving Tushinsky, and the subject of much trade speculation for some weeks, was given its eastern showing at the RKO 86th Street Theatre, N. Y., Monday (22). That it will have strong impact on the trade was immediately evidenced.

George Dembow, v.p. of National Screen Service, which has a distribution tieup with the Tushinskys, stated some exhibitors already have ordered Superscope lenses (at \$700 per pair), including: Harry Brandt, for 100 theatres; Wilbur Reade Jr., for 50 houses; Wilbur Snaper, five; Louis Schine, 50, and Martin Ellis, 20. (Numerous traders had seen private demonstrations on the Coast a few weeks ago).

Joseph Tushinsky, conducting a backstage press confab with his brother following the showing, said deliveries will be made in 45 days. He revealed that Corning Glass is providing the lenses, the John Schaad Co. of Philadelphia is doing the grinding work and a factory on the Coast is putting together the finished product. Compact-appearing apparatus, in box-type housing, will fit any projector and present focal length lenses can be used, according to Tushinsky.

S'Scope is two-part operation, providing for (1), conversion of (Continued on page 18)

LICHTMAN ON S'SCOPE: 'IT'S OKAY BY US'

While it still considers the Tushinsky Superscope lens "inferior" to its Bausch & Lomb projection lens, 20th-Fox has no objections to its use in connection with the showing of its CinemaScope pic, Al Lichtman, 20th director of sales, said in N. Y. this week.

He also indicated that there was a likelihood of an early reduction in the price of B & L lenses. Even if an exhibitor has a Tushinsky lens, he still must comply with 20th's requirements for screen and stereophonic sound.

It's pointed out that those exhibitors who'll go for the Tushinsky lens are most likely to be the ones who don't intend installing magnetic sound, so that the whole question becomes academic. Latest count of CinemaScope installations in the U. S. was put at 2,600 by Lichtman who said orders were coming in at the rate of 100 a week.

Myerberg Puppet Pic Set for Aug. Release

First production of Michael Myerberg, featuring the newly-developed Kinemin marionettes, is being released for August release. It's a 76-minute feature dealing with "Hansel and Gretel," with the adaptation of the Grim fairy tale by Irish poet Padraic Colum. Anticipating completion of the picture by May, Myerberg is currently talking a release deal with a number of distributors.

Myerberg's Kinemins mark a development in the puppet and marionette field. The figures are rubber-plastic mechanical figures permitting unlimited movement and facial expression. There are no strings attached. Picture is being shot similar to a cartoon, with different photographs (117,000 altogether) being taken of each facial expression and movement. Outfit is currently perfecting a new development which would permit remote control manipulation of the facial expressions and movement of the figures.

Production cost of "Hansel and Gretel" is placed at \$300,000. This, however, is only part of the cost of the new process which represents an additional investment of some \$600,000 in research and facilities. (Continued on page 18)

The Tushinskys

Brothers Tushinsky, Irving and Joseph, had a formal education (U. of Missouri) in optics and have been drifting in and out of the field ever since. Irving Tushinsky, also a musician (sax and oboe), worked for three years with the Metro studio orchestra. Joseph Tushinsky at one time was a film producer, functioning as an indie aligned with United Artists. His pix included "Delightfully Dangerous." He also has presented light opera at Carnegie Hall, N. Y.

Freeres, spurred by the spectacular emergence of 3-D and much trade talk about new pic processes, less than two years ago began active study of photography again and worked out the principles of their Superscope system. RKO became interested, financed the development work and now, in exchange, is being paid back with preferential licensing agreements.

Major Studios Much Busier But 1954 Dragging

Hollywood, March 23.

The tax man has come and gone and production is picking up—as it always does after the Ides of March—but the outlook is still on the gloomy side for Hollywood this year. The majors, for all the optimistic pronouncements and grandiose plans of recent weeks, are heading for an all-time low in production for the third consecutive year.

In 1952, the majors turned out only 243 films. Last year, in the confusion over the new processes which suddenly burst upon the industry, the total dwindled to 215. On the basis of announcements made thus far, the eight majors and Allied Artists will have a total of 195 pictures completed by the end of the year. Adding gloom to this pessimistic outlook is the fact that the majors seldom, if ever, make as many pictures as they announce at the beginning of each year.

Metro swelled the announced total over the weekend by lifting from 18 to 26 its tally of pix to be produced during this year. Even with this boost, announced after meetings between homeoffice and studio brass, the Culver City lot will be behind its own-1953 total. It turned out 30 films last year.

Twentieth-Fox also will be at least four pix under its 1953 tally. Studio expects to make between 12-14 pictures by the end of the year as against 18 completed in the 1953 calendar year.

Significantly, there has been more gearing for production in recent weeks, particularly in the wake of the annual visit of the assessor who determines the value of completed product under the (Continued on page 18)

'Prisoner of War' Had, But Lost, Defense Okay

The Defense Department's refusal to cooperate with Metro on promoting "Prisoner of War" is all the more surprising to the film company since it has the full approval of the Prisoner of War Assn., a group of some 11,000 members with chapters in 43 cities.

Company, in fact, has a request from the organization to screen the picture at the outfit's annual convention in San Francisco next month. Gen. William Dean, who was a Korean war prisoner, is listed as principal speaker.

Metro pub-ad toppers in New York are wondering what the Defense Dept.'s ban will mean in terms of working with veteran organizations. No vet outfits have been contacted as yet; but M-G expects to approach the American Legion, the Veterans of Foreign Wars and other national orgs.

'Elephant Walk' May Go Superscope; Columbia Also Ponders On 'Caine'

Paramount is talking a deal to process its newly-completed "Elephant Walk" in the Superscope system which converts regularly-lensed pic to anamorphic (squeezed) product. It's understood that Par wants to spread out "Walk" to a ratio of two to one via the process.

Also interested is Columbia, which is testing "The Caine Mutiny" as a possible candidate for the Superscope treatment. Col is figuring on converting its entry to 2.55:1 which is the ratio employed in 20th-Fox's CinemaScope.

RKO already has five films, shot normally, which are being converted into anamorphic.

Joseph and Irving Tushinsky, inventors of S'Scope, claim another feature in their system which, if accepted, would mean hefty savings for producers who employ anamorphic photography in shooting pix. Via special precision printing, it's claimed, these films could be reduced to lesser size in release prints for theatres not equipped to play the widescreen entries. Producers now lensing in anamorphic also are making conventional second versions of the films with a "protection" camera. Need for this second version would be eliminated if the S'Scope system proves satisfactory.

In reducing the anamorphic to (Continued on page 62)

GREGORY MAIL-WOOS CONCERT SUBSCRIBERS

Paul Gregory is putting some of his legit facilities to work in behalf of his new pic business interests. Producer has a list of 365,000 theatre concert subscribers. This is being used as a mailing list for promotion material on the Davis Grubb novel, "Night of the Hunter," which Gregory is picturizing. He figures it's a good starting point for a word-to-mouth campaign.

Gregory and Charles Laughton, who'll direct the pic, came into N. Y. from the Coast last Thursday (23) for a week's stay, then head for two weeks in Jamaica where they'll map a screen treatment.

Critical Guests

Sol Schwartz, president of RKO Theatres, in introducing inventor Tushinsky at the N.Y. demonstration of Superscope on Monday, commented that the house was always available for demonstrations and had been so used on several previous occasions. Anything for the good of the industry was of general interest.

That the 86th Street screen was itself criticized by the technical-miracle exhibitors who constituted the audience is a case of the guests finding fault with the living room. One exhibitor spotted what he considered a mend in the screen. "Probably some kid with a slingshot or a blow-gun," he mused, "what the film industry needs is not more ratios but patented handcuffs for child customers."

Now Ask: Can Film Biz Dare Keep Tax Cut?

With a 10% cut in the Federal admission tax almost assured, exhibitors are divided in their views whether to retain all the advantage of the tax reduction or to pass at least some of it back to the public. Divided position is contrary to the general opinion held last year when the Mason Bill, which applied only to motion picture theatres, was vetoed by President Eisenhower. Latter bill was sold to Congressmen on the basis that theatres needed to retain any tax cut in order to remain in business.

Change in attitude is due to the nature of the current tax reduction bill which applies to many other businesses as well as films. Feeling of many exhibitors is that there will be much publicity relating to the tax cut, with the public being urged by many industries to take advantage of the resultant savings.

If theatres are the only ones who fail to pass on any of the savings, it's felt that the policy may backfire public relationswise. The railroads and airlines, for example, (Continued on page 17)

EXHIBITS: 'HERE WE GO ONCE MORE'

Exhibitor reaction to the demonstration of Superscope, the development of Joseph and Irving Tushinsky, was generally enthusiastic following the showing Monday (22) at the RKO 86th St. Theatre, N. Y. The only negative reaction, not a complaint but a resigned favorable acceptance, was the view of one exhibitor who said: "Here we go again. No matter what new gimmicks they put out, there's always something we have to buy. It's a field day for the equipment people."

This comment, however, was not typical, some exhibitors feeling that the Tushinsky process would serve as the means to break 20th-Fox's adamant sales policy in the rental of CinemaScope pictures. Following a luncheon meeting of Allied Theatre Owners of N.J., at which representatives and leaders of other Allied units were present, board chairman Abram F. Myers commented: "If they (20th) have a whole cellar full of equipment, they might have cause for apprehension." Myers termed the Tushinsky showing "as a marvelous demonstration marred only by a horrible screen. It's the worse screen I've ever seen." The screen in use at the RKO 86th St. is 20th's Miracle Mirror screen.

Except for these off-the-cuff (Continued on page 22)

'JOLSON STORY' REISSUE A MUST FOR STEREO

"Jolson Story," Columbia's big money-maker of 1947, has been re-released in stereophonic sound and, for the present at least, will be licensed only to theatres equipped for the four-track audio. Col studio has been at work on the pic for some months in an effort to provide extra sound values and modern dress.

Company hasn't decided on a specific release date for the reissue but the likelihood is that it (Continued on page 17)

National Boxoffice Survey

New Product Lifts Biz; 'Miller' Tops for 5th Week, 'Cinerama' 2d, 'Rose Marie' 3d, 'People' 4th

With U. S. income tax payment date out of the way and more new product being released, film biz in key cities is shaping up better this round. More favorable weather and in some instances a nice lift from the St. Patrick's Day holiday all are contributing to a more healthy b.o. tone, according to reports from key cities covered by VARIETY.

For the fifth week in a row, "Glenn Miller Story" (U) is pacing the field despite being in fourth and fifth weeks in most locations. In some keys, the James Stewart starrer is great to stout even in fifth sessions. "Cinerama" (Indie) again held onto second place, still playing in 10 keys.

"Rose Marie" (M-G), a new entry, is showing enough to take third position, being socko in five of the eight key cities where now playing. "Night People" (20th) is shaping better this round, and is coping fourth.

"Saskatchewan" (U) is a close fifth, running almost neck-n-neck with "People." "Phantom of the Morgue" (WB) is landing sixth money, with "Hell and High Water" (20th) in seventh spot.

"New Faces" (20th) is capturing eighth place. "Beat the Devil" (UA), is ninth, with "Julius Caesar" (M-G) rounding out the Big 10.

"French Line" (RKO), just getting around; "Riot in Cell Block

11" (AA) and "Ride Clear of Diablo" (U) are the runner-up films. "Red Garters" (Par), a newcomer, is doing a great deal better this round than previously. It is fancy in K.C., okay in Detroit and fair in Denver. "Rhapsody" (M-G), also new, is fine in second week at N. Y. Music Hall and fancy in Chi. "Ma, Pa Kettle at Home" (U) is rated hefty in K.C.

"Creature From Black Lagoon" (U), also fairly new, looms smash in Boston and big in Frisco. "Naked Jungle" (Par), big in Detroit and fair in Cleveland, shapes good in L.A. "Best Years of Lives" (RKO), out on reissue, is okay in Cincy and nice in N. Y.

"Beachhead" (UA), neat in Frisco and excellent in Seattle is rated okay in L.A. "Yankee Pasha" (U), also new, is lively in L.A.

"Living Desert" (Disney) still is fine to big, playing Boston, Portland and L.A. "Moon Is Blue" (UA), on some new bookings, is sock in K.C. and solid in Balto.

"War Arrow" (U), good in Seattle, is fine in Cleveland. "Act of Love" (UA), record in Chi, is okay in N. Y. on extended-run. "Should Happen To You" (Col), smart in Omaha, is okay in Balto and fine in Denver.

"Man Between" (UA) looms stout in Washington, sock in Philly and fair in Denver. "Genevieve" (U) is fine in Chi and great in N. Y. "Tanga Tika" (Indie) is big in Minneapolis. (Complete Boxoffice Reports on Page 8-9)

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DAILY VARIETY
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Goldwyn Doing N.Y. Runyon Spots; Says 10% of SWG Are 'Writers'; Exhibs Produce Films Verbally

By GENE ARNEEL

More and more cuts in Hollywood production are bound to come, states Samuel Goldwyn, long avowed advocate of stepped-up stress on "quality" with a mix on quantity.

"You will see fewer pictures being made," states the producer, for the reason that there's insufficient creative material to sustain the current pic rate. He puts it this way: "The stories are not there, the writers are not there, the talent isn't there."

Goldwyn was particularly strong in his observation re a dearth of competent scripters: "The Screen Writers Guild has 900 writers and I say maybe 10% are good. As George S. Kaufman once said, 'Everybody who writes a letter is a writer.'"

Goldwyn is in N. Y. for three weeks of work on the preliminaries to his lensing of "Guys and Dolls." He wants first to get the feel of Damon Runyonesque spots. Goldwyn explains it: "I came east to visit every place—the salvation missions, Lindy's, restaurants on the east side and west side—from where Runyon got his characters."

Producer figures it will be eight months before actual shooting of the adaptation of the legit cliché. "It will be that long before I have a script and decide on casting and direction. The only way to save money is to be thoroughly prepared." Filmmaker is shuffling off to Buffalo this week to see tests of the Todd-AO process but will not decide for some time on which system he'll employ for the "Dolls" picturization.

It's obvious that Goldwyn is putting up a hefty wad of coin for filming the musical, particularly in view of the \$1,000,000-against-10%-of-gross cost for the screen rights. He was asked if the market potential warrants such tall investment.

"The market is the greatest in history and the gamble is the greatest it ever has been," Goldwyn opines. Also, he says it's quite logical that the public will pay more money, i.e., advanced admission prices, "if you have a fine picture." He went on: "It doesn't make any difference how much a production costs; if it's bad the public won't see it. But they will pay more money for quality. Look at the prices they paid to see 'The Robe' at the Roxy." The N. Y. showcase had a top of \$2.40 for "Robe."

Goldwyn had other notes to pass along, some with which he has long been identified. "I see the absolute death of double bills and mediocre pictures," he stated. And he takes a cynical view of theatremen who speak of seguing into production, via financing or otherwise. "Why don't exhibitors make pictures?" Goldwyn asks. "They make them until it's time to put up the money," Goldwyn answers.

PARAMOUNT ALL-OUT FOR VISTAVISION

As 20th-Fox made a complete shift to CinemaScope, Paramount is going all out in its adoption of VistaVision. This is the system in which double-frame "taking" film is fed into the camera horizontally to achieve widescreen projection with high definition results. Standard-frame release prints are used, either regular or anamorphic (squeeze).

Par's upcoming sked of new productions all are listed for the VV process. First to be released will be "White Christmas," next December.

Next two pix from Hal Wallis are to be in VV. These are "The Big Top," Dean Martin-Jerry Lewis comedy, and "The Rose Tattoo," an adaptation of the Tennessee Williams play. Cecil B. DeMille also is making the change, his upcoming epic, "The Ten Commandments," being slated for VV. Ditto Alfred Hitchcock's "Catch a Thief," with Cary Grant.

Others on the Par VV slate include "Strategic Air Command," "The Covered Wagon," "Angels Cooking" and "Run for Cover."

SKOURAS' LONDON QUICKIE

Secretly Negotiates With British Producers on C-Scope

London, March 23. Spyros P. Skouras, in London on a 48-hour stopover, opened negotiations with independent producers for British pix to be lensed in the CinemaScope method. Names of the companies involved are being kept secret and no indication is available of the response.

While in London, Skouras was shown first rushes of the CinemaScope film of the royal tour and issued instructions that it should be given the widest possible release in the United States.

At a special board meeting held during his stay, Sir Gordon Craig, general manager of British Movietone News, was upped to managing director.

FIELD CLEAR FOR TNT BID ON CHAMP FIGHT

Nate Halpern's Theatre Network Television has the field to itself in the quest for the closed-circuit theatre telecast of the Rocky Marciano-Ezzard Charles heavyweight championship fight scheduled for June 17. Both Box Office Television and Stadium Television Network have withdrawn their bids to the International Boxing Club, promoters of the fight.

A spokesman for BOT said his outfit had dropped out because the IBC "had changed the rules," but he declined to elaborate on what the rule change consisted of.

Pullout of Ed Dorfman's Stadium Television Network is believed to be based on the lack of suitable closed-circuit equipment. Dorfman's plan was to present the event in big city ballparks employing portable large screen units.

According to Halpern, no decision has been reached as yet by the IBC whether the bout would go to home or theatre tv. The Gillette Razor Co. is still actively in the race for the home tv rights. Halpern snared the closed-circuit rights to the Marciano-LaStarza bout last year for \$100,000. Decision on the medium for the upcoming fight awaits the return from Florida of James Norris, IBC topper. He was due back late yesterday (Tues.) and is expected to make a decision by next week.

Branson's London Trek

Walter Branson took off over the weekend on his first travels abroad since his appointment as RKO's general manager of all foreign operations. He was accompanied by Robert Wolff, company's chief in the United Kingdom, and the first stop was London.

In addition to the British capital, Branson will make a swing of Paris, Frankfurt and Rome, confabbing with sales reps on general policies and specific campaigns on new product.

Sensitive

Some of the film companies are doing a burn over the recent quote from Eric Johnston in South America that CinemaScope opens a new window on the world, and his prediction that, in another year to a year-and-a-half, the flat picture would be on its way out.

Execs have brought it to the Motion Picture Assn. of America prexy's attention that they feel he should be speaking for the industry had not, as they interpret his view, for 20th-Fox.

Johnston has denied that he said it just that way. However, he agreed to set the record straight on his return to the U. S.

Pathe's \$850,000 Revolving Fund For '1st Money'

Pathe Laboratories is continuing its active and direct interest in indie production with an \$850,000 fund which the outfit has set aside to finance unaffiliated filmmakers. Fund is operated on a revolving basis, that is, as borrowed coin is returned it is thereupon loaned out again to producers. In banking terminology, Pathe provides the "first money," usually about half of the entire production budget, and the producer taps other sources for the remaining half of required cash.

Condition to all borrowings is that all film lab work must be assigned to Pathe.

On the basis of dollar income volume, Pathe is the largest of the various subsidiaries of Chesapeake Industries, Inc., of which William C. MacMillen Jr., is president. Revenue from film processing in 1953 amounted to \$7,926,896.

Over the past year Chesapeake sold its Eagle Lion studio on the Coast for \$1,100,000 to tv production interests. As part of the deal the new owners agreed to use Pathe's printing and processing facilities.

It was on a similar basis that Chesapeake-Pathe sold Eagle Lion Classics to United Artists a couple of years ago. UA entered a pact providing that lab work for UA's indie pix would be given to Pathe wherever UA had a voice in the matter.

TEST ONE-PROJECTOR 3-D

Opens March 31 at Roxy in Detroit On 'Lagoon'

First public exhibition of the Pola-Lite 3-D single-projector system has been set for the Roxy Theatre, Detroit, next Wednesday (31). Universal's "Creature From the Black Lagoon" will be shown.

Projector attachments are required for this one-track 3-D system, whose basic feature is that the need for simultaneous "throwing" of two prints via two both machines is eliminated. "Lagoon" is in black and white. U is now completing the processing of "Taza, Son of Cochise," which is in color, in the Pola-Lite system.

Recalling Griffith's 'Way Down East'

In his heyday, David W. Griffith had little truck with technical innovations and lensed his classic, "Way Down East," for UA on that premise. (Film is now in the spotlight via a special program of pix to be shown at the Museum of Modern Art, N.Y.).

Inspection of VARIETY's files, in this respect, has a near startling effect. The issue of Sept. 10, 1920, chronicled how Griffith employed "mechanical effects" with previous productions but eschewed them with "Down East."

VARIETY's reviewer, Jolo, noted: "Without the aid of any especially spectacular or stupendous mechanical effects... D. W. has taken a simple, elemental, old-fashioned, bucolic melodrama and 'milked' it for 12 reels of absorbing entertainment... When a film producer can offer something bigger and finer than anything yet seen on the screen without the use of 'effects' of any kind, either in or surrounding the presentation, any detailed review or 'criticism' is entirely superfluous."

Meanwhile, a lineup of 21 UA films has been set by the Museum for showing at its private theatre beginning April 5. First is "East," which starred Lillian Gish, Richard Barthelmess and Lowell Sherman, and the last is "High Noon," Gary Cooper starrer. In between are pix linking such other names as Douglas Fairbanks, Buster Keaton, Mary Pickford, Billie Dove, Gloria Swanson, John Boles and many others. All part of 35th Anniversary of United Artists.

Roy Brewer Setback In IA Candidacy

Efforts to Unseat Dick Walsh Due at Cincy Convention On Aug. 9

PUBLICISTS STILL UNHAPPY

Ask Distribs For Counter-Proposal Without 'Downgrading'

Clause pertaining to a progressive automatic wage hike continues to stalemate the negotiations between the Screen Publicists Guild (N.Y.) and Columbia, Warner Bros., Universal and 20th-Fox. Only United Artists, which inked a new pact last week, has agreed to accept the clause.

As a result of the deadlock, the SPG has asked the four holdout companies to present a counter offer which would prevent what the union calls "downgrading" of staffers. If the proposals are unacceptable, the SPG will hold a union-wide meeting on March 31 for the purpose of setting a strike date.

According to the SPG, 40% more of the staffers are in lower classifications today than existed in 1944. It also points out that while the cost of living has gone up 52%, the basic minimum wages have only been hiked 25%.

ONLY CONGRESS CAN SAVE DICK HAYMES

Washington, March 23.

Singer Dick Haymes was ordered deported today (23) to his native Argentina. He immediately filed notice of appeal.

In N.Y., Haymes' lawyer, Bartley Crum, said that an appeal from the deportation order would be filed also with the Congress and the U. S. Supreme Court. Sen. William Langer, chairman of the Senate Judiciary Committee, has been asked to look into Haymes' file and the claim is made that charges against the crooner were "inspired."

One way in which the deportation order could be stayed is for a Congressman to introduce a private bill to halt proceedings. Pending action on such a measure, the Justice Dept. would automatically hold up any move against Haymes.

METRO BUYS FROM GALLEYS

Pays \$100,000 For Daphne du Maurier's New Novel

In a pre-publication deal, Metro has shelled out \$100,000 for a new novel by Daphne du Maurier. Tome, titled "Mary Anne," was bought in galley form from Doubleday. It's set for publication on April 29 and has already been named a Book of the Month Club selection.

In another book deal, Metro snared "Cobweb," a first novel by William Gibson. It was published this month by Alfred Knopf. Rounding out the company's recent story buys is the acquisition of "Tip on a Dead Jockey," a short story by Irwin Shaw which appeared in the New Yorker on March 6.

Brazil Honors Johnston

Washington, March 23.

Eric Johnston was decorated at Brazilian Embassy last week with the Order of the Southern Cross. Award recognizes his services as U. S. rep to the Sao Paulo Film Festival.

N. Y. to Europe

Sir Thomas Beecham
Nat (King) Cole
Richard Conte
Al Delynn
Pierre Fournier
Morton Gottlieb
Ilya Lopert
Luis Mariano
Paul McCool
Pierre Monteux
Marilyn Morrison
Paul Paray
Seymour Peysner
Arnold Picker
Tom Stathos
L. Arnold Weissberger

Europe to N. Y.

Wilhelm Backhaus
Lloyd Bridges
Sol Hurok
Buster Keaton
David Lichine
Mitch Miller
Ramon Novarro
Roy Rogers

Hollywood, March 23.

Campaign to "draft" Roy M. Brewer to run for prexy of IATSE met its first rebuke here when the exec board of IA cameramen's Local 659 voted: unanimously to support prexy Richard Walsh for re-election. Action was interpreted as a slap at Brewer inasmuch as it came after indirect approaches from Howard Costigan, Brewer aide spearheading the "draft" move, for endorsement by the lensers of the former IA Hollywood rep, who resigned last year following a policy hassle with Walsh. Brewer is now exec assistant to Allied Artists prexy Steve Brodsky.

Cameramen's action is considered a major blow at Brewer's chances, since his backers have sought to gather as much voting strength as possible from the area over which Brewer ruled for years. The lensers' local, repping 11 western states, has 950 members, which gives it a sizeable vote at the national convention to be held in Cincinnati Aug. 8.

IA regulations provide that there shall be one convention vote for each chartered local, and in addition one vote for each 100 members, or the major portion thereof. Only Hollywood local which has come out for Brewer is Cinetech-nicians 789, which has approximately 350 members. Four small northern California locals also endorsed Brewer, but local labor circles report that altogether they probably have no more than four convention votes. They are Chico 501, Watsonville 611, San Mateo 409 and Modesto 564.

Cameramen's endorsement of Walsh was based on the fact that he advocates complete home rule for locals, one union official stated.

Union's action pin-pointed the fact that Hollywood labor is dividing into separate camps, one advocating the re-election of Walsh, the other backing Brewer to unseat him. Labor leaders here opine that Walsh is far better known throughout the country than Brewer, and some add they don't believe Brewer will muster a majority of the Hollywood locals in the upcoming election.

N. Y. to L. A.

Tony Buttitia
Peter Lind Hayes
Mary Healy
Dave Jacobson
Robert E. Kintner
Robert F. Lewine
Goddard Lieberman
Isidore Lindbaum
Borrah Minevitch
Brewster Morgan
Eugene Solow

L. A. to N. Y.

Brian Aherne
Jack Benny
Irving Brecher
Frederick Brisson
Willett Brown
Cyd Charisse
Rosemary Clooney
Charles Coburn
Howard Dietz
Joel Grey
Joseph H. Hazen
Jim Hanaghan
Jonja Henie
Jean Hersholt
Russell Holman
Philip N. Krasne
Ralph Lee
Gene Lockhart
Frank Loesser
Groucho Marx
Mercedes McCambridge
Terry Moore
Jeff Morrow
Charles C. Moskowitz
Arnold Moss
Patrice Munsel
Alex Nicol
Melie Oberon
Fred M. Packard
Janis Paige
Harold Perry
Charles M. Reagan
Loren L. Ryder
Elizabeth Scott
Frank Sinatra
Frederick Y. Smith
Mickey Spillane
Ivan Tors
Joyce Widoff
Jean Yarbrough

BRITISH FILMS NEAR PARALYZED

Matty Fox Grabs Subscriber-Vision In Skiatron Deal; Push FCC Ruling

By FRED HIFT

Bringing the subscription tv picture suddenly into sharp focus, a group headed by Matthew Fox last week (19) acquired exclusive U. S. and worldwide rights to Skiatron's Subscriber-Vision pay-as-you-see system and plans to file within 60 days with the Federal Communications Commission for a commercial license.

Deal, involving some \$20,000,000 in cash and guarantees and envisioning the introduction of toll-tv in 10 key cities, including N. Y., is predicated on FCC approval and will force the Commission to make up its mind on the admissibility fee video as a commercial service.

Subscriber-Vision, developed by the Skiatron Electronics and Television Corp. over the past three years and tested in N. Y. in conjunction with station WOR, scrambles the image at the transmitter. At the set, a decoder unit—in the shape of a small box—is attached. The viewer obtains a thin, plastic card for each program or series of programs being tollcast. Upon insertion of the card into a slot at the decoder, the picture clears and steadies. The system is said to be completely foolproof.

Agreement, signed by Fox and Skiatron prexy Arthur Levey, provides for the following:

A new operating company, called Skiatron TV Corp., is being set up with Fox as president and board chairman. There'll be a nine-man board, with Fox getting five directors and Skiatron four. In turn, two Fox directors will join the Skiatron board on which there are currently two vacancies.

Skiatron, which will continue to (Continued on page 17)

UNDER 60c GOES TAX FREE IN BILL

Washington, March 23.

The U. S. Senate will approve the excise tax reduction bill, as voted out by the senate finance committee last Friday, with few changes. Bill is expected to be called up for debate and action pronto.

Senator William Knowland, the majority leader, admitted that the administration's hope of pruning the bill to eliminate many of the reductions was doomed. However, he said that he believed there were enough votes to stop any move by the Democrats to amend the measure by including an increase in personal exemptions of income taxes.

The Senate Finance Committee went further than anyone expected last Friday (19) when it voted to exempt from admissions tax all tickets under 60c, not only for motion pictures but also for other spectator amusements. On tickets costing 60c and more, the excise reduction from 20 to 10% voted by the House, was retained.

Tough on Ponies

Only exception was for admissions to horse and dog tracks where they bet on the nags and greyhounds. The Senate Finance Committee would kill the benefit given by the House and would require that such admissions continue to pay a 20% tax on admissions.

The House-okayed reduction from 20% to 10% on night club checks was kept in the Senate bill. Senate corrected one error which got by in the House bill. House measure states that the new tax would be 1c. on each 10c. or fraction thereof. The Senate made it read, "or every major fraction" which is what the House intended in the first place.

Col. H. E. Cole and Pat McGee, co-chairmen of the COMPO tax (Continued on page 18)

Our Founder, Mary

Mary Pickford, one of the founders of United Artists, is touring four Latin America capitals to participate in trade and public luncheons, etc., spotlighting UA's observance of its 35th anniversary.

Miss Pickford, who is now a co-owner of the company, is spending a few days each in Buenos Aires, Rio de Janeiro, Lima and Mexico City. Traveling with her is her husband, Charles (Buddy) Rogers.

POLAROID 100% '53 SALES JUMP VIA 3-D

Reflecting the industry's 3-D activity during 1953, Polaroid Corp. sales that year jumped almost 100%, from \$13,393,259 in 1952 to a record high of \$26,033,656 last year.

Company's annual report, out last week indicated a net of \$1,415,021 for '53, the equivalent of \$3.32 per share. This compares to a net of \$597,210 in 1952, a per share earning of \$1.32.

Edwin H. Land, Polaroid prexy, said the 3-D field, in which the company was involved primarily via the viewers, was profitable "despite substantial write-offs occasioned by wide fluctuations in the demand for viewers and by the costs involved in developing new products." In these he included the Polaroid Vectograph, a single-strip 3-D system developed by Polaroid.

The company has two agreements with Technicolor regarding the process. Under the first one, Polaroid grants Techni, on a royalty basis, a nonexclusive license to manufacture and sell Vectograph prints world-wide. Under the second one, Polaroid is to supply to Techni the raw film stock to be used in the manufacture of Vectograph prints.

Polaroid expansion is reflected in the increase in capital expenditures which jumped from \$623,000 in '52 to \$1,362,000 in 1953. Land disclosed that Polaroid had established a three-year revolving credit for \$1,000,000 but that none of it had as yet been used.

The company's photographic sales increased 55% in '53, accounting for 65% of the total volume. Polaroid profit before taxes was \$5,014,285 in 1953 compared with \$1,940,566 in '52. Land said that, during the second half of last year, "heavier development and promotional expenses and write-offs of obsolescent 3-D tools and inventory combined to reduce profit margins below the exceptionally high rate for the first half-year."

Errol Flynn Exits WB

After a 20-year association, Errol Flynn and Warner Bros. have called it quits. By mutual agreement the pact between the actor and the film company was terminated last week.

Flynn, who had been under exclusive contract to the studio, had the agreement amended several years ago calling for one picture annually for Warners and allowing him to make outside deals. Since coming to WB as an unknown in 1934, Flynn starred in some 35 pictures for the studio. His last picture for WB was "Master of Ballantrae," which was made in England.

Actor has been living abroad recently and has engaged in indie production.

STUDIOS, EXHIBS BACKING LABS

By HAROLD MYERS

London, March 23.

The biggest industrial dispute ever to hit show business in Britain in bringing the wheels of the entire film trade to a standstill. Every branch of the cinema trade is likely to be affected. In another week, at the present rate, the showdown between owners and union labor may literally produce total suspension of all producing of pictures, all processing of prints and conceivably all theatre exhibition.

Yesterday (Monday) the British Film Producers Assn. emergency committee unanimously decided to sack all studio staffs. It was impossible to continue production without laboratory facilities to complete daily rushes. Staff will get one week or two-week notice, depending upon status, as of this coming Friday (26). Although not affiliated with the producers association, Sir Alexander Korda is stringing along with his fellow-owners and also suspending production.

The crisis, deepened last Friday when the original two-week notice handed to 2,000 laboratory employees, became effective. Maintenance workers are still reporting and have not been pulled out as yet by the union. It will now take the labs several days to get running full schedule if and when a settlement is finally managed.

By late Monday the Labor Minister decided to set up in (Continued on page 17)

Okay Cuffo Appearances On Acad Award Telecast

Hollywood, March 23.

All radio and television appearances on the Oscar Derby program will be cuffo, by virtue of a blanket clearance granted by AFTRA. Executive secretary Claude McCue explained that AFTRA considers the program deserving of all possible cooperation in the drive to strengthen the relationship between the electronic and the theatre media.

Academy announced that the Derby telecast will be for home consumption only. Theatre teevee is out, but the program will be carried on 106 video stations and on 195 radio outlets in the NBC chain.

Zenith Concedes: Folly to Inaugurate Tollvision Without Lotsa Features

Chicago, March 23.

Importance of the Hollywood production mills to the subscription tv interests is spotlighted in the "Phonevision story" included in the Zenith Radio's annual report out last week. Tollvision roundup, stressing the programming importance of top quality feature films, contains more than a hint why Zenith prexy Cmdr. Eugene F. McDonald Jr. has so patiently accepted the Federal Communications Commission's lack of action on the Phonevision petition filed over two years ago.

The Zenith official financial organ states: "Zenith believes that it would be folly to start a subscription service without an abundant supply of such top quality motion pictures. Hollywood has the producers, the masters of entertainment, the leaders in showmanship who can provide subscription tv with the finest quality popular entertainment."

"Moreover, these motion picture producers have the distribution know-how that will be imperative once tv starts drawing upon the greatest boxoffice in history—twenty-seven million American homes with television sets."

The report points out that tech-

Import License, Remittance Ratio Increasingly Used by Foreigners To Force Their Pix on America

Spell-bound

Hollywood, March 23.

Masterminds on the Columbia lot went into a huddle to decide a momentous problem involving the forthcoming picture starring Judy Holliday.

After an hour's debate the title was changed from "Phffft" to "Phffft."

TERRYTOON OK; 'UNSCQUEEZED' IN C'SCOPE

New technique of drawing adopted by Paul Terry for his Terrytoon cartoons, permits their showing via 20th-Fox's CinemaScope projection lens, even though the figures aren't being "squeezed" at the camera end.

After doing some testing, 20th, which releases the Terrytoons, has come to the conclusion that even some of the older subjects can be shown by CinemaScope houses on the wide screen since the distortion doesn't seem to matter in the Terry characters.

Availability of Terrytoons for CinemaScope widescreening somewhat relieves the very considerable bottleneck on prints of "Scope shorts." "Jet Aircraft Carrier," the "Scope short that was to have accompanied "Prince Valiant," 20th's Easter release, was dropped at the halfway mark when the cameraman was killed in a crash and the carrier put back into port.

Terry has been experimenting with a method of compensation in the drawing for the "Scope lens for some time. The first subject he tried it out on was "Arctic Rivals." His shorts don't carry stereophonic sound. The projectionist uses the 2-D instead of the regular "Scope aperture so that the stereo sound track is cut off. Pic is then masked in accordingly via the screen curtain.

Toughest problem facing Hollywood product in the foreign market this year is the determination of the governments and producers of such countries to use import licenses and remittances to force their own features upon U. S. theatres.

This is the bald issue in at least three major markets where new film agreements or import and exchange regulations are coming up for renewal or renegotiation—namely, Italy, France and Japan. The problem is also on the horizon in Germany where native production continues to grow.

American film company execs view this development with a degree of alarm since it is tied closely to the rising volume of local production all over the world and is likely to produce even greater pressures in the future. With this, they fear, will come an intensification of the already widespread belief that there is a "conspiracy" afoot in the U. S. to prevent foreign imports from getting broad circulation in American theatres.

While they realistically figure that they will not be able to repeat their record \$170,000,000 remittance take out from the foreign market in 1953, the companies are optimistic as far as 1954 is concerned. It's pointed out that most of the important film pacts aren't due to expire until the middle of the year so that the volume of transferable coin is apt to continue high for a good part of '54.

What is likely to affect the remittance picture this year, and even more so in '55, is the lack of (Continued on page 24)

FILMS' FRIENDS IN ALBANY: ZERO

Albany, March 23.

The Fitzpatrick bill defining "immoral" and "incite to crime" in the New York State censorship law passed the Assembly last Friday (19) by a vote of 140 to 0, without debate and went to the Senate for action. Failure of the film industry to win a single vote against the definition, which the industry contends opens up a new can of worms, came as a stunner to film men. Experienced lobbyists were rushed in at last moment but could do no more for the film industry than the stalwarts from the Eric Johnston staff. Best films could point to as an accomplishment was a slight modification in the original phrasing.

Legislators long accustomed to lobbyists for big business interests were surprised that the cinema trade has had no regular contacts in Albany. In the showdown this was apparently incurable. It's just not the way things get done in Albany.

What action will Governor Dewey take? Senator Earl W. Brvdes and Assemblyman James A. Fitzpatrick, both influential Republicans, predicted, a few hours after the Upper House adopted the measure, that the Chief Executive will sign it. The fact his counsel, George M. Shapiro, played a major role in the bill's drafting is believed significant. No one, however, can prophesy with complete authority what the Governor will do. He has 30 days in which to sign or veto the legislation.

Assembly action unfolded so quickly—not more than 10 seconds elapsed between the reading of the bill's title and the short roll call, with a 140-0 tally—that even Fitzpatrick was surprised.

New York State has had "fair (Continued on page 17)

As often is the case when young children are featured in a story in this one a moppet steals the picture. Here a nine-year-old Anthony Richmond, making screen debut, exhibits all the effortless confidence of a vet. H

(Continued on page 24)

LENT AS BOXOFFICE FACTOR, 1954

Only 31 Attend Dover RKO Meeting

Lewis Gilbert Protests 'Out-of-Way' Site—Hughes Offer Wins 30-to-1

Dover, Del., March 23. Howard R. Hughes won a resounding victory when RKO Pictures Corp. stockholders, at a special meeting in Dover, Del., last week voted nearly 30 to 1 to accept his offer of \$23,489,478 for remaining stock in firm. James R. Granger presided.

The vote tally showed 3,284,889 shares favoring Hughes' offer of \$6 per share and 73,227 shares opposed. Approximately 6,000 stockholders voted by proxy. Only 31 persons attended meeting, with 14 seated at table with management, officers and employees. Eight others were newsmen and two identified selves as observers for counsel in the several lawsuits filed to halt sale.

The affirmative vote, including 1,262,120 shares already owned by Hughes, amounted to approximately 85% of all the stock entitled to vote. The negative vote added up to less than 3% of stock.

Stockholders also approved reduction of capital of the corporation in manner set forth in proxy statement so as to enable stockholders other than the airman to receive promptly their pro-rata share of the purchase price.

Only dissenting voice raised at meeting came from Lewis D. Gilbert of New York, a stockholder in many corporations and who had previously protested the sale of stock to Hughes. Gilbert said every stockholder should have an opportunity to share in the ultimate fate of the corporation. He criticized the fact meeting was held in out-of-the-way Dover instead of New York City, "where many more could attend," and described the amount of Hughes purchase price as an arbitrary figure. He contended the stock was worth more than Hughes offered and also questioned the evaluation of assets as set forth in the proxy statement.

Hughes must hurdle other legal obstacles before assuming one-man control of film company. One is the suit in the Delaware Court of Chancery which sought injunction to halt stock sale. Trial ended last Thursday but Chancellor Collins J. Seitz has not indicated when he'll hand down decision.

Opposing counsel filed briefs Tuesday (16). Three of four parties involved in Chancery suit asked that the request to enjoin the sale be dismissed. These were the RKO board of directors, defendants in the suit; Sidney Schwartz, who had intervened as plaintiff in the case, reversed his stand and asked that complaint be dismissed "for benefit of all the stockholders," and Milton Friedman, intervening defendant, who claimed Hughes offer was fair to stockholders.

Counsel for plaintiffs, Louis Schiff and Jacob Sack, contended evidence presented during trial had clearly borne out their contentions, warranting the relief they seek from the court. The brief repeated the allegations contained in the complaint, charging Hughes dominated board that accepted offer; that directors gave assent without adequate consideration of true value of assets, and that sale was recommended to stockholders on the basis of a "grossly slanted and deceptive proxy statement."

James Heads Publicists

Hollywood, March 23. Nat James will be the next president of the Publicists Guild. RKO is unopposed as a candidate to succeed Walter Compton in the upcoming election.

Other candidates lined up by the nominating committee are: for vicepres, Jerry Juroe, Don Morgan and Jack Mullen; for secretary, Esme Chandlee, Hilda Black and Viola Moore; for treasurer, Dick Carter.

REICH'S LATEST SUIT

Files In Nevada Charging Breach of Contract on Fees

Las Vegas, March 23.

Bernard Reich, the Beverly Hills attorney who has been seeking a legal way to get at Howard Hughes, is trying a new tack. Reich has filed a \$500,000 breach of contract action naming RKO, Hughes and New York attorneys Louis Kipnis and Leo Mittelman.

Reich charges Kipnis and Mittelman breached their contract with him by refusing to pay his fees in connection with the case and, further, that the New York lawyers "conspired" with Hughes to transfer the minority stockholder litigation to Nevada, again to deprive him of his fees.

DISOWN SMALL BIZ REPORT

Washington, March 23.

Governmental investigation of the picture business took a spectacular twist today with the disclosure that last week's promulgation of a report by the Senate Small Business Committee had not been authorized by members of the committee. The report, it's now learned, was given out by staff members and is much more critical of the film companies and the antitrust division of the Department of Justice than the Senators would have it.

As a result, the committee is disowning the report and writing a new, "official" one for presentation tomorrow (Wed.) or shortly after.

Unique situation has become the source of much embarrassment for certain exhibitor elements. Their charges of unfair play on the part of the distributors, they had said, were backed by the Small Business Committee.

Based on investigations conducted by a sub-committee, the SSBC "report" of last week was more severe in rapping the distributors' trade practices than a sub-committee report of last September. The new report spotlighted pre-releasing of piz and competitive bidding as causes of industry "distress."

Senator members, in rewriting the report, likely will water down the distribut reprimand and call for a system of industry arbitration. Contrary to the wishes of Allied States, film rentals will not be regarded as an arbitrable subject in the SSBC statement, it's understood.

ROCKNE, CHI, SUES

Charges WB and B&K 'Conspired' To Favor State Theatre

Chicago, March 23.

Attorney Richard Orlikoff has filed an antitrust action in Federal Court accusing Warner Bros. and Balaban & Katz of conspiring to deprive the Rockne Theatre of pictures even though the house outbid its competitor, the B&K State. Charge runs that Warners had been making circuit deals with the large theatre chain, that the Rockne was not given the opportunity to screen Warner releases prior to bidding, and that the piz were denied Rockne even when the theatre offered more favorable terms than its competitor.

Case has been assigned to Judge Sam Perry's court. Rockne is seeking injunctive relief.

COINCIDES WITH CATHOLIC CENSUS

How much of an adverse box-office influence is the 40-day period of Lent in this year of 1954? Definitive data is lacking. Opinion is somewhat divided. But this seems to be the situation:

(1) Lent does not particularly hurt stage hits on Broadway and is discounted by legit producers. They are more inclined to blame income taxes, rather than Lent as injuring b.o. up to March 15, or slightly thereafter. Fashionable hotel dining rooms see Catholic family patronage dropping off for religious reasons.

(2) In the moving picture industry, Lent is a variable. It pretty much coincides with those cities and towns which have a heavy concentration of Catholics. While Episcopalians and other non-Catholic bodies taken Lent very seriously, there is no widespread "giving up" of pleasures as a matter of pious pledge.

Film men express the influence of Lent this way: "In a key market with big Catholic population it takes a powerhouse attraction to overcome the downbeat. A big picture can open big in Buffalo or Cleveland or Boston, but still may be off 15% to 30% despite strong notices and a sock opening."

The United States, overall, is not notably depressed, boxoffice-wise, by Lent. It is not nowadays figured a vital factor in the south, most of the southwest, and the farm country of the midwest where Catholics are but a small segment of the citizenry. Dallas and Houston exhibits feel Lent but little, but its more of a problem in heavily-Mexican San Antonio. Similar contrasts can be pointed out.

N.Y. film men consider Lent important in such communities as Chicago, Boston, Providence, Bridgeport, Buffalo, Cleveland, Baltimore, Philadelphia, New Orleans, St. Louis, San Francisco and Los Angeles. Against that they tend to disregard it as essential economics in New York City itself, Detroit, Indianapolis, Omaha, Lincoln, Des Moines, Denver, Salt Lake City, Seattle, Portland, Richmond and Atlanta.

Need Danny Kaye's Okay To Pre-Test Paramount's 'Christmas' Before Dec.

Paramount wants to set up some pre-release engagements of "White Christmas," its first in VistaVision, but must obtain permission from Danny Kaye. It's a unique situation stemming from the fact that Kaye has a starring role in both "Christmas" and "Knock on Wood." Latter was made by the actor's own indie company and also is a Par release.

As part of his deal to team with Bing Crosby in "Christmas," Kaye won agreement from Par that the pic would not go into release for at least six months following "Wood," which is set for distribution in June. In accordance with this stipulation, Par skedded the national handling of "Christmas" for next December.

But now Par would like to open "Christmas" in five to 10 situations on a pre-release basis. These would be designed to create interest in the film via word-of-mouth, etc. A formal okay from Kaye will be sought.

Nick Schenck in Florida

Following studio confabs on the Coast relating to upcoming product, Metro prexy Nicholas M. Schenck returned to Florida over the weekend to resume his vacation.

Veepee and treasurer Charles C. Moskowitz, sales chief Charles M. Reagan, and pub-ad topper Howard Dietz returned to the homeoffice.

Unlikely That Hughes Will Ever Own All Outstanding Shares in RKO

New Briefs Filed

Wilmington, March 23. Plaintiffs against RKO Pictures and Howard Hughes, in the recently-concluded trial here, have filed supplemental brief with the chancellor who heard case. Point is made that 630,024 shares, or 23% of total RKO stock not owned by Hughes, was either not voted or voted in opposition at the stockholder meeting in Dover.

Against this, counsel for the RKO Board filed its own brief citing the size of the majority cast in Dover for the Hughes plan to buy in all shares at \$6. Brief repeated that the offer was "fair."

Chancellor's opinion is expected soon.

Assuming that Howard Hughes' purchase of all RKO assets is consummated, the airman still will have fellow stockholders in the pic company. Point is made that investors will not be under any compulsion to part with their shares and it's figured as virtually certain that some will continue to hold their stock despite the \$6 price which Hughes has offered to pay. Chances are that whatever stock remains outstanding could still be traded, on an over-the-counter basis.

Obviously, relatively few share-owners will hold out in view of the big Hughes price. But Wall Streeters underline that in any transaction of this kind there always are investors who simply ignore all communications from the company on which their money is riding. Further, it's likely that some RKO execs will want to continue their personal stock ownership.

So far as the outside stockholders are concerned, it's also noted that 32,000 shares in the old RKO company have yet to be surrendered. This should have been done so the stock could be exchanged for pro-rata shares in the new picture and theatre outfits which were formed when the old parent corporation was dissolved. Transfer of the 32,000 shares was not accomplished simply because the owners either held themselves oblivious to the corporate breakup or tended to non-comformity.

Hughes' buyout proposal included the condition that the company must be free of any "liens or encumbrances." This was written in to protect Hughes from such a legal entanglement as in Wilmington. Deal will go through only if the N. Y. law firm of Donovan, Leisure, Newton & Irvine advises Hughes that the so-called encumbrances have ceased to exist.

As the takeover issues are resolved, Hughes will set up a transfer agent to whom stockholders will send their shares. In exchange, they'll receive checks at the \$6-per-share rate.

JULIUS GORDON THINKS 'TIME' BIAS HITS PIX

An anti-film business attitude on the part of Time mag has been charged by Julius M. Gordon, head of Jefferson Amusement Co., Texas chain. Peg for the blast was a quote from Samuel Goldwyn in the March 15 issue which, states Gordon, was used out of context and distorted the meaning of the producer's statement. The fall statement would have depicted Goldwyn as "highly optimistic rather than gloomy," the circuit op alleged.

In any event, Gordon knuckled-rapped Time for its general handling of film business matters, suggesting the weekly's policy is linked with the fact that March of Time, which had been produced by Time, Inc., did a fold.

In a letter to the mag, Gordon at one point states: "Since the unsuccessful attempt to market 'March of Time' in motion picture theatres several years ago, I have watched with growing concern the vitriolic reviewing of most American films, and the sniping at the entire industry that has appeared to be a continuous policy of attraction of your magazine."

Sound Eds Laud 'Worlds'

Hollywood, March 23. First Annual Award of the Motion Picture Sound Editors for "the most dramatic use of sound effects in 1953" went to "War of the Worlds," produced by George Pal for Paramount.

Individual parchment scrolls were presented to Pal and to Thomas B. Middleton and William Andrews, sound editors of the picture. Pat Crowley handed out the scrolls and Cecil B. DeMille was principal speaker.

DAIS DITHER AT LENS FEED

By HERMAN LOWE

Washington, March 23.

A teapot tempest, in connection with last Saturday's (20) dinner to President Eisenhower, is only now beginning to simmer down among members of the White House News Photographers Association. Row dealt with the procurement of talent and head table seating for the affair. Facts are these:

Association is comprised of still photographers for individual newspapers and press associations, etc., lensers for the motion picture newsreels; and, in increasing number recently, motion picture lensers for the television webs.

Still and newsreel men have alternated in putting on the show, but with (actually) the Hollywood studios providing nearly all of the talent every year. As a reward, presidents of the major studios have been invited to sit at the head table for the shindig to the President. This, however, has irked the still cameramen who claimed the film company presidents were getting all the head table play, while execs of still picture services and large newspapers were ignored.

This year it became the turn of the still men to put on the show and they laid down the law to their newsreel colleagues—they'd be glad to have Hollywood deliver the (Continued on page 22)

LOWELL THOMAS FILM

Tibet Footage Taken Just Before Chinese Reds Moved In

Film record of an expedition into forbidden Tibet by Lowell Thomas and Lowell Thomas Jr. will be unveiled at the Guild Theatre, N. Y., next month. Picture, entitled "Out of This World," was photographed in color and presents scenes of the Dalai Lama, the Potala, the sacred Tibetan building which towers higher than the Woolworth building, and other views of the Himalayan country.

Theodore R. Kufperman, who is associated with Thomas Sr. in Cinerama Productions, is listed as presenting the film. Thomas is prexy of Cinerama Productions and Kufperman is general counsel and executive veepee. The Guild Theatre date is the only booking set so far, with additional distribution arrangements still to be worked out.

The Thomases, it's noted, were only the seventh and eighth Americans ever allowed in the sacred city of the Lhasa. Both share the narration for the picture.

The Thomas expedition brought its film out of Tibet shortly before the Chinese Communists moved into the country. It is listed, therefore, as the last film record of the country before being taken over by alien conquerors.

L.A. Better; 'Saskatch' Fast \$22,000, 'Jungle' Good 17G, 'Pasha' Nice 18G, 'Rifles' OK 14G, 'Mission' Slow 10G

Los Angeles, March 23.

First-run biz is hitting an okay level in current week. Most spots reported good weekend trade despite rains. Pleasant \$22,000 is seen for "Saskatchewan," playing in two theatres, while "Yankee Pasha" looks nice \$18,000 in three sites. "Naked Jungle" is going for good \$17,000 in two regular first-runs plus \$33,500 in one conventional house and four ozoners. Biz for latter four is predicated on clearing skies.

Okay \$14,000 is seen for "Khyber Rifles" in two locations playing first popular date. "Dangerous Mission" in 3-D is slow \$10,000, also in two. Light \$3,200 is seen for "Wild One" on first downtown popsicle engagement. Most holdovers are benefitting from improved weekend trade, several running ahead of previous stanzas. "Cinerama" still is longrun champ, being sharp \$32,000 for 46th frame at the Warner Hollywood.

Estimates for This Week
Warner Downtown, Beverly (SW) (1,757; 1.612; 70-\$1.10)—"Naked Jungle" (Par). Good \$17,000 or near. Last week, Downtown, Wilmet, "Duffy San Quentin" (WB) and "Crime Wave" (WB). \$9,700.

Hillstreet, Fantages (RKO) (2,752; 2.812; 60-\$1.10)—"Saskatchewan" (U). Pleasant \$22,000. Last week, "Miller Story" (U) (4th wk), \$21,400.

Palace, Wilmet, Vogue (Metropolitan-SW-FWC) (1,212; 2,344; 885; 70-\$1.10)—"Yankee Pasha" (U). Fine \$18,000. Last week, Palace, "Jivaro" (Par) and "Alaska Seas" (Par). \$7,300.

Loew's Statc, Hollywood Paramount (UATC-F&M) (2,404; 1,430; 85-\$1.25)—"Dangerous Mission" (RKO) (3-D). Slow \$10,000. Last week, Statc, "Gypsy Colt" (M-G) and "Tennessee Champ" (M-G) (2d wk-6 days). \$12,700.

Los Angeles, Riz (FWC) (2,097; 1,363; 81-\$1.50)—"Khyber Rifles" (20th). Okay \$14,000. Last week, L.A. in different unit: Riz, Vogue, Globe "Beat Devil" (UA) and "Fangs Wild" (Lip) (2d wk), \$7,500.

United Artists (UATC) (2,100; 70-\$1.10)—"Wild One" (Col) and "Big Heat" (Col) (reissue). Light \$3,200. Last week, "Killers From Space" (RKO) and "War Worlds" (Par-subrun). \$3,700.

Egyptian (UATC) (1,538; \$1-\$1.80)—"Rose Marie" (M-G) (2d wk). Neat \$15,000. Last week, \$18,000.

Fox Wilshire (FWC) (2,296; \$1.20-\$1.80)—"New Faces" (20th) (2d wk). Nice \$11,000. Last week, \$12,300.

Uptown, Loyola, Fox Hollywood, Globe (FWC) (1,715; 1,248; 756; 782; 70-\$1.10)—"Beachhead" (UA) and "Stormy" (Disney) (2d wk). Okay \$13,000. Last week, with Los Angeles, excluding Globe, \$22,000.

Chinese (FWC) (1,905; \$1-\$1.80)—"Hell, High Water" (20th) (3d wk). Good \$11,000. Last week, \$11,900.

Los Angeles Paramount (ABPT) (3,300; 70-\$1.25)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues) (3d wk). Small \$4,500. Last week, with Hollywood Paramount, \$12,200.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 980; \$1.10-\$1.40)—"French Line" (RKO) (3-D) (4th wk). Okay \$15,000. Last week, \$18,000.

El Rey (FWC) (861; \$1-\$1.25)—"One Summer Happiness" (Indie) (5th wk). Smooth \$4,000. Last week, \$4,000.

Fin. Arts (FWC) (631; 90-\$1.50)—"Living Desert" (Disney) (14th wk). Big \$3,500. Last week, \$2,800.

Four Star (900; \$1.50-\$2.40)—"Julius Caesar" (M-G) (19th wk). Good \$3,200. Last week, \$2,800.

Warner Hollywood (SW) (1,364; \$1.20-\$2.80)—"Cinerama" (Indie) (47th wk). Started 47th frame after sharp \$32,000 last week.

'Arrow' Sharp \$11,500, Cleve.; 'Jungle' \$10,000

Cleveland, March 23.
Heavy rash of outdoor all-action pix products, with few distinctive pace-setters, is blamed for very lukewarm grosses here this week. "War Arrow" at Allen is in line for the biggest take, and nice session. Most of the others including States "Naked Jungle" and duck packages at both Hipp and Palace will be on mild or fair side. "Rose Marie" is smooth on Stillman moveover.

Estimates for This Week
Allen (S-W) (3,000; 60-90)—"War Arrow" (U). Nice \$11,500. Last

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week\$468,000
(Based on 21 theatres)
Last Year\$503,800
(Based on 20 theatres)

'People' Boffo \$35,000, Philly

Philadelphia, March 23.

New product is helping end the Lenten slump here this round. "Night People" looks topper with a smash session at the Fox. "Beat the Devil" is rated great at the bandbox Trans-Lux. "Saskatchewan" shapes sockeroo at the Gold- man while "Jivaro" looms only so-so at the Midtown. "Glenn Miller Story" continues sock in third Stanley week.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.50)—"Julius Caesar" (M-G) (7th wk). Okay \$6,000. Last week, \$7,500.

Boyd (S-W) (1,459; \$1.30-\$2.80)—"Cinerama" (Indie) (24th wk). Sturdy \$18,000. Last week, \$18,500.

Fox (20th) (2,250; 74-\$1.50)—"Night People" (20th). Socko \$35,000. Last week, "New Faces" (20th) (2d wk), \$17,000.

Goldman (Goldman) (1,200; 50-99)—"Saskatchewan" (U). Smash \$16,000 or better. Last week, "Money from Home" (Par) (2d wk), \$13,000.

Midtown (Goldman) (1,000; 74-\$1.30)—"Jivaro" (Par). So-so \$8,500. Last week, "Saadia" (M-G), \$10,000.

Randolph (Goldman) (2,500; 99-\$1.80)—"Knights Round Table" (5th wk). Stout \$12,000. Last week, \$13,000.

Stanley (S-W) (2,900; 74-\$1.50)—"Glenn Miller Story" (U) (3d wk). Sockeroo \$26,000. Last week, \$33,000.

Stanton (S-W) (1,473; 50-99)—"Boy from Oklahoma" (WB) and "Great Diamond Robbery" (M-G). Poor \$6,000. Last week, "Combat Squad" (Col) and "Slaves Baby- lon" (Col). \$8,000.

Studio (Goldberg) (800; 85-\$1.25)—"Man Between" (UA). Smash \$6,000. Last week, "Fan Fan, Tulip" (UA). (3d wk), \$3,500.

Trans-Lux (T-L) (500; 99-\$1.50)—"Beat the Devil" (UA). Great \$10,000 or slightly better. Last week, "Moon Is Blue" (UA) (20th wk), \$3,500.

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'Beachhead' Brisk \$9,000, Seattle; 'Miller' 15G, 2d

Seattle, March 23.

Despite several newcomers, "Glenn Miller Story" continues outstanding here currently, with a giant take in second round at the Music Hall. "Beachhead" is top new entry with an excellent session at the Coliseum. "War Arrow" looms good at Liberty while "New Faces" looks fairly good in second Fifth Avenue round.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90-11.25)—"Rob Roy" (RKO) (2d wk). Good \$3,500. Last week, \$4,000.

Coliseum (Evergreen) (1,829; 65-90)—"Beachhead" (UA) and "Dragon's Gold" (UA). Excellent \$9,000. Last week, "Rogue River" (Col) and "Killer Ape" (Col). \$5,400.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"New Faces" (20th) (2d wk). Fairly good \$8,000, but not holding. Last week, \$11,700.

Liberty (Hamrick) (1,650; 65-90)—"War Arrow" (U) and "Forbidden" (U). Good \$6,000. Last week, "Easy To Love" (M-G) (2d wk), \$3,500 in 5 days.

Music Box (Hamrick) (850; \$1.25-\$1.50)—"Living Desert" (Disney) (4th wk). Nice \$4,000 after \$4,200 last week.

Music Hall (Hamrick) (2,300; 90-11.25)—"Glenn Miller Story" (U) (2d wk). Giant \$15,000. Last week, \$18,400.

Orpheum (Hamrick) (2,700; 65-90)—"Creature from Black Lagoon" (U) (3-D) and "Project M-7" (U). Opened Monday 22. Last week, "Beat the Devil" (UA) and "Riders to the Stars" (UA). Okay \$7,200 in 9 days.

Paramount (Evergreen) (3,039; 65-90)—"Dangerous Mission" (RKO) and "Prisoners of Casbah" (RKO) (2d wk-4 days). Dull \$2,500. Last week, \$5,400.

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'Hell' Hefty \$16,000, Cincy; 'Lives' Okay 9G, 'Miller' Sock 7 1/2G, 4th

Key City Grosses

Estimated Total Gross
This Week\$2,462,400
(Based on 23 cities, and 212 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,233,100
(Based on 23 cities and 201 theatres.)

'People' Rousing \$22,000 Tops D.C.

Washington, March 23.

Three newcomers, more than average for these days of long-runs, are currently living up the main stem. Both "Night People" at Loew's Palace, and "Wild One" at Trans-Lux, shape as sock entries and will hold. Some holdovers are dipping sharply, but "Julius Caesar" in 7th week at Lopert's Dupont and "Glenn Miller Story" at Keiths, in fifth round, still are solid.

Estimates for This Week
Capitol (Loew's) (3,434; 75-\$1)—"Hell, High Water" (20th) (2d wk). So-so \$13,000 after \$19,000 opener. Moves.

Columbia (Loew's) (1,174; 55-85)—"Long, Long Trailer" (M-G) (5th-final wk). Pleasant \$6,000 after \$7,000. Moves on.

Dupont (Lopert) (372; 90-\$1.25)—"Julius Caesar" (M-G) (7th wk). Amazingly steady at \$7,000 for second consecutive week. Stays.

Keith's (RKO) (1,939; 74-\$1)—"Glenn Miller Story" (U) (5th-final wk). Bright \$11,000 after big \$14,000. Probably won't hold again.

Metropolitan (SW) (1,200; 90-\$1.20)—"Fighting Pimples" (Indie). Weak \$5,000. Last week, "New Faces" (20th) (2d wk), \$8,000.

Palace (Loew's) (2,370; 74-\$1)—"Night People" (20th). Sock \$22,000, with critical raves helping. Holding. Last week, "Act of Love" (UA) (2d wk), \$11,000.

Playhouse (Lopert) (435; 55-\$1)—"Man Between" (UA) (2d wk). Very steady \$7,000 after \$8,000 opener. Holds.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (20th wk). Big \$18,500, aided by influx of students on annual trip to D.C. Last week, \$18,000.

Trans-Lux (T-L) (600; 55-\$1)—"Wild One" (Col). Solid \$7,500. Holds. Last week, "Annapurna" (Indie), \$2,500.

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8 New Bills Up Chi; 'Morgue' Plus Krupa Oke \$53,000, 'Command' 20G, 'Love' Record 18G, 'Roy' Nice 13G

Chicago, March 23.
Solid upbeat along downtown stem this week stems largely to the eight new entries, most of them very strong. Four C'Scoppers are current in the Loop, largest number so far. And the Carnegie is added to major film outlets here with bow of "Golden Coach," starting at fast \$5,000.
Other new bills include "Phantom of Rue Morgue," good \$53,000 with Gene Krupa stagelove helping at the Chicago. United Artists looks oke \$20,000 for "The Command." Monroe's "Act of Love" looks record \$18,000. "Rhapsody" is loud \$24,000 at Woods.
"Rob Roy" looks to hit solid \$13,000 at the Loop. Duo "Border River" and "Ride Clear of Diablo" should get fast \$20,000 at McVickers. Grand's "Queen of Sheba" and "Blackout" looks okay \$7,000.
"Saskatchewan" is holding strongly at Roosevelt in second frame as are "Genevieve" at Surf and "Conquest of Everest" at Ziegfeld in third. "Rose Marie" is strong in third at State-Lake.

Estimates for This Week
Carnegie (Tele-T) (475; 95)—"Golden Coach" (IFE). Plump \$5,000. Last week, "Stranger on the Moon" (UA) (2d wk, \$4,000).
Chicago (B&K) (\$3,000; 98-125)—"Phantom of Rue Morgue" (WB) (3-D) with Gene Krupa, topping stagelove. Good \$53,000. Last week, "Long Trail" (M-G) (2d wk, \$40,000).
Grand (RKO) (1,200; 95-98)—"Queen of Sheba" (Lip) and "Blackout" (Lip). Nice \$7,000. Last week, "Go Man Go" (UA) and "The Fake" (UA), \$14,000.
Loop (Tele-T) (600; 90-125)—"Rob Roy" (Disney). Solid \$13,000. Last week, "Man Between" (UA) (3d wk, \$7,200).
McVickers (JL&S) (2,200; 65-95)—"Border River" (U) and "Ride Clear of Diablo" (U). Fast \$20,000. Last week, "Crime Wave" (WB) and "Duffy of San Quentin" (WB) (2d wk, \$12,000).
Monroe (Indie) (1,000; 55-98)—"Act of Love" (UA). Record \$18,000. Last week, "Saadia" (M-G) (2d wk, \$3,500).
Oriental (Indie) (3,400; 98-125)—"New Faces" (20th) (4th wk). Tidy \$18,000. Last week, \$19,500.
Palace (Eitel) (1,484; \$125-\$3.60)—"Cinerama" (Indie) (34th wk). Hot \$30,000 after \$33,000 last week.
Roosevelt (B&K) (1,400; 55-98)—"Saskatchewan" (U) and "Nebraska" (Col) (2d wk). Big \$14,000. Last week, \$24,000.

State-Lake (B&K) (2,700; 98-125)—"Rose Marie" (M-G) (3d wk). Tidy \$21,500. Last week, \$28,000.
Surf (H&E Balaban) (685; 98)—"Genevieve" (U) (3d wk). Very good \$6,000. Last week, \$7,200.
United Artists (B&K) (1,700; 98-125)—"The Command" (WB) and "Black Fury" (WB). NSG \$20,000. Last week, "Beat Devil" (UA) and "Man in Attic" (20th) (2d wk), \$16,500.
Woods (Essaness) (1,198; 98-125)—"Rhapsody" (M-G). Fancy \$24,000. Last week, "Hell, High Water" (20th) (4th wk), \$15,000.
World (Indie) (687; 98)—"Rome 11 O'Clock" (Indie) (6th wk). Holding well at \$3,000. Last week, \$3,300.
Ziegfeld (Lopert) (430; 98)—"Conquest of Everest" (UA) (3d wk). Fine \$3,700. Last week, \$4,200.

'Caesar' Socko 20G,
Pitt; 'Saskatch' Stout
11G, 'Miller' 8G, 5th

Pittsburgh, March 23.
It doesn't look like Lent at all downtown, with "Julius Caesar" coming through big at Glenn. "Glenn Miller Story" staying strong and healthy in fifth week of Fulton and "Saskatchewan" at Fulton a pleasant surprise at the Harris. At the same time, "Cinerama" is picking up at the Warner after dipping a little the past fortnight. "Rob Roy" is languishing at the Stanley.

Estimates for This Week
Fulton (Shea) (1,700; 85-125)—"Glenn Miller Story" (U) (5th wk). No signs of existing yet, with biz still strong and way over the profit mark. Should cash in around \$8,000 with end of chips this session. Around \$12,000 last week.
Harris (Harris) (2,100; 65-85)—"Saskatchewan" (U). Surprisingly big first two days indicates at least \$11,000 here, very good. Last week, (Continued on page 20)

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Garters' Snappy \$10,000 in Indpls.

Indianapolis, March 23.
Biz is looking up a bit here this stanza, with a good break in weather helping. "Hell and High Water" at the Indiana is getting the biggest total but it's only okay. "Red Garters" at Circle shapes good. "Paratrooper" at Loew's looks mild. "Public Enemy" (Lyric Caesar) combo is neat at Lyric.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-85)—"Red Garters" (Par) and "Jivaro" (Par). Good \$10,000. Last week, "Boy From Oklahoma" (WB) and "Paris Playboys" (AA), \$8,000.
Indiana (C-D) (3,200; 60-85)—"Hell, High Water" (20th). Okay \$11,000. Last week, "Glenn Miller Story" (U) (3d wk), big \$10,000, boosting total run to \$42,000.
Loew's (Loew's) (2,427; 60-85)—"Paratrooper" (Col) and "Saadia" (M-G). Mild \$8,000. Last week, "Beat the Devil" (UA) and "Great Diamond Robbery" (M-G), \$8,500.

Lyric (C-D) (1,600; 56-76)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Neat \$7,000, with "AH Star Jamboree" onstage replacing "Little Caesar" at 95-125 scale on Sunday only. Last week, "Shark River" (UA) and "Joe Louis Story" (UA), \$6,000, same setup.

'Jungle' Torrid \$24,000 Tops Det; 'Garters' Oke 14G, 'Miller' 12G, 5th

Detroit, March 23.

"Naked-Jungle" is heading for a big session at the Michigan. "Cinerama" is into its second year at the Music Hall and still is rolling along at a great gait. Outside of these two, remainder of downtown biz is slow this week. "Red Garters" shapes only okay at the Palms. "Killers from Space" is dull at the Broadway-Capitol. "Glenn Miller Story" and "Long Trailer" still are strong in fifth weeks at the Madison and United Artists, respectively.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-1.25)—"Hell, High Water" (20th) (3d wk). Light \$16,000. Last week, \$19,000.
Michigan (United Detroit) (4,000; 80-125)—"Naked-Jungle" (Par) and "Alaska Seas" (Par). Big \$24,000. Last week, "Top Banana" (UA) and "Fake" (Col), \$18,000.

Palms (UD) (2,981; 80-125)—"Red Garters" (Par) and "Jivaro" (Par). Okay \$14,000. Last week, "Saskatchewan" (U) and "Ma, Pa Kettle at Home" (U), \$15,000.
Madison (UD) (1,900; 95-125)—"Glenn Miller Story" (U) (5th wk). Big \$12,000. Last week, \$16,000.
Broadway-Capitol (UD) (3,500; 80-125)—"Killers from Space" (RKO) and "Limping Man" (AA). Slim \$10,000. Last week, "Crime Wave" (WB) and "Duffy of San Quentin" (WB), \$14,000.

United Artists (UA) (1,938; \$1-1.25)—"Long Trailer" (M-G) (5th wk). Oke \$9,000. Last week, \$11,545.
Adams (Balaban) (1,700; 95-125)—"Rob Roy" (RKO) and "Pecos Bill" (RKO) (2d wk). Mild \$5,500. Last week, \$8,700.

Musie Hall (Cinerama Productions) (1,194; \$1.40-\$2.80)—"Cinerama" (Indie) (53d wk). Happy first ann. here, with big \$20,000 likely. Last week, \$19,400.
Krim (Krim) (1,000; \$1-\$1.50)—"Julius Caesar" (M-G) (6th wk). Good \$7,000. Last week, \$5,000.

'MARIE' TRIM \$13,000, PORT.; 'SASKATCH' 9G

Portland, Ore., March 23.
Three new pics and a strong re-issue package are boosting biz this innng. "Rose Marie" looks best at Liberty, with great total. "Saskatchewan" also is very big at the Broadway. "New Faces" via C'Scope looks nice in second week at Orpheum.

Estimates for This Week
Broadway (Parker) (1,890; 65-90)—"Saskatchewan" (UI) and "Killer Ape" (U). Stout \$9,000. Last week, "Glenn Miller Story" (UI) (3d wk), advanced scale, \$9,200.
Guild (Indie) (400; \$1)—"Living Desert" (Disney) (2d wk). Lively \$4,000. Last week, \$8,000.
Liberty (Hamrick) (1,875; 90-125)—"Rose Marie" (M-G). CineramaScope. Great \$13,000. Last week, "Beachhead" (UA) and "Heart Goes Crazy" (UA), \$9,800.
Oriental (Evergreen) (2,000; \$1-1.25)—"Hell, High Water" (20th) (5th wk). Okay \$3,000. Last week, \$3,200.

Orpheum (Evergreen) (1,600; \$1-1.25)—"New Faces" (20th) (2d wk). Fine \$8,000. Last week, \$10,300.
Paramount (Port-Par) (3,400; 65-90)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Okay \$6,500. Last week, "Red Garters" (Par) and "Alaska Seas" (Par), \$7,000.

United Artists (Parker) (890; 65-90)—"Gypsy Colt" (M-G). Modest \$4,500. Last week, "Little Fugitive" (Burstyn), \$5,100.

'Marie' Giant 24G, Toronto; 'Hell' 18G

Toronto, March 23.
"Rose Marie" is topping the city in first stanza to whom returns, with "Hell and High Water" and "Saskatchewan" also hefty newcomers. However, the fourth week of "Glenn Miller Story" is still holding lusty in second place, just a step behind first week of "Marie."

Estimates for This Week
Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 694; 698; 35-60)—"Devil's Canyon" (RKO) and "Strange Fascination" (Col). Light \$11,000. Last week, "Crime Wave" (WB) and "Siren of Bagdad" (Col), \$11,500.
Eglinton, University (FP) (1,080; 1,558; 40-75)—"The Intruder" (Indie). Oke \$12,000. Last week, "The Robe" (3-D) (20th), first at pop scale, \$14,000.

Hyland (Rank) (1,250; 50-85)—"Meet Mr. Lucifer" (Rank). Light \$4,000. Last week, "Tonight We Sing" (20th) (2d wk), \$6,000.
Imperial (FP) (3,373; 60-81)—"Hell, High Water" (20th). Big \$18,000. Last week, "Command" (WB) (3-D) (2d wk), \$9,000 in 5 days.

Loew's (Loew's) (2,090; 75-125)—"Rose Marie" (M-G) (3-D). Wham \$24,000. Last week, "Escape Ft. Bravo" (M-G), \$11,000.
Odeon (Rank) (2,390; 50-90)—"Saskatchewan" (U). Hefty \$15,000. Last week, "Beat Devil" (UA) (2d wk), \$4,500 for three days.

Shea's (FP) (2,306; 40-75)—"Blowing Wind" (WB). Modest \$9,000. Last week, "War of Worlds" (Par), \$12,000.

Uptown (Loew) (2,745; 65-125)—"Glenn Miller Story" (U) (4th wk). Still great at \$22,000. Last week, \$25,500.

'Happen' Big 15G, Denver; 'Marie' 14G, 'Miller' 11G

Denver, March 23.
"It Should Happen to You" is getting top money here this round with a fine total at Glendale. "Rose Marie" is about even in strength at the larger Orpheum. "Julius Caesar" is very strong at the Aladdin. "Glenn Miller Story" still shapes solid in fourth Paramount week.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85)—"Julius Caesar" (M-G). Big \$9,000. Holds. Last week, on reissues.
Broadway (Wolfberg) (1,200; 50-85)—"French Line" (RKO) (5th wk). Fair \$6,500. Holds again but only for few days. Last week, \$8,500.

Denham (Cockrill) (1,750; 60-85)—"Hell, High Water" (20th). Good \$8,000. Last week, "Jivaro" (Par) and "Alaska Seas" (Par) (2d wk), \$4,500.

Denver (Fox) (2,525; 50-85)—"Should Happen to You" (Col) and "Prisoners Casbah" (Col). Fine \$15,000. Last week, "Saskatchewan" (U), \$13,500.

Orpheum (RKO) (2,600; 50-85)—(Continued on page 20)

B'way Better; 'Morgue' Lively 52G, 'Saadia' Steady 8G, 'Night' Bright 55G 2d, 'Rhapsody' 125G, 'Years' 15G

Although not favored by many new bills, Broadway film business staged a smart pickup starting last Friday (19), with the result that first-run trade has a considerably better tone. Most houses fared unusually well on St. Patrick's Day (Wed.). The week had some rain but seldom did it interfere with the boxoffice. Return of very cold weather for the first day of spring did not hurt Sunday (21) trade to any extent.

Biggest of newcomers is "Phantom of Rue Morgue," which is heading for a fine \$52,000 opening week at the Paramount. "Riders to the Stars" shapes only fair \$10,000 or less at the Globe.

"Saadia" looks to hit good \$8,000 in opening week at the Normandie. "Cat-Women of Moon" is okay \$5,000 at the Rialto.

"Rhapsody" with stagelove continues money champion with a nice \$125,000 in prospect for second week at the Music Hall. It holds a third, "Night People" shapes to get a good \$55,000 in initial hold-over round ending tomorrow (Thurs.) at the Roxy.

"Best Years of Lives" held with an okay \$15,000 in second session at the Criterion. Second run of "Gilbert and Sullivan" at the Guild is getting a fine \$7,500 opening week.

"Glenn Miller Story" still is displaying remarkable stamina, finishing its sixth stanza at the Capitol last night (Tues.) with very big \$36,000. "Act of Love" is rounding out a great extended-run at the Astor tomorrow (Thurs.) with an okay \$10,000 in the final (6th) week. "Red Garters" opens Friday (26).

"Riot in Cell Block 11" held with oke \$10,000 in its fifth frame at the Mayfair. "Top Banana," with \$8,000 in final (5th) week at the Victoria, is being replaced by "Haste To Live" tomorrow (Thurs.). "Cinerama" continues in smash style, with \$39,500 in its 42d session winding up tomorrow (Thurs.) at the Warner.

"Lost Weekend," out on reissue, was launched yesterday (Tues.) at the Rivoli. "Beauties of Night" opened the same day at the Fine Arts after an elaborate preem Monday (22) night.

Estimates for This Week
Astor (City Inv.) (1,300; 80-125)—"Act of Love" (UA) (6th-final wk). Winding run here tomorrow (Thurs.) with okay \$10,000 after \$12,000 in fifth week. "Red Garters" (Par) opens Friday (26).

Baronet (Reade) (430; 90-150)—Currently running festival of Alec Guinness starring pic. In ahead, "Intimate Relations" (Indie) (4th wk), ended last Friday (19) held at mild \$2,400.

Capitol (Loew's) (4,820; 70-120)—"Glenn Miller Story" (U) (7th wk). Sixth session ended last night (Tues.) held at big \$36,000 after \$37,000 in fifth. Stays on into April.

Criterion (Moss) (1,700; 85-120)—"Best Years of Lives" (RKO) (re-issue) (3d wk). Second round ended last night (Tues.) held with fancy \$15,000 or near after \$19,000 opening week.

Fine Arts (Davis) (468; 80-180)—"Beauties of Night" (UA). Opened yesterday (Tues.) after invitational preem Monday (22) night. In ahead, "Conquest of Everest" (UA) (15th wk-5 days), oke \$4,800 same as for 14th full week, to wind up a highly successful longrun.

Globe (Brandt) (1,500; \$1-\$1.80)—"Riders to the Stars" (UA). Initial session ending tomorrow (Thurs.) looks to reach fair \$10,000 or under. In ahead, "Go Man Go" (UA) (2d wk), dipped to \$4,300 in 3-day abbreviated week, making fair \$15,300 for 10 days.

Guild (Guild) (450; \$1-\$1.80)—"Gilbert and Sullivan" (UA) (2d run) (2d wk). First frame ended last night (Tues.) hit fine \$7,500.

46th Street Embassy (Newsreels, Inc.) (600; 50-85)—"Yesterday and Today" (UA) (2d wk). Holding around good \$6,500 after record \$10,500 opener. Stays.

Mayfair (Brandt) (1,736; 70-120)—"Riot in Cell Block 11" (A) (5th wk). This round winding today (Wed.) looks to hold at fairish \$10,000 after \$10,500 for fourth.

"Naked Jungle" (Par) is due in next, probably soon.

Normandie (Normandie Theatres) (592; 95-180)—"Saadia" (M-G). Initial stanza ending tomorrow (Thurs.) looks to reach good \$8,000, following \$5 French hospital benefit on night of March 18. Holds.

Palace (RKO) (1,700; 80-120)

"Golden Mask" (UA) with 8 acts of vaudeville. Current round ending tomorrow (Thurs.) is heading for fine \$20,000. Last week, "Loop-hole" (AA) and vaude, \$18,000.

Paramount (ABC-Par) (3,664; 80-180)—"Phantom of Rue Morgue" (WB). Looks to hit nice \$52,000. Holds. In ahead, "Money From Home" (Par) (3d wk), \$32,000 to round out a nice three-week run.

Paris (Indie) (568; 90-180)—"Captain's Paradise" (UA) (26th wk). The 25th round ended Sunday (21) was good \$6,500 same as in 24th week. Holds until April 26. Rialto (Reade) (600; 50-80)—"Cat-Women of Moon" (Astr.). Week ending tomorrow (Thurs.) looks to be good \$5,000 or near. Last week, "Untamed Women" (UA), \$4,500.

Rivoli (UAT) (2,092; 95-125)—"Lost Weekend" (Par) (reissue). Opened yesterday (Tues.). Last week, house was shattered.

Radio City Music Hall (Rockefellers) (6,200; \$1-\$2.75)—"Rhapsody" (M-G) and stagelove (2d wk). Holding around nice \$125,000 in current session ending today (Wed.). Stays in third. Fine Arts was nice \$135,000. "Rose Marie" (M-G) and Easter stagelove opens April 1. "Rhapsody" topped opening week's trade on both Saturday and Sunday.

Roxy (Nat'l. Th.) (5,717; 65-125)—"Night People" (20th) (2d wk). Looks to wind up initial holdover stanza tomorrow (Thurs.) night at good \$58,000. First week was \$64,000, over hopes. Stays a third week, and until "Prince Valiant" (20th) comes in about April 6 as the Easter pic.

State (Loew's) (3,450; 85-180)—"Saskatchewan" (U) (3d wk). Second frame ended last night (Tues.) held at good \$16,500 or close. Initial week was \$22,500. Stays on until "Yankee Pasha" (U) and Easter stagelove opens in April.

Sutton (R&B) (561; 90-150)—"Genevieve" (U) (6th wk). Fifth session ended Monday (22) held with big \$14,400 after \$14,500 in fourth. Stays on into April. Trans-Lux 60th St. (T-L) (453; 90-150)—"Holly and Ivy" (Pace) (7th wk). Current week ending today (Wed.) looks like okay \$4,000 or near after \$4,500 for sixth. Holds an eighth week.

Trans-Lux 52nd St. (T-L) (540; 90-150)—"Lili" (M-G) (55th wk). The 54th frame ended Monday (22) climbed to sock \$11,500 after \$9,200 in 53d week. Stays on.

Victoria (City Inv.) (1,060; 95-180)—"Top Banana" (UA) (5th wk). Preem round winding today (Wed.) looks like mild \$8,000 after \$9,500 in fourth week. "Haste To Live" (Rep) opens tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; \$120-\$3.60)—"Cinerama" (Indie) (42d wk). Current stanza ending tomorrow (Thurs.) is holding around sock \$39,500 after \$39,000 for 41st week. Continues indef.

'Lagoon' Wham \$25,000, Hub, 'Hell' Fair 16G, 2d, 'Miller' Sock 21G, 3d

Boston, March 23.
"Glenn Miller Story" in third week at the Memorial, continues very big with strong possibility it will be held over an additional frame. "Hell, High Water" in second stanza at the Met is fair. "Creature From Black Lagoon," holding over, was aided by midweek school holiday to sock opening week at Paramount and Fenway. "Ride Clear of Diablo," coupled with "South Sea Sinner," plugging Libera's appearance, shapes trim at the Pilgrimage. "Beat the Devil" opened at the Orpheum and State last Saturday (20). "Cinerama" still is smash in 12th week at the Boston.

Estimates for This Week
Astor (B&Q) (1,500; 60-110)—"Long, Long Trailer" (M-G) (4th wk). Oke \$7,000. Last week, \$10,000.

Beacon Hill (Beacon Hill) (800; 50-85)—"Living Desert" (Disney) (7th wk). Fine \$4,000. Sixth week was \$4,300.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.40)—"Cinerama" (Indie) (12th wk). Boff \$25,000. Last week, spurred to \$26,000.

Exeter (Indie) (1,300; 60-125)—"Conquest of Everest" (UA) and "Royal Tour" (Indie) (3d wk). Okay \$7,000. Second week, \$8,000.

Fenway (NET) (1,373; 60-125)—(Continued on page 20)

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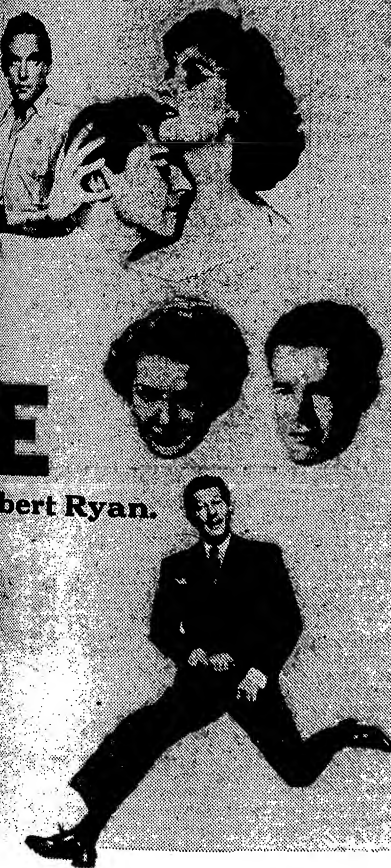
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PICTURES PAGEANT

Shows

29



BRANCH CITY	THEATRE	DATE
Albany	Delaware	March 29
Atlanta	Buckhead	March 30
Boston	Capitol	March 29
Buffalo	Niagara	March 29
Charlotte	Dilworth	March 31
Chicago	Lake Shore	March 29
Cincinnati	Union Terminal	March 29
Cleveland	Fairmount	March 29
Dallas	Circle	March 29
Denver	Tower	March 29
Des Moines	Ingersoll	March 29
Detroit	Globe	March 29
Indianapolis	Uptown	March 29
Jacksonville	San Marco	March 29
Kansas City	Apollo	March 29
Los Angeles	Fox Beverly	March 29
Memphis	Ritz	March 29
Milwaukee	Varsity	March 29
Minneapolis	St. Louis Park	March 29
New Haven	Lincoln	April 1
New Orleans	Imperial	March 29
New York City	Proj. R'm—1501 B'way, 9th Fl.	March 29
Oklahoma City	Tower	March 29
Omaha	Center	March 29
Philadelphia	Yorktown	March 29
Pittsburgh	Shadyside	March 30
Portland	Esquire	March 29
St. Louis	Pageant	March 29
Salt Lake City	Southeast	March 31
San Francisco	Presidio	March 30
Seattle	Varsity	March 29
Washington	Circle	March 31
Houston	OST	April 2
San Antonio	Josephine	April 2

from Paramount"

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Nippon Film Import Group in Wide Disagreement on Foreign Pix Quotas

Tokyo, March 16.

Two members of the newly-appointed Foreign Film Import Committee of the Japanese Finance Ministry have come out with public statements pointing up the directly opposite opinions held by some members of the government organized to advise the committee on foreign film import quotas for the coming fiscal year.

Masaichi Nagata, chairman of the Motion Picture Industry Promotional Council and prexy of Dai-ichi Studio, and a non-governmental member of the FFIC, urged adoption of a "barter" system in allocating quotas. This would give those countries giving favorable consideration to import of Japanese films 30% of the films to be licensed.

Tatsuya Kato, Nippon Cinema Corp. prexy, whose firm imports Republic Pictures and British Commonwealth Films products, and who represents the Foreign Motion Pictures Importers Assn., a splinter group of some 20 independent film importers, said he was opposed to the 30% "bonus" plan at present as being impractical and benefitting the five major Japanese film companies alone.

Both men were united in the opinion there must be a cut in the total quota allocated for the 1954-55 fiscal year in view of Japan's depleted foreign currency holdings.

Other members of the committee are Takeo Tojo, director of the exchange bureau of the Finance Ministry; Nobuhiko Ushida, director of trade and commerce bureau of the Ministry of International Trade and Industry; Ryoichi Tatsuoka, director of the information and cultural bureau of the Foreign Ministry; Kimita Tsukada, chairman of the trade and commerce committee of the Federation of Economic Organizations; Yoshio Onosawa, prexy of the Onosawa Shokai Co., and Kyusuke Fukuda, president of Tokyo Shimbun, a daily newspaper.

While it is not yet formal, Nobuo Metori, Japan manager for Paramount, also has been appointed to the committee. This appointment has placed both Metori and MPEA Asian chief Irving Mays in delicate positions. Maas said he was not consulted on the appointment of Metori and that such an appointment, if meant to mean representation of MPEA or a member committee, could not be made without his approval. Maas added that he was solely responsible for negotiating for the MPEA with the Japanese government.

Mex Film Head Denies Govt. Meddling in Pix O'seas Market Distrib

Mexico City, March 16.

Anent the loud grumbling about the government's control of distribution of Mexican pix abroad and mixing by the National Cinematographic Board of export permits for 10 films made in Mexico, Alfonso Cortina, NCB chairman, has declared flatly that the administration strictly regards the film industry as a private business.

Cortina asserted that distribution of Mexican productions abroad had been so slovenly that in general it was giving Mexico a bad name in other countries. The foreign market for Mexican pix is so limited, the NDC chief explained, that only 70 to 80 films can be properly exported yearly. That export, he said, is officially considered to reasonably assure producers good returns. Mexican pix, next to those of Hollywood, are the most popular on the American continent. Cortina said. The government, he revealed, insists that the demand for Mexican pix must strictly tie-in with prestige for Mexico.

Film production financing by the trade's own bank, Banco Nacional Cinematografico, will be precisely the same this year as in 1953—a \$17,440-per-pic ceiling. Cortina announced. He's a board member of the bank. This financing is geared strictly to 50 films annually so as to guarantee quality and assure adequate distribution.

See Dip in Pix Imports Into Japan Next Year

Tokyo, March 16.

A decrease in the number of foreign films to be imported into Japan during the coming fiscal year is inevitable according to Takeo Tojo, director of the foreign exchange bureau of the Japanese Finance Ministry.

Tojo said the Finance Ministry was attempting to firm up an import policy as soon as possible, but that there were delicate international aspects to be taken into consideration. He said that the deteriorating foreign currency holdings of Japan would almost inevitably demand a reduction in film quotas this year. In addition, Tojo cited the \$6,000,000 accumulated "frozen" funds earned by film companies in 1953 as an important consideration in the problem. Tojo said this should be considered as a debt and must figure in the new policy.

U.S. Pix Regain Favor With Swiss

Zurich, March 16.

Contrary to recent years, when U.S. pix were almost constantly panned by Swiss critics as well as by a large part of the public, in favor of European product, the current season seems to be bringing about a radical change of views. Contributing to this, of course, is the fact that European pictures this season mostly have been mediocre to poor compared to recent years, with only a few standing out such as "Return of Don Camillo" (French/Italian), "Wages of Fear" (French), "Genevieve" (British), "Me and My Wife" (Austrian) as well as a few German comedies and sentimental dramas.

On the other hand, both the public and critics recognize that the present season is offering a flow of quality product from Hollywood rarely seen in the last few years. Obviously, this resulted in a considerable gain of free publicity space and favorable reviews. Among the films profiting by critical praise are "Lili" (M-G), "Julius Caesar" (M-G), "Little Sheba" (Par.), "Shane" (Par.), "Prisoner of Zenda" (M-G), "Call Me Madam" (20th), "Plymouth Adventure" (M-G), "Roman Holiday" (Par.), "Stalag 17" (Par.), "Bad and the Beautiful" (M-G) and "Story of Three Loves" (M-G) among others. Paramount and Metro are leading the field in this respect.

In some instances, several pix were cited as examples that Hollywood is still able to produce good films without 3-D, widescreen or CinemaScope. The last was heavily thumbs-downed by papers in connection with "The Robe." "Lili" so far shapes as the big winner, being past its 11th week of top box here, and having completed a highly successful nine-week date in Berne. "Roman Holiday" released only in Lausanne so far, is doing very well after five weeks at the Palace there.

'French' Sought in Japan

Tokyo, March 16.

Controversial "French Line" (RKO) will get a warm welcome in Japan where two of the largest distrib chains have asked for the film.

Toho has approached the local RKO office for a flat edition of pic to be shown in June. Shochiku Circuit has asked for the 3-D version to play at its Tokyo house, the Piccadilly.

Paula's Austrian Oscar

Vienna, March 16.

Paula Wessely won the Austrian Oscar (Sascha Kolowrat trophy) for the third time. Award was founded in 1947.

Miss Wessely received award for the production of the film, "I and My Wife," in which she stars with her husband.

O'Neill, Spewack Plays Set For Ireland Bows

Dublin, March 16.

Hubert Wilmut, director of Belfast Arts Theatre, will stage three Irish premieres within the next two months. In Belfast he is sked to present "The Happy Marriage," an adaptation by John Clements of Jean Bernard Luc's "Complexe de Philemon," followed by Samuel Spewack's "Under the Sycamore Tree."

Wilmut also stages Eugene O'Neill's "A Moon for the Misbegotten" in Dublin on April 19.

Despite Part-Time Prod. On Riviera, Paris Keeps Grip on French Filming

Paris, March 16.

The Victorine Studios, in Nice and the Pagnol Studios in Marseille always have hoped for a gradual transition of the center of pic production from Paris to the Riviera. However, though the enticements of more months of clear weather and scenery were always dangled before producers' eyes, Paris kept its stranglehold on filmmaking. The growth of fast transportation made it unfeasible for any shift of production with the Riviera only a few hours from Paris.

Recently Michel Auclair planned to the Riviera every night after a play stint here, did a day's work and then winged back in time for his show. Fine equipment and technicians down there always are an enticement. For example, last year 11 pix were made on the coast, five were made partly down there and while exteriors for five others were done there. Three U. S. films also used the scenery of the Riviera, two English pix and one German pic were made partially there. Eleven of these were tinters. Top production was 31 in 1950 but in 1952 only 22 were made.

U. S. productions made there or in part at this locale were "Melba" (UA), "Twist of Fate" (UA) and the Anatole Litvak pic "Act of Love" (UA). English films were "Always a Bride" (Rank) and "Forbidden Cargo" (Rank).

French pic utilized the Riviera setup for "L'Envers De Paradis," "The Blonde Gypsy," "When You Read This Letter" (Cannes was the locale) and "Strange Desire of Mister Bard." More exterior time was fine for the hardboiled detective antics of the Peter Cheney pic "The Moll Poison Ivy," "This Man Is Dangerous" and "Mister Scrupule And The Chinese Poison."

C'SCOPE, PLASTORAMA PREEMED IN GERMANY

Berlin, March 16.

A milestone in Berlin's film history was the gala preem of the first C'Scope, "The Robe," at the Filmbuehne Wien on Kurfuerstendamm, with 20th-Fox giving it a big publicity campaign via radio, newspapers, posters and other media. While most of the critics disliked the pic's subject matter, they generally favored the new technique. The greater part of the patrons enthused over "The Robe." Quite a number of big local houses are currently equipped with C'Scope, each costing approximately \$7,000 on the average.

Almost simultaneously with the Berlin preem of "The Robe," the first German Plastorama (a Russo invention) pic, "Eine Liebesgeschichte," with Hildegard Neff and O. W. Fischer in the leads, was preemied in Hanover. This Eric Pommer production was shot in two forms, one in 2-D and the other widescreen plus stereo sound. Public and critic reaction was not as enthusiastic as probably expected. Film would look better sans the new technique, some scribes commented.

Arrau's Berlin Return

Berlin, March 16.

Claudio Arrau got an ovation Sunday (14) in his first Berlin appearance in more than 15 years, as soloist with the Berlin Philharmonic Orchestra. Pianist played the Brahms Concerto No. 2, with Sir John Barbirolli conducting.

Arrau, who was raised and trained in Germany, is currently on a three-month tour of Europe. He'll be heard in Berlin again on March 25 in a recital at the Titania Palast.

Aussie's Victoria State Govt. Plans To Re-Control Cinema Ducat Scales

Melbourne, March 16.

GE Drops Longhair Arg. Radio Program

Buenos Aires, March 16.

For the first year in a decade, broadcast concerts by internationally famous longhair guest talent on the Mundo web will not be sponsored by General Electric this winter. The net is scouting for another bankroller to finance the series. Longhair cycle series has been a feature of its program lineup since coming on the air back in 1935. Through broadcasting concert music regularly, the Mundo put classical music on the map in Argentina and built up a 14,000,000 audience.

Mercedes-Benz Argentina, only outfit which currently obtains import permits for autos, looks likely to inherit the series.

Last year Dante Aloe, Mundo manager, was in the U. S. on a tele purchasing tour, but placed no orders.

Boehm Back To Vienna Opera

Vienna, March 16.

Although the bomb-gutted Vienna State Opera House on the Ring won't reopen until October, 1955, plans for initial activities are already being formulated. Karl Boehm, orch conductor recently appointed opera director effective next September, has returned from batonning assignments in Germany with some declarations of policy for an opera company considered one of the world's tops.

He pinpointed either Mozart's "Don Giovanni" or Verdi's "Otello," both among Vienna's sock achievements, as probable premiere features. He also said that the rebuilt house will aim to present at least six complete stagings or new productions within its first 10 days. Boehm will personally conduct three of these.

Boehm also took occasion to blast the "star system" in opera. Vienna, able to pay top salaries of about \$150 a night against fees of up to \$1,000 or more in Germany, Italy and at the Met, must depend on developing firstclass new talent, and attracting experienced artists to whom an appearance in Vienna will still mean prestige throughout the world, he said.

Names built up in Vienna will continue to be given opportunities for more profitable dates abroad. But the Vienna schedule, which runs 10 months a year, must be freed from indiscriminate loss of its best talents during seasons in N. Y., Milan, Berlin, etc. In the repertoire department Boehm promised to have all the major works of Mozart ready for presentation in 1956, a Mozart festival year, and to restage Richard Wagner's "Ring." Latter has been dropped because of cramped stage facilities in the opera's present home, the 150-year-old Theatre an der Wien.

London Legit Bits

London, March 16.

Roger McDougall, who wrote "Escapade," which made a lot of money for Henry Sherek, despite losses on its New York run, has written a new play, "The Facts of Life," which Sherek has acquired and will present at the Duchess Theatre April 21 after a week try-out each at Blackpool and Birmingham. Arthur Lesser is seeking Marius Goring for the lead in "The Journey," by Herbert Covey, which will premiere in the West End prior to its Broadway showing.

Ron Randall, costarring with Joseph Buloff in "The Fifth Season" at the Cambridge for Linnit & Dunfee, is anxious to produce "Buy Me Blue Ribbons," by Sumner Locke Elliott, which was done on Broadway in 1951 and tested 13 performances. Randall thinks despite the flop on Broadway, that the show has a chance in London.

Victorian government is about to re-control cinema admission prices following an alleged public outcry against high admission scales now operating here. The government now claims that cinema managements have not passed the benefit of the wipeout of the entertainment tax on to the public. This former wartime impost was rated long overdue for elimination. Understood that film house and theatre admission rates will now be reset by government moguls on a basis equitable with the tax wipe-out.

The bring-down-prices campaign was inaugurated by major newspapers here which had become aroused by a drop-off in advertising biz, according to inside reports.

Cinema operators here pointed out to the government that the admission scales had always been at a low level. Also that since 1939, they had gone up only on an average of around 68% in comparison to the current cost-of-living hike of 200%. It also was pointed out that operational overhead had increased tremendously since 1939, and that many cinemas were operating close to "the borderline."

Whether recontrol of admissions will spread to New South Wales, Queensland, South Australia and Western Australia has not yet been decided by the respective state governments. There has been no public outcry against slightly advanced admissions for houses playing CinemaScope here.

Yank Films Into Lead In West Berlin's Key Houses to Open March

Berlin, March 16.

The first half of March saw the greater part of local preem houses showing American pix. Six of the 13 principal cinemas were playing U.S. films, four had domestic pictures while three were showing pix of Franco-Italian origin.

The Astor is still showing Otto Preminger's German version of "Moon Is Blue" (UA). "Prisoner of Zenda" (M-G) is at the Capitol, "Sangaree" (Par), 3-D version, is playing Filmtheatre Berlin. "Gone With Wind" (M-G) is in its fourth month at the Kurbel. Most talked about film currently is the CinemaScope "Robe" (20th), which preemied at Filmbuehne Wien last week.

Nationwide, domestic pix are retaking their dominating role won in February. They were again so successful that the five biggest grossers in West Germany's eight most important key cities were German films. This domination of native films is mainly explained by their great popularity in second-run cinemas.

'Robe,' 'Moon' Clicks In Holland's Keys

Amsterdam, March 16.

"The Robe" is now in its fourth week in three theatres of Holland; the Flora and Rialto here and the Asta in The Hague, the only houses equipped for C'Scope. Boxoffice returns are splendid. However, this is not considered a victory for the new projection-system here because in this country, where religion is deeply rooted, the "Robe" naturally draws the occasional film patron to the theatres. Reviews as well as public reaction on the pic were mixed.

"Julius Caesar" (M-G) started in The Hague in two spots day-date. Results for first week were good but not up to hopes. Film was held a second week in both houses.

"Moon Is Blue" (UA) is now in its fourth week at the Alhambra here. The censors raised no objection against the pic. It was even accepted in Catholic circles. The Dutch press gave much space to the censorial troubles in the U.S. and explained how the code and the Breen office are working. People over here like to compare the picture with the legit play, which had a great run in this country last year. For the first time since the war a German picture, "So Lange Du Da Bist," did very good biz in the keys.

Mex Film Producers' 'Strike' Stems From Fear of Heavy Govt. Meddling

Mexico City, March 16. "Strike" of many film producers worries their national association, which laments "a notorious recess in film production." Layoff, some brand it "laying down on the job," the involved producers explain was provoked by their reluctance to keep on working because it was indefinite—just how "salvation plans," for the industry will affect the trade. These plans are those of Eduardo Garduno, proxy of the trade's bank, and Alfonso Cortina, chairman of the National Cinematographic Board.

Many in the industry say both plans, which feature increased government aid for the industry, mean too much officialdom in the film biz. Some producers recently told the Ministry of the Interior, the top government department that looks after the pic trade, that they would prefer to quit the film biz rather than work under the Garduno Plan. "Too much like they do things in Russia," some producers charged.

Both plans, after rewriting and general revamping, are now being readied for presentation to the Ministry. Some producers don't expect much of this final version of the plans because, as they explain, the changes are merely insertion of the government's proposition to control distribution of Mexican pic abroad. That proposition establishes Exportmex to rule this distribution in the U.S., Canada, Alaska, Europe, Africa and Australia, with South America to be attended to later. Plan allows NCB to ban export permits for those Mexican films which it considers unfit for foreign exhibition. It has already nixed sending abroad 10 pic, among them, a Mexican version of Isben's "The Doll's House," current boxoffice champ in the Mexican division, at Cine Alameda here.

Nearly 58% of French Film Grosses Supplied By 45 Largest Cities

Paris, March 16. Centre National Du Cinema's most recent statistics show that 57.5% of the yearly film grosses come from 45 cities in France having populations of over 60,000. These major cities shelled out \$65,670,000. Paris, with its 375 houses, grossed \$32,535,000, or about 28% of the total French pic grosses. This makes it evident that these cities are the backbone of film income here.

The Centre's survey also shows that patrons spend on an average of \$7.50 per year each. In order of expenditures for the cinema, the leading cities after Paris are Metz, Lille, Nice, Strasbourg, Nancy, Toulon, Grenoble and Avignon. Cities not only are toppers in amount of attendance but also in admission prices. Paris also leads in average tax followed by Lyon, Versailles, Dijon, Toulon, Avignon, Nice and Nimes. In actual attendance of patrons going to films in proportion to population, the leading city is Metz followed by Lille, Paris, Strasbourg and Nice.

Other facts unearthed by the CNC are that the number of film houses in a city does not necessarily correspond with the population. Toulouse, which rates fourth in population, only has 29 cinemas. Limoges, with a population of 108,000, only has eight film houses while Roubaix, which has a much smaller population, has 16 pic theatres.

DUTCH ICE REVUE SET FOR TOUR OF BRITAIN

London, March 16. John P. Sherwood, comparatively newcomer to show biz, is launching out into the iceber set, competing against such stalwarts as Tom Arnold and Claude Langdon. Sherwood has just closed deal with the Dutch owners of the famed Bowmeester Revue in Ice, which opens at the Palace, Hull, March 23 for a week, with eight weeks in the provinces already fixed. He expects to bring the show to London after the provincial tour.

Scot Gendarmes Okay Hypnotist To Do Show

Inverness, March 16. Police authorities have sanctioned a hypnotism show here on the condition that the hypnotist, John Barrington, does "nothing offensive" to the patrons. They also have insisted he observe conditions as laid down by the Scottish government department. Application is first since the Hypnotism Act of 1952 went into effect.

Restrictions are that a description of the proposed show be furnished, no person under 21 be hypnotized, no person under hypnotic power say or do anything offensive to members of the public, and no advertising relating to the show be allowed if it is "likely to be injurious to morality or offensive to public feeling."

Emile Littler Off On World Quickie

London, March 23. Biggest itinerary attempted by him in years is being undertaken by Emile Littler when he flies to Australia April 6. He stops off at Calcutta and Singapore to survey the theatre setups. Littler's jaunt to Aussie is to take charge of the final rehearsals of his London hit, "Zip Goes a Million," which he is presenting at the Tivoli, Sydney, in association with David N. Martin April 17. He claims to be the first producer of English musicals to go over to take rehearsals of his own shows in Australia.

While there, Littler will make arrangements for his other successful London shows in Australia in conjunction with Martin. These will include "Love From Judy," "Affairs of State" and the current Winter Garden Theatre smash, "Witness for the Prosecution," by Agatha Christie. Last-named is being presented by Peter Saunders, Littler having acquired the Australian rights, which are held by Gilbert Miller for America.

From Sydney Littler hops to New Zealand, then Honolulu. He goes to Los Angeles to talk over possible filmization of "Judy" and some of his other properties. Will glimpse Las Vegas for one night, departing the following day for New York where he will spend 10 days taking in several Broadway shows. Littler calls this "a trip round the world in six weeks."

BIG WEST BERLIN PIX PROD. OUTFIT FORMED

Berlin, March 16. Under the name of AFU (Allgemeine Film Union), a new film producing outfit has been established in West Berlin. It is a joint-stock company comprising the Assn. of West Berlin Film Producers, Deutsche Film Export, Film Revisions, and CCC which will supply the studio facilities. It is expected that other groups will join the AFU. Company's original capital amounts to \$29,900 which may be doubled shortly.

Chairman of the board is Erich Waschneck while board members are CCC-chief Arthur Brauner, exhibitor Max Knapp and Dr. A. C. Welch, a local lawyer. Alfred Bittins is AFU's manager.

Company's first production program consists of eight pic, all of which have already been granted federal credit. AFU will tee off its first pic, "King of Thieves," April 5 at the Spandau (CCC) studio. Second is "Because I Love You," a remake of the 1934 "Regine." Third AFU pic is to be "Blow Upon Blow," authored by Theo Lingens.

Striptease In Vienna

Vienna, March 16. It is never to late to striptease. Casanova, one of the leading Austrian nightclubs, has introduced this entertainment here. Fatima Bijou is the femme's name, listed as "the latest New York sensation."

Par Paces Japan

Tokyo, March 16. Paramount was the top earner of the major U. S. film companies distributing product in Japan in the month of February. Par held to its January level with \$300,000. Other gross distribution figures include: Metro, \$236,000; Warner Brothers, \$188,000; Columbia, \$140,000; Universal, \$125,000.

Par's gross includes \$44,000 earned from joint distribution with Breakston Co. of "The Scarlet Spear."

British Quota Defaulters Dip In '52-'53 Period

London, March 16. Improved quota performances by exhibitors is reported by the Board of Trade in returns for the 1952-3 period. Number of first feature defaulters was down from 1,043 to 884. The percentage of defaults had dipped from 25 to 21.

The performance of the three major circuits was well above the demands of the Quota Act. Although the law prescribes a first feature quota of 30%, they averaged 34%; for the supporting program the legal requirement of 25% was exceeded by 6.5%. None of the circuits is accorded any relief. The BOT returns are based on information received from 4,440 theatres, of which 414 are accorded complete exemption.

Of the remaining 4,226, there were 1,470 exhibs who had been granted a measure of relief, with prescribed quotas ranging from 10% to 25%. Apart from the 884 first feature defaulters, however, there were 1,626 theatres which failed to fulfill their legal requirements for the supporting program. In the previous year, the supporting defaulters totalled 1,901.

After allowing for reliefs and exemptions, the average prescribed first feature quota for the entire country was 25.5% but the results show an average screen time for British pic of 28%. Of the 884 first feature defaulters, 560 missed the target by 5% or less.

High Cost of Building Holds Back Expansion Of Aussie Drive-Ins

Melbourne, March 16. Film industry observers here fail to see any spread of the drive-in movement in the Aussie zone despite the inaugural success of Hoyts' under-the-stars house, Skyline at Burwood. This Melbourne ozoner has 560-auto capacity.

It is figured that the cost of an ozoner here is in the vicinity of \$180,000, far beyond the pocket of an average exhibitor. Another point against any drive-in upbeat is seen in the determination of independent exhibitors to fight via political aid any move by the major loops to set up open air operation in territory where a theatre operation is already established.

A spokesman for the exhibs here said that the drive-in could become a real menace to the independent Aussie showman if given the green light to run unrestricted. In New South Wales, the Films Commission, set up to control cinema opposition, already has nixed several drive-in bids.

London Film Notes

London, March 16. Romulus Films, headed by John and Jimmy Woolf, are to film "Carlington V.C." the Dorothy and Campbell Christie West End hit and will have star studded cast headed by David Niven, Glynnis John and Margaret Leighton. Lewis Gilbert will direct, with shooting to start in mid-April. John Temple-Smith, wealthy financier, is latest bankroller weaned into the film biz. He is behind the newly formed film company Major Films, whose first pic, "Checkmate," will be released through Monarch Productions. Olivia de Havilland is backing and starring in new film titled "That Lady," which is based on Kate O'Brien's novel of same name.

Two 3-D Pix Leading West End B.O., 'Kate' Fast \$13,000, 'Hondo' Big 8G, 'Inspector' Hep 7G, 'Die Young' 8 1/2 G

New Brit. Producing Duo Preps Provincial Tours

London, March 16. Captain Max Morgan, although he still has one more year to serve in the army, is already paving the way to a show biz career when he dons civvies.

Morgan has joined forces with local showman Hugh Bernard and they have acquired jointly the touring rights of a former West End hit, "The Bad Samaritan," by William Douglas Home, from owner E. P. Cliff. Show is now being cast and is expected to start an extensive provincial tour sometime in April.

Newly-formed combo also has rights to A. D. Mackie's "The Hogmanay Story," which has already played some Scottish towns. For English tours they have renamed it "The Runaway Bride."

Arg. Vaudefilm Law Again Looks Set

Buenos Aires, March 16. Implementation of Law No. 14,226, which makes it obligatory to include vaudeville in all Argentine film theatres, looks set to get its tee-off March 26, with the opening of the Folies Bergere legit show at the Opera film-theatre (Lococo Circuit). This segues after a Soviet Film Week, scheduled at the house next week, and is due to turn the deluxe film theatre into a legit house for six weeks. The entire 42 performances will stage only one show, "Folies de Paris."

This Lococo venture involves transporting a company of 74 from Europe, and directors Paul Derval and Michael Gyarmathy.

Carmen Cavallaro has been booked by a rival circuit as part of the new vaudeville plan, but in general most exhibitors are counting on a further postponement of enforcement of the vaudefilm law. Legit impresarios are determined not to be behind the film theatre plus vaude scheme. All the portents are that the legit season will be little less than scintillating. In fact, it is to be questioned whether audiences will have sufficient coin to enjoy many costly attractions.

ROSSELLINI WON'T USE C'SCOPE ON HIS 'JOAN'

Rome, March 16. Roberto Rossellini, Italo director who had announced he would shoot the Arthur Honegger opera, "Joan at the Stake," in CinemaScope, has given up the idea. The reason is that the C'Scope labs were unable to give him a date when it could handle a picture. They told Rossellini it could be six months or more without any definite date.

Rossellini went ahead with his film in 2-D, using Gevaert color process. Actual lensing was finished after 17 1/2 days of shooting. Film stars Ingrid Bergman and features Tullio Carminati.

Rossellini will have a rough cut of the pic put together sometime this month. This will be done in the Italian language, with subtitles. Later the picture can be dubbed into French or other languages.

Miss Bergman, who has portrayed the role of Joan of Arc in both legit stage and screen versions prior to doing the opera, said that she will be occupied for the next 18 months with the "Joan" opera.

Mex Exhibs Fight 16m

Mexico City, March 16. Exhibitors are readying a national drive against mobile 16m cinemas which they brand big, unfair competition because they cut into film attendance at standard theatres.

The mobiles, the exhibitors say, hurt regular 35m houses in the city as well as in the country.

London, March 16. The two current 3-D entries were leading the field in the West End last stanza, with the single CinemaScope pic barely landing third place. After its smash opening, "Kiss Me Kate" has held solidly at the Empire, with a fine \$13,000 in third stanza. The other 3-D film, "Hondo," also continues solid at \$8,000 in third Warner week. At the Carlton "12-Mile Reef," first "Scoper" since the theatre was leased to 20th-Fox, disappointed in opening session and is just okay \$7,000 in second week.

Several British films have been doing sturdy first-run biz. The Odeon, Leicester Square, has "The Good Die Young," and it is still a hefty \$8,500 in second week. "Hobson's Choice" at the Plaza held firmly with around \$5,300 for its third frame. The Gaumont's "An Inspector Calls" and "Bang! You're Dead," is heading for a nice \$7,000 opening week.

Estimates for Last Week
Carlton (20th) (1,128; 55-\$1.70)—"12-Mile Reef" (20th) and "Vesuvius Express" (20th) (2d wk). The first anamorphic program since the house was taken over as a 20th-Fox show window. Not up to level of first two C'Scopes, second week just okay \$7,000. First was \$8,400, both below hopes. Continues.

Empire (M-G) (3,099; 55-\$1.70)—"Kiss Me Kate" (M-G) (3d wk). This 3-D entry holding as major boxoffice lure with big \$13,000 after \$15,400 in second.

Gaumont (CMA) (1,500; 50-\$1.70)—"An Inspector Calls" (BL) and "Bang! You're Dead" (BL). Nice \$7,000. Holds.

Leicester Square Theatre (CMA) (1,735; 50-\$1.70)—"O'Rourke of Royal Mounties" (GFD) (2d wk). Fair \$5,800 after \$7,400 opener.

London Pavilion (UA) (1,217; 50-\$1.70)—"Moon Is Blue" (UA) (10th wk). Still very big \$8,000, same as it's been for weeks. Must be pulled next week to make way for British quota program of "Eight O'Clock Walk" (BL) and "Devil on Horseback" (BL) opening March 19.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Good Die Young" (IFD). (2d wk). Above hopes with solid \$8,500 after \$9,300 opening round. "Doctor in House" (GFD) preems March 26.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"The Maggie" (GFD) and "Ride Clear of Diablo" (GFD) (3d wk). Only a moderate \$3,000 in final frame. "West of Zanzibar" (GFD) opens March 24.

Plaza (Par) (1,092; 70-\$1.70)—"Hobson's Choice" (BL) (3d wk). Proving good British entry with pleasing \$5,300 after \$6,500 in second. "Red Garters" (Par) opens March 19.

Ritz (M-G) (432; 30-\$2.15)—"Julius Caesar" (M-G) (6th wk). Holds firmly at near \$3,000.
Warner (WB) (1,735; 50-\$1.70)—"Hondo" (WB) (3d wk). Hefty \$8,000 after \$8,700 for second. Stays on to be followed by "The Command" (WB).

NEW TOKYO NITERY BARS ALL PROSTIES

Tokyo, March 16. Newest nitery in the Tokyo area is the Tradewinds, plush strictly-music club, opened in Yokusuka, giant U. S. naval base 50 miles south of here. Jerry Zukor, owner of Honolulu's Tradewinds, is a co-partner in the Japan branch. Built by Japanese under direction of U. S. designers and decorators, the club cost \$250,000.

There is no cover but a 70c flat charge for any drink, and this has been luring the gobs in big numbers.

One unique feature, since Yokusuka is a city with a large prostitute population, is Zukor's refusal to admit any escorted Japanese women not able to show proof of marriage to her escort. There is a no-admission rule for unescorted women. While popular with naval authorities, the rule may cause Zukor trouble with Japanese authorities when they learn that a public place, licensed by them, is discriminating.

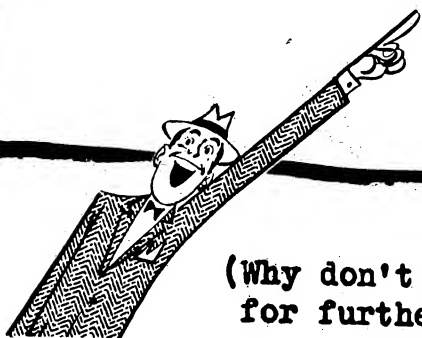
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We have just finished third nite Robe on our huge CinemaScope Screen and Stereophonic Sound with two speakers in each car. We are thrilled beyond words with our new CinemaScope installation. Plenty of light on the screen with no distortion. People enthralled at beautiful picture and Stereophonic Sound improves quality of sound 100 percent, besides giving very effective directional sound. Encountered rain sleet and cold first three nights Robe but in spite of it outgrossed 7 days Kilimanjaro and 7 days Stars and Stripes Forever, which played much later in season. We are very happy we made this adventurous step and we feel sure CinemaScope will be installed in every Drive-In throughout the United States. Sincerely.

ERICK C. PETERSON
Motor Vu Drive-In, Salt Lake City



(Why don't you phone Mr. Peterson at Salt Lake City 0252 for further details... if you need any!)

Magazines and Sunday Supplements (Motion Picture Company Advertising Expenditures)

	1953	1952	% Change
Loew's, Inc.	\$766,908	\$1,286,311	-40.6
General Magazines	656,238	1,075,247	-39.0
Sunday Supps	104,670	205,064	-49.0
RKO Pictures Corp.	\$409,397	\$1,242,805	-67.1
General Magazines	339,312	1,043,620	-67.5
Sunday Supps	70,085	199,185	-64.8
Paramount Pictures Corp.	\$352,925	\$398,906	-11.8
General Magazines	309,045	313,880	-1.5
Farm Magazines	—	18,700	-100.0
Sunday Supps	42,980	66,346	-35.2
Universal Pictures Corp.	\$270,054	\$454,685	-40.6
General Magazines	201,044	359,540	-44.1
Sunday Supps	69,010	95,145	-27.5
Warner Bros. Pictures, Inc.	\$255,580	\$198,883	+34.2
General Magazines	230,480	190,895	+20.7
Sunday Supps	25,100	7,988	+114.5
Columbia Pictures Corp.	\$238,521	\$313,550	-23.9
General Magazines	166,730	313,550	-46.8
Sunday Supps	71,791	—	+100.0
20th Century-Fox Film Corp.	\$196,149	\$398,968	-50.8
General Magazines	161,410	265,485	-39.2
Sunday Supps	34,739	133,483	-74.0
United Artists Corp.	\$125,735	\$86,510	+45.3
General Magazines	106,200	17,365	+411.6
Sunday Supps	19,535	69,145	-71.7

SOURCE: Publishers Information Bureau, Inc.

Distribs' Magazine Spending Down, But Sunday Supplements Less So; Dailies Still the Basic Medium

By ROBERT J. LANDRY

Expenditure figures contrasting 1953 with 1952 show a distinct falloff in the amount of money spent by motion picture producer-distributors in consumer magazines and Sunday newspaper supplements. Efforts to ascertain what justified deductions may be drawn from this data (see accompanying chart) do not support any flat claim that Peter Magazine was being widely robbed by pay Paul Television. For all the talking-up of tv as an advertising medium in support of key centre openings it is doubtful that \$1,000,000 a year is involved in tv spending.

The full facts as to the advertising practices of producer-distributors are still obscured. Not that the companies are so mysterious. Rather because there still is no central reporting source gathering figures on either local theatre advertising, special tv campaigns or so-called co-op advertising. Film industries in Manhattan use the modifying phrase "so called" co-op advisedly since they are outspoken in saying that local theatres and circuits contribute very little, as little as 3-5%, to cooperative campaigns.

Theatres and circuits tend to stick to fixed annual budgets for advertising, most of it earmarked for everyday directory cards. Distribs consider exhibits rigid and unimaginative in holding that spending for key openings benefits the distribs chiefly in that it sets up the whole territory behind the key. They concede it's hard, to impossible, to overcome that mental conditioning.

One thing for sure: nearly all distribs emphasize the essentiality of newspaper advertising. This is the basic medium, and must remain so. Video has its charms, especially where trailerized scenes, and story theme, lend themselves to reproduction on home sets. Radio still has some exploitation value. Posters have their place. But the press is top kick in selling the picture. In this connection the comparative 1953-1952 figures suggest that the Sunday supps have fallen off less in distrib spending than the consumer magazines—books like Life, Look, Colliers, Red Book, American Monthly, etc.

A reading of the accompanying 1953 lineage for 20th Century-Fox is noticeably lopsided with the newspaper data missing since it was in the fall of 1953 that 20th-Fox shot the advertising bankroll launching CinemaScope and "The Robe." The case of RKO must also be separated as a special downturn situation in '52 and '53 just as, in the same period, United Artists rates as a special upbeat situation. UA total spending was up 45%, and magazines alone up 41% from a trifling \$17,365 one year to a respectable \$106,200 the next. Warners and Columbia, it will be noted, substantially increased their spending in 1953 for Sunday supps.

Max Fellerman's Status

At Lopert Organization.
Max Fellerman, who ankled United Paramount Theatres three weeks ago to join the Ilya Lopert org, has been named vicepres and general manager of Lopert Films Inc. and Lopert Films Distributing Corp.

Under Fellerman's jurisdiction will be the booking and management of the Victoria, Astor and Bijou Theatres, N. Y.; the DuPont and Playhouse Theatres, Washington; and the Ziegfeld, Chicago. He'll also supervise the distribution of current Lopert Films releases through United Artists. Fellerman was named to his new post on Friday (19), by Lopert prior to the latter's departure for London.

Higher Rate For Theatres Wrong, Says Ohio Daily

Columbus, March 23.
There is one newspaper in Ohio which doesn't charge so-called "penalty rates" for film advertising: the Hamilton Journal-News. It has a circulation of 23,346 among the town's population of 57,915. Independent Theatre Owners of Ohio last week highlighted a letter from Charles E. Brown, advertising director of the paper, which it can use in its campaign to knock down special high rates all over the state. Brown's credo:

"We do not make any rate differentials between theatre and retail advertising. We have never been able to understand why the theatre or amusement business should pay more than other businesses. In fact, we are so firmly established in the belief that all advertisers are entitled to the same rate regardless of type of business or size of account, that we charge everyone the same. We operate on a flat rate basis, there is only one rate. There are no discounts from this rate to anyone. There are no contracts necessary to get this rate. All that we ask is that an advertiser be a regular consistent account."

The Journal-News rate card was enclosed and showed the following: Transient advertising, \$1.54 an inch; local political, \$1.35; occasional local, \$1.35; regular local, \$1.25.

Indies Fete Flick

Annual luncheon of the Independent Motion Picture Distributors Assn. is scheduled for N.Y. April 6 at the Russian Tea Room. Guest of honor on the occasion will be Dr. Hugh M. Flick, the N.Y. censor.

MAGNETIC VS. PERSPECTA SOUND POSES FOREIGN CONTRAST TO SITUATION IN U.S.

Mervin Houser Will Resume In Hollywood

Mervin Houser, RKO's publicity director at the homeoffice, is returning to the studio in a couple of months to become exec assistant to Perry Lieber, national ad-pub chief. He originally headquarters on the Coast and shifted east some months ago. Lieber has yet to decide on a replacement in the spot at the h.o.

CEA Report Holds To 'Wait and See' Policy On CinemaScope, Stereo

London, March 16.
Two main points emerge from a report, prepared by the officers' committee of the Cinematograph Exhibitors Assn., on CinemaScope and stereophonic sound following the meeting at which Spyros P. Skouras outlined the 20th-Fox policy.

The first is that, if American production companies attempt a worldwide "squeeze," they would probably ruin themselves in the process "and it is not supposed that any solidarity between them would last for more than about five minutes." The second is the view that there was no expectation that the novelty would persist much longer, and the obvious point where any squeeze was most likely to break down would be the need of the production companies for money.

Surveying product prospects, the report explains that Paramount had indicated that prints of their films would be made available in whatever form would secure the greatest number of bookings throughout the world. Republic was arranging its product on similar lines. WB policy, undecided at the time of the report, has since been explained by Wolfe Cohen, via which exhibitors will get a choice of single or magnetic sound tracks.

Emphasizing that sales conditions in the U.S. are somewhat different from those in this country, the report says the fact remains that the number of CinemaScope and stereo sound installations will be Rank's 75 "plus whatever others will be installed elsewhere." There would, thus, be a limited demand in this country for any CinemaScope process pictures dependent upon stereophonic sound. Harking back to the refusal of Skouras to agree a single track test, the CEA asserts that if a genuine demonstration were held and the results justified the expense, the officers would accept the verdict. For the meantime, however, their advice was "wait and see."

Baltimore Dinner Honors Spyros Skouras March 31

Baltimore, March 23.
Political, diplomatic, civic and business leaders, headed by Maryland's Gov. Theodore R. McKeldin, Jr. and Baltimore's Mayor Thomas D'Alesandro, will be on the dais at the Variety Club's testimonial dinner here for 20th-Fox prexy Spyros P. Skouras. Place: Emerson Hotel. Date: March 31. Other guests will include the Turkish Ambassador, White House staffer Maxwell Raab, Solicitor General Simon Sobeloff, Senator J. Glenn Beal, R. Md. Deputy Attorney General William C. Rogers, Rear Admiral Lewis Parks, and RKO prexy Sol A. Schwartz. Proceeds from the dinner will go to Variety's Heart Fund.

Vet Henry Harris Steps Down

Albany, March 23.
Albany Local, Theatrical Stage Employees Union, has elected George Powers, of the Grand, as president and business agent. He succeeds Henry Harris, of the Strand, who served for 15 years and who is the union's oldest working member, with a record of 46 years. John Lanahan, of the Grand, is new vice-president. James Foley, of the Ritz, is secretary, and Harold Parry, of the Madison, is treasurer.

Metro, Paramount and likely Warner Bros. are now arraigned against 20th-Fox in the foreign market where these companies, have decided to adopt the Perspecta stereophonic sound system as the standard on all of their pix, including CinemaScope releases.

Same policy is being extended by at least M-G and Par to the domestic market where all of their films, with the exception of CinemaScopes, will be available with Perspecta sound. Latter involves a single, cued optical track and an "integrator" unit at the projector which channels the sound to three backstage speakers for what has been described as "directional" rather than stereophonic sound.

According to Arthur Loew, prexy of Loew's International, there will be no M-G 'Scope pix with multi-track magnetic sound available in the foreign market at all. At the same time, the company will insist on the use of Perspecta sound in conjunction with the showing of its 'Scope films. "We think that is needed for the wide screen," Loew stated in N. Y. Monday (22). He held Perspecta sound was equally as effective as 20th's magnetic stereo sound.

He noted that, while Loew's International and Par were agreed on their sound policy abroad and in the U. S., WB legal eagles were still scanning the proposition. Indications are, however, that WB will go along and it's expected that other companies may join in the move towards Perspecta sound.

Perspecta sound units are being manufactured by the Fairchild Recording Equipment Co. with other companies to be licensed to make them. Loew's owns a 50% interest in the process developed by C. Robert Fine, president of Fine Sound Inc. Loew International is equipping 37 of its houses abroad with this sound system and has already begun to ship prints with the process to its foreign exchanges.

What Is the Effect?
The combined move of M-G and Par (which has no 'Scope pix) and the expected decision on the part of WB immediately raises the question of the effect this bid for standardization will have on 20th. Latter insists, both in the U. S. and abroad, that its 'Scopers can't be shown with anything but four-track magnetic stereo sound.

(Spyros P. Skouras, 20th prexy, said yesterday (Tues.) he would continue to fight for "the supremacy of better entertainment" and that it would be a "long, hard fight." He commented that Perspecta sound wasn't much cheaper than 20th's magnetic sound.)

According to 20th, some 150 theatres abroad currently have installed CinemaScope equipment and another 800 have placed orders. 20th is shooting for around 3,500 to 4,000 installations by the end of this year, which would cover all of the European keys. However, it's pointed out that if a house has installed 20th's magnetic sound and then wants to play a CinemaScope film from M-G, it'll have to go to the additional expense of adding Perspecta sound equipment. In view of the already existing speakers and wiring, however, the cost would be cut drastically.

There is no problem for a theatre wanting to play a film with Perspecta sound if it isn't equipped for it. Without the integrator unit, the optical track is used and functions just as in any ordinary projection. Need for magnetic striping also is eliminated.

Unanswered Question?

Asked how Metro could pursue a dual policy for 'Scope abroad and at home, Arthur Loew said he couldn't answer that question. He did indicate, however, that he could see no objections to playing his company's 'Scope films through the Tushinsky variable anamorphic lens which Loew's execs observed in action at the N. Y. demonstration Monday. M-G is interested in the Gottschalk lens, which operates on the same principle as the Tushinsky prism, and has ordered a number of the Gottschalk lenses for its foreign showcases. That lens is being distributed by Radiant Screen Manufacturing Co. and is to be shown in N. Y. today (Wed.).

A Perspecta sound integrator is

currently being installed at Radio City Music Hall, N. Y., and a demonstration of the system is due soon. The integrator units are being distributed by leading theatre supply dealers, including Westrex, RCA, National Theatre Supply, etc.

Loew estimated the cost of Perspecta sound at \$1,900 for small houses, \$3,200 for medium-sized ones and \$4,200 for large situations. The integrator units come to \$850 with labor figured extra. These prices are based on Westrex quotations in the U. S. and don't necessarily apply abroad. Also, houses that already have a channel will pay less.

Asked whether he foresaw any difficulties in the two areas where 20th and Metro handle one another's pix—Austria and Ecuador—Loew indicated he didn't anticipate any clash. "If they want our pictures they'll have to take them the way we give them," he commented.

Key to the European situation are the J. Arthur Rank and ABC theatres in Britain which have refused to install stereo sound. Rank has agreed to equip 75 houses and nothing more than that. As a result, 20th is channeling its 'Scope pix to the indie ops in Britain.

According to Loew, Skouras was aware of the impending move and there had been a number of consultations on it. There are, for the moment at least, no indications that 20th is ready to modify its policy.

20th has encountered difficulties in getting its equipment into some countries due to currency restrictions. As a result, a good many foreign keys remain to be equipped. Story goes that, in some South American areas, 20th has begun to make four-wall deals in order to get 'Scope established. Company has given large-scale guarantees to manufacturers abroad for the making of 'Scope lenses, screens and sound.

First Par pic to go out with Perspecta sound will be "White Christmas." First M-G release with the sound system in the U. S. will be "Betrayed" and abroad "Knights of the Round Table."

Exhibs Step Up Drive For Local Ad-Rate Parity

Continuing fight of exhibitors to get newspapers "to drop their discriminatory and unfair policy of high advertising rates for theatres" is being taken up actively by Theatre Owners of America.

A questionnaire, to determine ad rates and newspapers' policies in various sections of the country, will be sent out within two weeks.

Following a study of the results of the survey, the TOA board will set in motion a campaign to convince newspapers that theatres are entitled to the same rates as local department stores.

Fight to obtain ad rates equal to those of other local firms has been going on for many years. The campaign has never been undertaken on a national basis, but has been left to each individual theatreowner to work out his own problem with the local publisher.

In its memorandum to members, TOA notes that 93% of the big dailies (over 100,000 circulation) charged premium rates. For middle-sized papers (between 35,000 and 100,000 circulation) higher rates were fixed by 78%. The figure for papers under 35,000 was 42%. The percentages are from a report of the Newspaper Advertising Executives Assn.

TOA stresses that its survey is not an "attack" upon newspapers, "but rather an effort to aid the exhibitor obtain a more equitable deal as a local merchant. Most certainly this is a local problem and cannot be solved by any sort of national campaign. But it is possible that such a national survey may result in facts and figures, which if properly compiled and interpreted, may be of vital importance to the local exhibitor."

THE REPORTER

TRADE VIEWS by W. R. WILKERSON

• A FELLOW just back from London informs us: "This winter in England has murdered business at the ticket windows. However, as cold as it has been, it didn't disturb the CinemaScope shows, the two in release, 'The Robe' and 'How to Marry a Millionaire,' doing capacity everywhere."

So—the boxoffice pattern of the C-Scope pictures seems to be the same everywhere with neither language nor other conditions putting up any resistance to the shows in this medium repeating their astonishing U. S. business, providing the most necessary stimulant to the previously lagging boxoffice.

Some industry leaders in each branch of our business have, stubbornly, refused to bow to CinemaScope, finding this or that wrong with the medium and believing they can correct the faults through mediums of their own concoction. They might be right and they probably can, BUT none of them can deny the business it has brought to the boxoffices through-

out the world; none of them can deny that CinemaScope has brought a stimulation to the business, aroused audience curiosity, caused people to again start talking and thinking about motion pictures and rushed them to the nearest ticket window playing a C-Scope picture. Had it not been for CinemaScope being launched when it was, our whole business structure would have been on the borderline approaching destruction.

In recognizing achievements for the past year's progress and accomplishments, our Academy of Motion Picture Arts and Sciences has generally bestowed awards on the successful creations. What, might we ask, has been more successful, what has provided more progress and greater accomplishment than CinemaScope? And why shouldn't the Academy this year bestow its highest award, even though it would have to be created, to the greatest single step for industry progress—worldwide? Here is an achievement that's never been equalled since the introduction of sound to our pictures—and it deserves every commendation that can be tossed its way.

IT TAKES MORE THAN PROMISES TO FILL SEATS!

CINEMASCOPE

IS DELIVERING RECORD GROSSES TODAY!

Ask the thousands who are equipped
complete with Stereophonic Sound!



Catholic Views Not Uniform

But Patricia Breen Sees Secular Press Reporting Only The Extremists

Chicago, March 23.

Roman Catholic sources are themselves divided about censorship and more particularly about the recent prominence in the press of alleged "Catholic opinion" and "Catholic influence." Some thoughtful members of the clergy and laity apparently are increasingly anxious that the general non-Catholic public understand that some of the extremists are speaking for themselves, or small blocs, and not the whole faith.

"Catholics, like any other group, range in extremes of opinion, and there are many Catholics of good standing who are opposed to legislative censorship of motion pictures." This comment was made to VARIETY by Catholic film critic Patricia Breen, currently columnizing for Voice of St. Jude and formerly daily reviewer for the Chicago American. Too often, thinks Miss Breen, the least sympathetic Catholic statements are echoed loudest by the secular press, "presenting the viewpoint of some Catholic publications as though it were the official attitude of the Roman Catholic Church." Two or more Catholic views are voiced but only one is reproduced in the secular press.

"The moral law," she says, "has been defined for us by the Church, but its application in specific instances can be—and is—debated by any Catholic person, religious or lay."

It's pointed out that editorials in Catholic journals regarding the recent U. S. Supreme Court decision on film censorship ranged in sentiment from approval of censorship and dislike of the court's attitude, to plaudits for the court and an attack against censorship. An instance of the latter is cited in a recent issue of The Commonweal, which Miss Breen characterizes as "a highly respected national Catholic magazine." Article therein, by William P. Clancy, reads in part:

"The prior censorship of motion pictures, like the prior censorship of speech and the press, should be repugnant to any free society because such censorship is necessarily arbitrary to a high degree."

"Let us, by all means, be protected against the exploiters of vice. But let us be protected also against those who, in the name of virtue, would sustain public procedures which are in clear violation of democratic processes."

No Albany Chums

Continued from page 5

and reasonable censorship under the Board of Regents since 1910," the speaker asserted. The purpose of the amendments was to draw up an effective censorship statute and to maintain these fair and reasonable standards.

"This bill was evolved after a good many conferences among a good many able people" who attempted to define "immoral" as it applies to the state law, Brydges observed.

Speaking of the mail he received—much of it "from components of the motion picture industry"—Brydges read from a letter sent by an unidentified person who claimed immorality, lewdness, perversion, etc. were "myths" in man's mind, mere words given meaning "by theologians and politicians." If that viewpoint were to hold, the New and Old Testament were out, the 10 Commandments were out, the Judo-Christian concept was ended, Brydges declared.

Senator Joseph Zaretzki, Bronx Democrat, who led the opposition, said at the outset, "I am talking against this bill for the purpose of saving censorship of motion pictures in the State of New York. If you pass this bill, you are risking a ruling by the United States Supreme Court outlawing all censorship of motion pictures."

David Landau has joined the Samuel Hacker & Co., public accountant outfit to work in the foreign audit division of the motion picture department. Formerly with Columbia Pictures.

British Films

Continued from page 5

Investigation committee to inquire into dispute and requested fullest support from both sides. Government also asked for normal work to resume. Employers were able to accept at once but union reps have to consult their governing group which will meet immediately.

The technicians were quick to inform Sir Walter Monckton, the Labor Minister, that the studios were aggravating the crisis by their wholesale firings. Union wants the Government to start an immediate investigation. There is no open allegation of a "conspiracy" to break labor, but that is privately whispered. Situation gives every present evidence of getting extremely nasty.

The newsreels are lining up with the feature producers and say that they, too, will give wholesale notices of sackings this coming Friday if no settlement is then in sight. With perhaps 4,000 studio workers and 2,500 lab workers already off payroll, this thing can snowball into total paralysis of the British film industry. Calmer minds, not ruled by current passions, deplore this dog-in-manger situation.

That this is a major labor showdown seems clear. Considerable bitterness has already manifested itself. Owners resent unionists focusing their fire on company profits rather than on labor's cost of living.

Throughout most of last week conciliation officials of the Ministry of Labor made abortive attempts at a settlement but the parties were far apart. The Film Laboratory Assn. challenged the right of the Assn. of Cine Technicians to peg wages to company profits. This was just what the union proposed to do, judging by a piece of its general secretary, George Elvin, in the London Tribune. Elvin singled out J. Arthur Rank's Denham Labs as making \$3,500,000 during the past six years and paying up to 55% dividend. None of this has been officially disclosed, Rank having answered a stockholder inquiry recently by simply stating, with the British businessman's laconic distaste for specifics, that the lab was "very profitable." Elvin also asserted that British Technicolor had upped its rate of dividend from 20% to 25%. George Humphries & Co. is on record as making a \$52,000 profit while Associated British-Pathe yielded a profit of \$436,000.

First repercussions to the spreading paralysis were felt over the weekend even before the lab closure became effective. At Pine-wood Studios, about 30 film technicians were pinkslipped with a fortnight's notice. The Douglas Fairbank's unit, which is making American teleplay at the National Studios, Elstree, gave notice to the entire technical crew.

First to feel the pinch will be the newsreels and the news theatres. The former have taken protective action by reading two editions before the labs stopped work, which will carry them through for at least the current week. Of the five British newsreels, four are affected by the dispute, but British Movietone News is processed by a laboratory which is outside the Film Laboratories Assn. and so not involved in the shutdown. Movie-tone was anxious to stand by its competitors and take no advantage its favored position; however, it is faced with a delicate legal situation inasmuch as it could be sued by exhibitors, who had contracted to take its reel. Unlike the other topicals, it would not be in a position to plead force majeure.

Major Showdown
Almost the entire weight of the British industry is being leveled against ACT in what is considered a major showdown with the union. The British film producers have maintained close contact with the laboratories and are known to have given them sympathetic support. The Kinematograph Renters Society (exhibits) have officially decided to back the labs and will

Another Air Debate On 'Censorship' Turns Into Pro and Con of Code

Discussion on the necessity of film censorship failed to get much past the Production Code's pros and cons Sunday (21) as the topic got another going-over on the American Forum of the Air over NBC-TV.

Participants in the show were Hugh M. Flick, the N.Y. censor; Ephraim London, attorney prominently identified with the anti-censorship forces, and Martin Quigley Jr., trade publication editor. Frank Blair was the moderator.

With a good part of the time taken up by questions and answers on the Code, which, its proponents maintain, doesn't properly belong under the censorship heading, London roused Quigley with the statements that many pix are released by the majors without a Code seal. As the "evil effect" of the Code he cited the argument that it reduced picture content to the level of the youngest member of the family. "That is one of its worst effects," he declared.

Quigley, who appeared more concerned with defending the Code than analyzing the theme of censorship per se, replied that there was only a single film without a Code seal in release by a major distrib. He outlined the principle of the Code, which is designed to prevent the making of films that might lower the morals of the community, and voiced his opposition to censorship since it cuts pix after they're completed.

In response to a question, Flick pointed out that his rulings were subject to court approval, to which London replied that this procedure took time and money. Flick said he welcomed criticism and that his work had no value unless the community participated. During the program, Flick was kudoed as a censor who enjoys the respect of the industry. However, complained London, there is no uniformity of opinion among the various state censors when it comes to judging pix.

Quigley and London engaged in a give-and-take, with London maintaining he favors pressures short of those on the government, and Quigley holding that such pressures—on government officials—are the legitimate function of citizens. There was also some discussion on the effects of pix on audiences. Flick said half the films submitted to his division didn't carry the Code seal. Most of those, however, are foreign imports.

HERALD-TRIB PREDICTS 'AMENDMENT' SNAFU

N. Y. State Legislature's action in voting to amend the censorship statutes was given an editorial going-over by the N. Y. Herald-Tribune yesterday (Tues.). Lawmakers last Saturday passed amendments designed to spell out the meaning of "immorality" and "tending to incite crime" as related to the content of pix.

States the daily: "The new motion picture censorship bill is even worse than the old because it complicates the restrictions already written into the law. It seems likely to lose out in court tests, just as its predecessor did, and, in any case, it is no credit to the enlightened state government."

William Shelton has been appointed v.p. and general sales manager of Times Films Inc. by proxy Jean Goldwurm. Shelton will continue to head up his own firm, Imperial Film Distributors of America.

give all practical aid within legal limits. Exhibitors have not officially expressed any opinion and are worried at the possibility of a print shortage but are, in the main, standing fast with other sections of the trade in the tussle against ACT.

As things stand at present, distributors are sufficiently advanced with their prints to operate normally for three to four weeks. If the dispute is prolonged beyond that date, they will have to decide whether theatres will remain open with re-issues or whether there should be a mass close down and place the onus for the deprivation of the public's entertainment on the union. This is being considered at high level, top secret confabs.

'Luther' First Catholic Country Test Will Be Puerto Rico; Domestic Gross Approaching \$3,500,000

Matty Fox

Continued from page 5

do technical work designed to refine the system and which has a number of other electronic innovations in the fire, will share in the profits of the operating company on a royalty basis. It also retains the rights to the basic patents.

Deal provides for a number of guarantees pegged to the active application of the system at various stages and also incorporates an option for the Fox group to acquire Skiatron stock. No public stock issue is contemplated for the new outfit.

Initial Fox payment to Skiatron comes to \$300,000, with another \$200,000 in cash being put up to get things rolling and to meet attorney and other fees involved in preparing for and carrying through the FCC application. Coin is being provided by Fox personally, it's understood, even though he has a number of strong financial backers. Latter are still being kept under wraps. One is understood to be David Baird, the financier who's also on the Stanley Warner board.

Use of Subscriber-Vision in the foreign market is to be pushed, since several governments, and notably Britain, have shown considerable interest in the system. Some contacts have already been made. Most of Europe's radio and tv obtain their revenue at present by licensing sets.

While Levey, as Skiatron's dominant stockholder, will be repped on the Skiatron TV board, he'll not be an officer, but will act in a consultative capacity. There are currently a little over 1,000,000 shares of Skiatron common outstanding and it's not figured that, in the foreseeable future at least, the Fox syndicate will obtain a controlling interest.

Fox says he is at the moment primarily concerned with pushing FCC approval. Fox himself, besides being a showbiz vet, is in a very advantageous position since, apart from being a partner in United Artists and a member of UA's board, he's also owner and board chairman of Motion Picture for Television Inc., one of the country's largest "syndication" tv outfits.

Also among his backers in the venture is a large electronics outfit which is said to stand ready to manufacture the Subscriber-Vision decoders on a mass basis. Gadgets should cost around \$12 a piece and are said to be simple and cheap to install.

According to Fox, there's been no tieup with any tv station in any of the key cities where he plans to launch fee-tv. He's also dropped Levey's prior arrangement under which Western Union was to have aided in the servicing of Subscriber-Vision. As it's currently envisioned, the decoder cards will be mailed to viewers.

Withit recent months Levey and his associate in Skiatron, James M. Landis, had been holding continuous talks with WPXI, the N. Y. Daily News station in N. Y. which specializes in sports coverage. Other N. Y. stations under consideration for a permanent tieup had been WATV and WOR-TV. It's known that Fred Thrower, WPXI general manager, had sat in on a series of discussions, but the new group apparently intends to start anew.

It's Fox's opinion that, once the FCC approves one toll-tv system, it'll flash the green light to all, throwing the field wide open to competition. It's to further his understanding that the decision to authorize tollcasting is well within the scope of the Commission and wouldn't require a special nod from Congress.

Based on 2,000 prerelease engagements, "Martin Luther," the Louis de Rochemont picture made for the Lutheran Church, appears headed for a \$3,500,000 domestic gross. Overall domestic estimate includes Canada where the picture is reported doing better percentage-wise than in U. S. engagements. The de Rochemont org, which is distributing the film, attributes the Canadian upbeat to the furor created by the ban of the picture in Quebec province.

The Quebec Cinema Censors Board nixed the film on the grounds that it showed a Pope in a bad light and this would offend Roman Catholics, the largest religious group in Quebec.

Starting the foreign release of the film, the de Rochemont org is first concentrating on the predominantly Protestant countries. Picture had it's European premiere in Hanover, Germany, on March 4. Some Catholic opposition was encountered in the form of a request that the picture be banned from Germany. "Luther" openings are next scheduled for the Scandinavian countries, England and South Africa.

Picture's first experience with a largely Catholic country will be met during Easter Week when it opens in Puerto Rico. Reaction to "Luther" in this area may, to a large extent, set policy for its exhibition in other Catholic countries, particularly South America.

Spain, Italy, France and Austria are, for the moment, being bypassed, but plans are to distribute the film throughout the world. It's anticipated that the greatest difficulty will be met in Spain where the Roman Catholic Bishop of Barcelona has urged adoption of stern measures to repress what he termed proselytizing by U. S. Protestant sects in Spain. While the Bishop's statement was not aimed at "Martin Luther," it's figured that his views would apply to the picture if an attempt were made to show it in Spain.

Film Biz Asks

Continued from page 3

have indicated they will pass the savings on, at least temporarily.

Exhib orgs are therefore warning their members not to make any immediate decisions. Theatremen are urged "to stay close" to their boxoffices and to be alert for public reaction. If a reduction appears the best policy, it is suggested it be made after advising the public it will be forthcoming after new tickets are received and present contracts are liquidated. If no reduction is contemplated, it's advised to justify this decision to the public.

Theatres that are weighing an admission hike for some reason (re-opening of drive-in or installation of widescreen) are advised to boost it higher than originally intended and then giving back part of the hike when the Federal tax is cut.

'Jolson Story'

Continued from page 3

will swing into distribution over the next few months.

Pic represents the first instance where a distrib, in peddling a re-tread, is insisting on stereosound showings. This, of course, will limit Col's potential customers to the less than 2,000 theatres equipped for the special audio feature. However, Col is not committing itself to any longtime policy that might relax the condition re stereo some time later.

"Jolson Story," in which Larry Parks impersonates the late Al Jolson, rang up domestic distribution income of \$7,000,000. Col has set a special showing of the pic for tonight (Wed.) at the Fox Theatre, Brooklyn, with exhibs and the press in the eastern area on the invitation list.

Judge Awards \$300,000 In Stock

Declares United Artists, Not Pappas Family True Owner—Reverses Master In Chancery

Chicago, March 23.

United Artists has been awarded 200 shares of stock in the Milwaukee Towne Theatre, by Federal District Court Judge William Campbell. This is a reversal of a decision by a Master in Chancery. Stock was in escrow for over a year while Master William Sattler held hearings to determine legal ownership of the shares. His decision that they were the rightful property of Spiro Pappas, family of the late Constantine Pappas, and other stockholders in the Towne was overridden by Judge Campbell. Attorney Thomas McConnell said he would appeal the decision.

Shares are estimated at being worth \$300,000 currently. Number involved comprise one-third of the capital stock of the company and were given to United Artists several years ago in turn for aid at a time when the theatre was in serious financial straits. McConnell had argued that the stock was obtained under duress.

Perspecta For MG in Cannes

Metro's "Knights of the Round Table" will bow at the Cannes film festival with PerspectaSound. I. e., directional rather than stereo-phonetic sound. Decision underscores the split in policy between Loew's International and MGM in the U. S., where it insists on stereo-phonetic sound for all dates for its CinemaScope pix.

According to C. Robert Fine, proxy of Fine Sound, N. Y., all of Metro's 40 theatres abroad will be equipped with Perspecta stereo-phonetic sound integrators by the end of April. System involves a cued optical soundtrack which channels the sound to three back-stage speakers.

Fine said two integrator units had already been shipped to Europe, one of them to Cannes and the other to Belgium. The Cannes installation eventually is to be transferred to Metro's Plaza Theatre in Toulouse, France. The integrators are manufactured by Fairchild Recording Equipment Co. of Whitestone, N. Y.

Saville Heads SPG Nominating Committee

Hollywood, March 23.

Screen Producers Guild elected Victor Saville chairman of the nominating committee which will select 14 candidates for the Guild's executive board. Seven members, or one third of the board, are elected every year. Other members of the nominating committee are Albert J. Cohen, Fred Kohlmar, Mervyn LeRoy and Harry Tugend.

Election will be held at the Guild's annual meeting on May 3, to replace the retiring board members: Samuel B. Briskin, Bryan Foy, Walter Mirisch, Sol C. Siegel, Jerry Wald and Carey Wilson.

Nabes' British First Runs Use Lots of Paid Space

Minneapolis, March 23.

Development of first-run poltzy in the nabes here plus CinemaScope for the big downtown houses is proving a financial assist for the local newspapers.

Nabes, turning arties for the showing of foreign films, mostly British, are now selling these "first-run" attractions aggressively through liberal newspaper advertising and other promotions.

Meanwhile downtown houses playing C'Scope product have been taking larger space for their attractions. General advertising splurge has spread, too, to the conventional subsequent run theatres which have been stimulated to more space for their more important attractions. General result has seen the local sheets getting their largest film advertising revenue in years.

YEAR'S RUN FOR SHORT

Canadian 'Romance of Transport' Wearing Out Its 4th Print

Overshadowed by the one-year anniversary of "Lili" at the Trans-Lux 52d St. Theatre, N. Y., the "Romance of Transportation," animated color short playing with "Lili," also has hit the jackpot since it's very rare for a short to get a full year's run.

Subject was made by the National Film Board of Canada, and is distributed in the U. S. by Mayer-Kingsley. The fly in the ointment: Color is expensive and "Transportation" is currently grinding up its fourth print.

Tushinsky

Continued from page 3

regularly photographed films into anamorphic (squeezed) positive prints and (2), the projection lens itself with which the exhib has freedom to "throw" the pic on to any size screen, even up to a measure of three in width to one in elevation.

Audience Impressed

Hour-long demonstration on Monday had an audience of about 500 particularly impressed with the versatility of the variable prism operation and the screen images which looked like a reasonably good facsimile of CinemaScope. Shown were scenes from Walt Disney's "Fantasia," Metro's "Knights of the Round Table" and a group of RKO pix which had been shot in conventional fashion and printed in the anamorphic system. Marring effect was via two thick shaded lines on the screen but technical observers said this was due to a flaw in the theatre screen itself. Also shown were some stock shots which came through with a certain amount of fuzziness.

Spectacular effect was achieved with "Fantasia," which had not gone through the anamorphic processing. Film simply was spread out to an area of about three to one. Dial control on the Tushinsky lens permits this but the print, of course, must conform to the aspect ratio.

Tushinsky admitted that this spreading, if done with a live-action pic, would distort the images but it can be done with cartoons. "Doing it with a Mickey Mouse short would make Mickey gain 20 pounds but Walt Disney is delighted with this new look," the inventor quipped.

Feature of the system underlined by Tushinsky was that it precludes the need for any cropping, that no part of the frame is lost. Complaint about some widescreening in past was that some portion of scene action or character was cut on top or bottom as a pic was fanned out. S'Scope retains the full screen height.

Although in the precision printing normal photography can be converted up to a ratio of three to one, Tushinsky figures two to one is best suited to accommodate the needs of all theatres. Prints in both those sizes will be used by RKO for its S'Scope product, he reported.

Along these same lines, Tushinsky said that 20th-Fox's C'Scope pix, measuring 2.55:1, actually are being shown only in five U. S. theatres in that ratio. Because of architectural limitations, other houses have been masking the C'Scopers down to 2.2:1, he stated.

Tushinsky presented an assortment of claims boasting of superiority, over the by-far-more-costly CinemaScope. In this, pix are shot with an anamorphic lens, which, alleges Tushinsky, means such photographic restrictions that quality is impaired. In the S'Scope system, he went on, the producer is free to use any type of lens, camera and film and can maintain the highest photographic quality. The anamorphic feature is in the lab work.

Tushinsky stated his lens can be used in projecting pix in C'Scope, Paramount's VistaVision and all other systems. Any type of audio track can be accommodated.

'Rose Marie' Sans Strings Attached to 'Knights'; Attorney Sees Victory

Chicago, March 23.

Metro is releasing "Rose Marie" for outlying exhibition here minus the restrictions attached to its first CinemaScope, "Knights of Round Table," which prohibited theatres from double-features the biggie. Deeming this a signal victory, attorney Richard Orlikoff states that the Rockne Theatre, which he counsels, may abandon its suit against Metro if it continues to keep the pix restriction-free.

Rockne suit, now pending further court action, charges Metro with crimping the competition style of theatres by insisting upon single feature status for its CinemaScopers. 20th-Fox likewise was involved for refusing to allow a second-feature deduction, though the company did permit double-features.

Rockne Theatre has a rather unique policy which it finds necessary in order to compete with the nearby B&K State Theatre. House buys pix for two-weeks outlying runs, while B&K houses are limited to single weeks, and thereby is often able to outbid the large circuit for product. Rockne holds the major pic for a fortnight but changes the accompanying feature each week. House currently is awaiting response to its bid for "Rose Marie."

Arbitration Not Dependent On Allied Joining

Proponents of an industry arbitration system are launching a campaign to overcome the widespread view that a system cannot work without Allied States Assn. participation. One staunch advocate of the plan puts it this way: "The fact that Allied's board does not take part in the discussions or does not approve the plan does not mean that Allied members cannot use it."

He stressed that a general misconception must be cleared up—that exhibs are forced to arbitrate. The only ones bound by the plan are the distribs, he explained. Exhibs, he noted, may employ arbitration only at their own discretion. "They don't have to use it if they don't want to," he emphasized. On the other hand, he pointed out, a distributor must arbitrate when called on to do so by an exhibitor.

Allied leaders, who have refused to take part in any plan that does not include the arbitration of film rentals, discount the argument with the statement that "anybody can arbitrate anything now, plan or no plan, as long as there's agreement on the arbitrable subject."

A date for the arbitration meeting is expected to be set shortly. In his letter to exhibs asking them to participate, Motion Picture Assn. of America proxy Eric Johnston said several weeks ago that a confab would be called within 60 days.

JONES BROS. SUE MAJORS

File in Federal Court—'Conspiracy' Dates Back 13 Years

Chicago, March 23.

Seeking \$6,000,000 in treble damages, Aaron and John J. Jones are suing nine major film companies for alleged conspiracy to deprive them of their Oriental Theatre lease 13 years ago. Suit was filed in Federal District Court of Madison, Wis., in an attempt to skirt the Illinois statute of limitations under which antitrust cases filed more than two years after the offense are automatically negated. Jones brothers are doing business as Jones, Linick & Schaefer and currently operate the McVickers theatre.

Distribs are charged with conspiring to deprive the McVickers of first run features before 1941, causing business to suffer as a result, and causing the Jones' to lose their lease. Consequently damages were claimed at \$2,000,000. Aaron Stein is counsel for the Jones brothers.

Grand Dish Night Revival?

Chicago, March 23.

With Chicago film biz leveling to par or worse at outlying houses, competition again expresses itself noticeably in giveaways. Drive-ins are active at this, the greater number of them opening for the new season this week with ad-lines reading "Free Souvenirs For Everyone!," "Free Kiddieland" and "Gifts to Each Driver." In the neighborhoods, five Balaban & Katz theatres are bolstering their marquee lure by reinstating dinnerware deals.

MISPRESENTED GROSSES

Woman Wins Judgment vs. Former Owner of House

Abilene, Tex., March 23.

A district court jury has found that Albert L. Smith misrepresented earnings of the Palace Theatre here when Mrs. Alpha Allen purchased it in March 1953. It was further found that the plaintiff, Mrs. Allen, suffered damages of \$2,500.

Smith said he would appeal the judgment.

Majors Busier

Continued from page 3

terms of California's property tax law. The present announced total of 195 from all major sources, represents an increase of at least 20 films over what had been expected as a result of spot checks conducted during the New Year holiday season.

Behind this upsurge appears to be a growing fear, based upon exhibitor complaints, that indie producers were usurping the key playdates, long held almost exclusively by the majors.

Underlining this, local production veterans point to the fact that better than a dozen indie films have been showcased in the Broadway first runs in the last fortnight—a figure almost double the norm. And the vets have their fingers crossed on production totals from the majors for the current twelve-month period.

As of Monday (22), they point out, there was no production at Metro, Republic and RKO only one at Warners and one at Disney. Twentieth-Fox and AA each had two pix going, Columbia, Paramount and UI each had four—a total of 18 pictures from the eight so-called majors plus Allied Artists and Disney, who actually belongs in the indie category. His current "20,000 Leagues Under the Sea" is being made without a release. Against this are listed five indies for United Artists release all, incidentally, being shot outside the U. S.

Under 60c

Continued from page 5

committee, who have been actively bulldozing Senators down here, issued a statement after the Finance Committee reported its bill, which said in part:

"The motion picture industry is, of course, highly appreciative of the concern shown by the Senate Finance Committee for the plight of the smalltown exhibitor. The exemption of all admissions under 60c would provide adequate relief to take virtually all of the more than 6,100 distressed theatres out of the deficit or marginal status under which they are now operating. And the reduction of tax rate to 10% will restore stability to the country's remaining motion picture theatres.

"The tax relief given under the Finance Committee amendment also will bolster exhibitor prospects for taking advantage of the improved technological developments which are being put on the market."

'Hansel & Gretel'

Continued from page 3

ities. Latter includes a seven-story building on the New York's lower east side. Formerly a neighborhood "hall" devoted to meetings, weddings and other social functions, it has been converted into a film studio complete with sculpturing facilities, carpentry and machine shop, sets, and wardrobe department. Unique feature of the operation is that everything, including the figures, sets and costumes, are made one-third normal size. It can be termed a Lilliputian film studio.

De Luxe Labs'

Boost of 50%

De Luxe Labs, shooting for a capacity of 2,500,000 feet a week by the end of the year, expects to boost its print output about 50% by July, according to Allan E. Freedman, De Luxe topper in N. Y. Lab is currently turning out 100 prints a week.

De Luxe expansion takes on added importance in view of the fact that 20th-Fox, of which De Luxe is a subsid, has decided in the future to stick to Eastman color positive for its CinemaScope prints. That decision was made at the studio by production topper Darryl F. Zanuck after viewing "Night People."

Pie is the first of 20th's 'Scope releases to go out entirely on prints manufactured in Technicolor's dye-transfer, imbibition process. Techni will complete filling the "People" order for imbibition prints, but after that will stick to turning out 20th 'Scope prints on the more expensive Eastman color positive unless there is an emergency. Difference comes to about 1½¢ per foot.

Freedman said there had been attempts to farm out 'Scope printing to some other N. Y. labs, but that the results had not been satisfactory and that it was therefore decided to keep all of the work at De Luxe. Lab has a deal with Techni to create a Techni installation in the east with an assist from Techni engineers.

Definite site for the new plant hasn't been chosen, but Freedman thought it was likely it would be located in New Jersey.

He also expressed the belief that, once there is real volume production using the Eastman color positive, the price could be brought down to 6¢ and possibly less than that. Reason that the Eastman color prints now cost around 6½¢ per foot in part is the high cost of the raw stock. There are no indications that Eastman intends to lower that price at the moment. Imbibition rights in volume manufacture cost 4.98¢ per foot, which allows a sufficient profit margin to leave the door open for another price drop sometime in the future, it's explained.

At the Tushinsky lens demonstration in N. Y. Monday (22), Joseph Tushinsky made it a point to praise Techni and ridicule rumors to the effect that imbibition prints were no good for the wide screen. At a press confab later, however, he maintained that, if Techni was having difficulties in manufacturing quality imbibition prints for CinemaScope, this was due to lack of definition in here in anamorphic lensing. Techni has no trouble with his system, he maintained, since the anamorphic effect is introed at the lab stage.

Editors Honor Five Academy Nominees

Hollywood, March 23.

Five Oscar nominees were honored at the fourth annual dinner of the American Cinema Editors, with Barbara Stanwyck presenting the awards, Red Skelton as emcee, Jack L. Warner as chief speaker and proxy William B. Murphy presiding.

Film editors who received the awards were: Cotton Warburton, for "Crazylegs"; William Lyon, from "Here to Eternity"; Otto Ludwig, "The Moon Is Blue"; Robert Swink, "Roman Holiday"; and Everett Douglas, "The War of the Worlds."

In his keynote speech Warner laid the blame for the production slowdown on the lack of enthusiasm among the creative talents of the industry.



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Picture Grosses

SAN FRANCISCO

(Continued from page 8)

Oklahoma (WB) and "Jesse James vs. Dalton's" (Col.), \$10,500.
 St. Francis (Par) (1,400; 65-51)—"Bait" (Col) and "Drive Crooked Road" (Col). Good \$10,000. Last week, "Should Happen to You" (Col) (2d wk), \$10,000.

Orpheum (Cinerama Theaters, Calif.) (1,458; \$1.80-\$2.80)—"Cinerama" (Indie) (12th wk). Sturdy \$28,000. Last week, \$28,200.

United Artists (No. Coast) (1,207; 70-51)—"Beachhead" (UA) and "Clipped Wings" (AA). Neat \$10,500. Last week, "Beat the Devil" (UA) (2d wk), \$7,000.

Stagedoor (A-R) (400; 85-\$1.50)—"Julius Caesar" (M-G) (13th wk). Fast \$5,500. Last week, \$6,000.

Clay (Rosener) (400; \$1)—"Captain's Paradise" (UA) (3d wk). Robust \$3,000. Last week, \$2,500.
 Vogue (S.F. Theaters) (377; 85-51)—"Rome 11 O'Clock" (Indie) (5th wk). Good \$1,900. Last week, \$2,000.

Faces' Rugged \$11,000

Prov.; Devil' Nice 12G

Providence, March 23.

"New Faces," at Majestic and "Beat the Devil" at Loew's State lead the first-runs here this week, former being especially big. Other stands are also above average. RKO Albee is in its third session with "Glenn Miller Story" (UA), and still big. Strand opened nicely with "Jubilee Trail."

Estimates for This Week

Albee (RKO) (2,200; 70-85)—"Glenn Miller Story" (UA) (3d wk). Still big at \$9,500. Second week was \$14,000.

Majestic (Fay) (2,200; 85-\$1)—"New Faces" (20th). Upped scale helping for fifty \$11,000. Last week, "Phantom of Rue Morgue" (WB) and "Border River" (U), \$12,000.

State (Loew's) (3,200; 50-74)—"Beat the Devil" (UA) and "Great Diamond Robbery" (M-G). Nice \$12,000. Last week, "Long, Long Trailer" (M-G) and "Fort Algiers" (UA) (2d wk), \$9,000.

Strand (Silverman) (2,200; 50-70)—"Jubilee Trail" (Rep) and "Sun Shines Bright" (Rep). Opened Monday (22). Last week, "The Bigamist" (FR) and "White Fire" (FR), oke \$6,500.

BOSTON

(Continued from page 9)

"Creature From Black Lagoon" (U) (3-D) and "Jivaro" (Par) (2d wk). Opens today (Tues.). First week was fifty \$7,000.

Memorial (RKO) (3,000; 60-51)—"Glenn Miller Story" (UA) (3d wk). Still big at \$21,500 following \$26,000 in second.

Metropolitan (NET) (4,367; 50-90)—"Hell, High Water" (20th) (2d wk-6 days). Fair \$16,000 following \$25,000 in first.

Orpheum (Loew's) (3,000; 50-90)—"Beat the Devil" (UA) and "Prisoners of Casbah" (Col). Opened Saturday (20). Last week, "Knights of Round Table" (M-G) (5th wk), nice \$11,000.

Paramount (NET) (1,700; 50-90)—"Creature From Black Lagoon" (U) (3-D) and "Jivaro" (Par). Second week starts today (Tues.). First week was smash \$18,000.

Pilgrim (ATC) (1,800; 60-95)—"Ride Clear of Diablo" (U) and "South Sea Sinner" (U). Neat \$13,000. Last week, "Crime Wave" (WB) and "Duffy San Quentin" (WB) (2d wk), \$8,500.

State (Loew's) (3,500; 50-90)—"Beat the Devil" (UA) and "Prisoners of Casbah" (Col). Opened fair Saturday (20). Last week, "Rob Roy" (RKO) and "Man From Cairo" (Lip), not bad at \$10,000.

DENVER

(Continued from page 9)

"Rose Marie" (M-G). Sturdy \$14,000 or near. Last week, "Wild One" (Col) and "Nebraskan" (Col), \$11,000.

Paramount (Wolfberg) (2,200; 70-51)—"Glenn Miller Story" (U) (4th wk). Still solid at \$11,000. Last week, \$10,000.

Tabor (Fox) (1,967; 50-85)—"Battle of Rogue River" (Col) and "Slaves of Babylon" (Col). Fair \$3,500. Last week, "Charge of Lancers" (Col) and "Combat Squad" (Col), \$2,000.

Vogue (Pike) (442; 60-90)—"Man Between" (UA) (2d wk). Fair \$1,700. Last week, \$2,700.

Webber (Bailey) (712; 50-95)—"Millionaire" (20th) (5th wk) in first-runs. Good \$2,500. Last week, "Rob Roy" (20th) (2d wk), after 10 in other first-runs, \$2,500.

French' Smash \$26,000,

L'ville; Miller' Terrif

10G, 'Devil' Lively 9G

Louisville, March 23.

Top product on the main stem this week is spelling activity at the wickets. Lines at the Kentucky, where "Glenn Miller Story" is playing and same story at the Rialto for "French Line," means terrific trade for both films. Hold over of "Eddie Cantor Story" at the Mary Anderson is not so good.

Estimates for This Week

Kentucky (Swift) (1,200; 75-99)—"Glenn Miller Story" (U). Off to terrific start with long lines. Looks like great \$10,000, which means a longrun at this small spot. Last week, "Border River" (U) and "Forbidden" (U), \$4,500.

Mary Anderson (People's) (1,200; 54-75)—"Eddie Cantor Story" (WB) (2d wk). Matinee off, and nights cramped by opposition. Small \$5,000 after first week's \$10,000.

Rialto (Fox) (Avenue) (3,000; 75-51)—"French Line" (RKO). This 3-D musical has clear sailing here with no censorship. Cris, however, were lukewarm. At a \$1 top, big capacity here should spell

sack \$26,000. Last week, "Best Years of Lives" (RKO) (reissue), fine \$14,000 at regular scale.

State (Loew's) (3,000; 54-75)—"Paratrooper" (Col) and "Nebraskan" (Col). Opened Sunday (21). Last week, "Beat Devil" (UA) and "Great Diamond Robbery" (M-G), good \$9,000.

'Marie' Great \$22,000,

Buff; 'People' Big 13G

Buffalo, March 23.

"Rose Marie" is standout here this session, being socko at the Buffalo. Big generally is stronger at all spots. "Night People" looms stout at the Center while "Saskatchewan" is very big at the Lafayette. "Crime Wave" is rated hefty at the Paramount while "New Faces" is good in second Century week.

Estimates for This Week

Buffalo (Loew's) (3,000; 70-51)—"Rose Marie" (M-G). Smash \$22,000. Last week, "Act of Love" (UA), \$14,000.

Paramount (Par) (3,000; 55-80)—"Crime Wave" (WB) and "Duffy San Quentin" (WB). Hefty \$12,000. Last week, "Red Garters" (Par) and "Murder on Monday" (Indie), \$13,000.

Center (Par) (2,000; 55-80)—"Night People" (20th). Stout \$13,000. Last week, "Jubilee Trail" (Rep) and "Run for the Hills" (Rep), \$10,800.

Lafayette (Basil) (3,000; 50-80)—"Saskatchewan" (U) and "Nothing But Women" (U). Sturdy \$13,500. Last week, "Glenn Miller Story" (U) (4th wk), \$9,000 at \$1 top.

Century (Buhaw) (3,000; 80-100)—"New Faces" (20th) (2d wk). Good \$8,000. Last week, \$14,000.

CLEVELAND

(Continued from page 8)

week, "Should Happen to You" (Col), ditto.

Ohio (Loew's) (1,200; 60-90)—"Taza, Son of Cochise" (U). Shown in regular 2-D style, fair \$5,000. Last week, "Money From Home" (Par) (m.o.) (3d wk), same.

Palace (RKO) (3,300; 60-90)—"Nebraskan" (Col) (2-D) and "Jesse James vs. Dalton's" (Col). Ordinary \$10,000. Last week, "Saskatchewan" (U), \$11,500.

State (Loew's) (3,450; 60-90)—"Naked Jungle" (Par). Fair \$10,000. Last week, "Rose Marie" (M-G), \$16,000.

Stillman (Loew's) (2,700; 60-90)—"Rose Marie" (M-G) (m.o.). Pleasing \$10,000. Last week, "Jubilee Trail" (Rep), \$3,500.

PITTSBURGH

(Continued from page 9)

"Hell, High Water" (20th) (2d wk-9 days), \$8,000.

Penn (Loew's) (3,300; 65-\$1.10)—"Julius Caesar" (M-G). Fine pre-selling campaign together with terrific movie turning trick. Socko \$20,000, and a holdover. Last week, "Beat the Devil" (UA) fell off on the stretch, and did less than \$10,000.

Squirrel Hill (SW) (900; 65-85)—"Turn Key Softly" (Indie). Shoved in at last minute for stop-gap between "Annapurna" (IFE) and "Living Desert" (Disney). Looks to reach sockeroo \$4,000. Last week, "Annapurna," a dud at \$1,500.

Stanley (SW) (3,800; 65-85)—"Rob Roy" (RKO). Stiff competition for the Disney live-action feature, and it looks to land only a slight \$7,500. There should be okay

Lou Greenspan's New Job

Hollywood, March 23.
 Motion Picture Industry Council named Lou Greenspan as its executive secretary to succeed Art Arthur who is leaving April 1 on an extended leave of absence. Greenspan has been working closely with MPIC for 18 months in a public relations capacity.
 Arthur will be affiliated with Ivan Tors Productions as co-producer and executive associate.

ADMISSION TAX
REMOVAL AIDS
STOCKS

By MIKE WEAR

Action of the amusement stocks last week and carrying through into Monday (22), like the whole stock market, apparently was a harbinger of things to come. While various groups continued reflecting hopes of the coming months, amusements and in particular film issues, were spelling out in higher quotations the anticipated improved earnings both in a general business upbeat and the betterment stemming from a reduced admission tax. With the U.S. Senate tax group voting to remove all taxes on admissions of 60c or less, motion picture shares began climbing last Thursday and followed through Friday (19) afternoon on receipt of this good news. The house previously had voted to trim taxes 10%.

The bullishness in picture shares resulted in a batch of new hits in this and affiliated groups. RKO Pictures, Warner Bros., General Precision and Eastman Kodak all hit new peaks for 1954. Latter's new peak, recorded Monday (22) was 55. General Precision went to 35, a new high for the year, also Monday.

RKO Pix hit 5½ late in the week as a result of the stockholder okay on the Howard Hughes buy-in deal. Such price was a natural since the offer to buy was at \$6 per share. WB upbeat apparently stems not only from the several high-grossing pictures out in release but on announcement of plans for future intensive film production. Warner shares hit 15½, new 1954 high.

AFL ASKS STUDIOS FIGHT
AGAINST FOREIGN SUBSIDY

Hollywood, March 23.

Because of the shortage of jobs on the motion picture lots, the Hollywood AFL Film Council has issued a communication asking industry leaders to fight against subsidies and other artificial means used by foreign governments to induce American producers to make pictures abroad. It also declares that the U.S. Government should use its influence in negotiations with foreign film industries "in order to equalize the bargaining power."

The Council offered the full support of organized labor in the fight and asked that the unions, representing more than 24,000 studio workers, "be notified prior to any foreign negotiations and that we be given the opportunity to discuss the negotiations with you before agreements are consummated."

American film workers, the communication added, are vitally interested in these foreign negotiations and "are particularly affected by the rapid decline of domestic production of this in this industry."

In addition to Eric Johnston of MPA and Ellis Arnall of SIMPP, copies of the communication were sent to John Foster Dulles, U.S. Secretary of State; Samuel Waugh, Assistant Secretary of State for Economic Affairs; Raymond Vernon, Acting Director, Office of Defense and Trade Policy; Carl D. Corse, Chief, Commercial Policy Staff; and J. N. C. Mand, Commercial Policy Staff member in charge of motion pictures.

around \$9,000. Last week, "Crime Wave" (WB) and "Duffy San Quentin" (WB), \$6,000.
 Warner (SW) (1,200; \$1.30-\$2.80)—"Cinerama" (Indie) (15th wk). Picking up again on strength of extra showings for theatre parties and club bookings, and inching close to \$20,000 once more. That's great. Last week, down to \$17,000.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (23)

1953-54	High	Low	Am Br-Par Th	100s	High	Low	Weekly	Weekly	Weekly	Net
1774	125%	1774	125%	1774	125%	1774	125%	1774	125%	1774
5012	3814	5012	3814	5012	3814	5012	3814	5012	3814	5012
5012	3814	5012	3814	5012	3814	5012	3814	5012	3814	5012
2336	115%	2336	115%	2336	115%	2336	115%	2336	115%	2336
1214	77%	1214	77%	1214	77%	1214	77%	1214	77%	1214
5556	415%	5556	415%	5556	415%	5556	415%	5556	415%	5556
1434	105%	1434	105%	1434	105%	1434	105%	1434	105%	1434
734	41%	734	41%	734	41%	734	41%	734	41%	734
3036	241%	3036	241%	3036	241%	3036	241%	3036	241%	3036
3612	265%	3612	265%	3612	265%	3612	265%	3612	265%	3612
2936	21%	2936	21%	2936	21%	2936	21%	2936	21%	2936
576	25%	576	25%	576	25%	576	25%	576	25%	576
514	314	514	314	514	314	514	314	514	314	514
414	234	414	234	414	234	414	234	414	234	414
1156	934	1156	934	1156	934	1156	934	1156	934	1156
1434	876	1434	876	1434	876	1434	876	1434	876	1434
2214	1314	2214	1314	2214	1314	2214	1314	2214	1314	2214
2014	14	2014	14	2014	14	2014	14	2014	14	2014
7034	61	7034	61	7034	61	7034	61	7034	61	7034
1714	1114	1714	1114	1714	1114	1714	1114	1714	1114	1714
84	62%	84	62%	84	62%	84	62%	84	62%	84

6	2%	Allied Artists	20	4½	4½	4%	+ ¼
1734	8½	Du Mont	95	10½	9½	8½	+ ¼
1714	12½	Technicolor	83	13½	13½	13½	+ ¼
396	234	Trans-Lux	4	3	3	3	—

Capitol Records	Bid	Ask	— ¼
Chesapeake Industries	9½	10	+ ¾
Cinerama	17½	23½	+ ¼
Color Corp. of Amer.	7/16	11/16	—1/16
Polaroid	36½	38½	—
U. A. Theatres	10¼	11¾	—
Walt Disney	10	11	+1¼

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

Jo Brooks has been in New York some weeks representing indie producer Bruchs Randall who plans a documentary-type feature entitled "The Black Dahlia" and based on the famous unsolved murder case in Los Angeles. Miss Brooks' mission has been to find a "lush, ripe, young type" for the part of the gal that gets so unpleasantly killed. Scouting eastern tv legit and modeling agencies, results were nil. Miss Brooks returned to the Coast muttering that eastern gals are too tall (5-9 being common) and too small in the chest (32 and 32½ instead of the 36 or 37 bosom the producer wants for Dahlia).

On two occasions last week, Samuel Goldwyn was offered a platform from which to discuss (or rap) Hollywood's Production Code and in both instances he declined. Just previously, Goldwyn showed apparent eagerness to break into public view with his argument that revision of the Code should be placed before a group of responsible producers. Why the silence now? "Enough has been said already," answers the filmmaker. Questions concerning the Code were put to, and brushed off by, Goldwyn on the NBC-TV "Today" show last Thursday (18) and a day later at a press conference.

Cinema Stamp Collectors, philatelic group in the pic business, has voted approval of a proposed U.S. commemorative postage stamp in honor of George Eastman, pioneer in photography. Group has petitioned the U.S. Postmaster General to authorize the Eastman stamp in celebration of the centenary of his birth on July 12.

USSR Vs. USA

Hollywood, March 23.

Difference between Russian and American film propaganda in the cold war will be demonstrated tomorrow (Wed.) at Allied Artists studio before members of the Motion Picture Industry Council and other industry leaders. Two films, one made by Reds and one by the U.S. Information Agency will be shown by Theodore G. Streibert, director of the Agency.

Commy film, "The Condemned Village," will be compared with "Dance to Freedom," made by American industry personnel in Germany.

Cinerama a Year In Det.

Detroit, March 23.

The special red sidewalk carpet originally used a year ago here in Detroit was shipped back again for tonight's first year anniversary festivities in connection with "This Is Cinerama." Two local councilwomen cut a birthday cake in the lobby and other exploitation whoopla centers on Merian Cooper and Lester Isaac of Stanley-Warner.

The year's score: 778,662 paying customers for around \$1,500,000.

Tony Mann's Locations

Fort Worth, March 23.

Anthony Mann, director for Paramount Pictures, will stop here for two days around April 8 to make advance preparations for location footage on "Strategic Air Command" at Carswell Air Force Base. Mann and cameraman Bill Daniels will interview actors for bit parts. Additional location shooting will be at MacDill Air Force Base in Tampa, Fla. Pic stars James Stewart and June Allyson.

University Sticking To
Policy of Booking Pix,
Stage Plays, Concerts

Minneapolis, March 23.

U. of Minnesota will continue to exhibit films on its campus, book concerts and plays in various of the territory's small towns and sell merchandise, despite complaints against it by exhibitors, concert impresarios and merchants. University officials so declared at the second and final public hearing held by the state legislature.

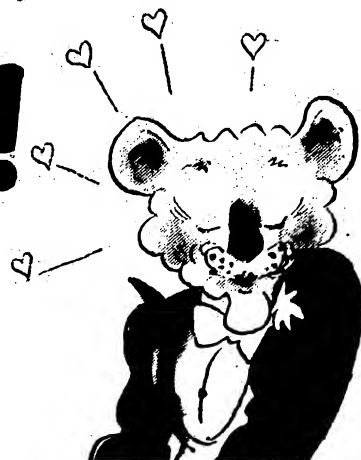
Their lone concession was a promise to eliminate a few of the items now being sold.

The state legislative committee is powerless to act in the matter, the university board of regents being the school's sole governing body. It was indicated, however, that there may be "trouble" when the university seeks its legislative appropriation later this year.

Malcolm Willey, academic vice-president, insisted the university film society, sponsoring the public showing of films on the campus with admission charged, "exists because the university has a responsibility to provide for its students the best in foreign films and the best in contemporary American films for purposes of education and culture."

Willey also defended the booking of concerts, plays and lectures. He pointed out that university arranges programs for communities with less than 10,000 population "because private agencies usually will not bother with such small communities." Without university help, he asserted, such communities would get no good music, plays or other programs.

LOVE IS SWEEPING THE COUNTRY!



"EXECUTIVE SUITE"

It's The Talk of The Industry!

William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

"RHAPSODY"

"'Rhapsody' Sweet at Music Hall, N. Y."

—VARIETY

(Technicolor)

Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern

"LONG, LONG TRAILER"

It's getting long, long runs. BIG everywhere. Hold extra time!

Lucille Ball, Desi Arnaz

"ROSE MARIE"

"Great in Chicago.

"Rich in L. A.

"Robust in Cincy."

—VARIETY

(CinemaScope-Color)

Ann Blyth, Howard Keel, Fernando Lamas

"JULIUS CAESAR"

Every new opening Big. House records in Detroit, Philadelphia, Washington. Allentown terrific.

Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr

"STUDENT PRINCE"

It's a Wow! Coast Preview of M-G-M's New CinemaScope Musical confirms advance raves!

(CinemaScope-Color)

Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern, Edmund Gwenn, S. Z. "Cuddles" Sakall, Betta St. John and the singing voice of Mario Lanza

"FLAME AND THE FLESH"

It's Turnerific! Coast tip-off: Lana's new hit is the tops!

(Technicolor)

Lana Turner, Pier Angeli, Carlos Thompson

"LILI"

"'Lili' Terrific in 53rd. week! Continues indef at Trans-Lux 52nd St., N. Y."

—VARIETY

(Technicolor)

Leslie Caron, Mel Ferrer, Jean Pierre Aumont

ED SULLIVAN PICKS LESLIE "LILI" CARON FOR OSCAR!

"Far and away the top performance of any motion picture actress."

—Ed Sullivan in his column and on the air.



Clips From Film Row

CHICAGO

Herb Wheeler, Stanley-Warner division manager, returned from Key West, Fla., vacation.

Surf Theatre availing postcards to patrons recommending "Genevieve" to friends.

Chuck Teitel to N. Y. to secure territorial rights for Pix from Times Film Corp., Fine Arts Pictures, and Joseph Burstyn, Inc. Women's Variety Club held theatre party last week at Ice Capades in Chicago Arena, with proceeds turned over to La Rabida Sanatorium.

Harry Mintz, recently resigned as Stanley-Warner district manager in Milwaukee, took over operation of three theatres in Wisconsin Rapids, Wis.

John Jones to Dallas this week as international rep for Variety Club, with Mannie Smerring, Irving Mack, Joe Berenson and Mike Stern as local delegates. Jones is bound for Hollywood to look over new film developments following the Variety conclave.

"Cease Fire," in 2-D, booked in to McVickers with "Casanova's Big Night" on April 28.

PHILADELPHIA

Trans-Lux Corp. took 100-term lease on World Theatre. Lessors of 800-seater is the Faith Theatre Corp., headed by Samuel Cummings. Deal consummated by Berk & Krumhold, theatre brokers.

The Stanley and Boyd, both mid-town deluxe theatres, made tie-in with Philadelphia Parking Authority to provide reduced parking rates for their patrons.

The Variety Club's luncheon for Danny Kaye (16) drew the biggest midday turnout in the history of Text 13.

Jack Forscher, vet 20th-Fox booker, has retired.

The Ogontz Theatre will be reopened Holy Week to show a series of religious pictures under title "Philadelphia's First Reel Pulpit."

The 35th anni of the founding of United Artists Corp. will be marked here May 5, with a testimonial dinner given for the company by the local Variety Club. Jay Emanuel, indie exhib and film trade publisher, is chairman of dinner committee.

LOS ANGELES

Al Zimbalist, head of Z-M Productions, signed deal with Astor Pictures for distribution of four films: "Cat-Women of the Moon," "Daughter of Robin Hood," "Mistress of Monte Carlo" and "Pirate Women."

Ed Harrison acquired distribution rights in 11 western states for "La Lupa," produced in Italy by Ponti-Laurentis.

PORTLAND, ORE.

Nabe houses featuring "budget nights."

Hamrick circuit booker Doug Forbes in town to confer with city manager Marvin Fox.

Newly-promoted western sales manager for RKO, Herb MacIntyre huddled with Mrs. J. J. Parker and Tom Walsh.

Metro's wonder horse, "Gypsy," here for personal appearances.

"Living Desert" was SRO in first week.

Evergreen's Fox, first complete CinemaScope house in U.S., set for completion June 1.

DALLAS

Morgan Theatre in Fort Worth shuttered, bringing to an end one of the city's oldest nabe houses. It was opened in 1929 by the late J. F. Hightower when known as the Texan.

The Plaza at Denton opened as an art house. Owned by Harold Robinson, it is managed by Shields Mitchell. Robinson also operates the Rancher local ozoner which opened in 1948.

J. C. Capps purchased the Pueblo at Ruidoso, buying out the interest held by his partner Bob Briggs.

A complaint charging Arnulfo Gonzales, owner of the Avalon, Corpus Christi, with three state fire violations filed in court there.

In hope of increasing attendance at the Aztec and Majestic in San Antonio, Interstate is opening new bills on Friday and Saturday, rather than earlier in the week.

Partnership formed by Kay Caywood and Norman Lawler at Brady to take over operation of the Texas, Brady and Palace theatres. The interest formerly held by Clinton Newlin was purchased by the duo, Caywood, owner of the

Texas for more than three years, will be local manager.

Mr. and Mrs. Edgar Brinson are new owners and operators of the Leon Theatre and Weeping Oak Drive-In at De Leon. They bought them from L. H. Scales.

PITTSBURGH

Laskey Bros. indoor and outdoor tri-state exhibs, added another ozoner to their chain, the Comet Drive-In at Morrell, a mile southwest of Connelsville.

Last theatre to shutter is the Shapiro at Six Mile Run. Placed in hands of realty dealers for sale or rental.

Ideal Drive-In near Kane, Pa., sold by Joseph Farrell and associates to W. E. (Wally) Anderson of Mount Jewett, who owns five theatres in Pennsylvania and two in upstate New York.

RKO discontinued night shipping and Frank Ray, who has served as night shipper for more than 25 years, will go on day track with Harold Tinker. Paramount and Metro are sole exchanges here which still maintain night shipping departments.

Speer Marousis, vet New Castle exhib, decided against retirement after obtaining rent reduction on the Regent there. He had planned to pull out of the theatre business.

John Crosby is the new assistant treasurer for Cinemas at the Warner. A former actor, he was at the WB in 1914 as a member of the old Harry Davis Stock Co., when that house was called the Grand.

Alpine Theatre in Punxsutawney, closed for some time, reopening for Friday night and Saturday afternoon and night operation only.

Chuck Shannon, longtime WB circuit theatre manager in tri-state area, now associated with his father, Stewart A. Shannon, division manager for Brulion Co. of Indianapolis.

Par exchange holding all-day trade show on Monday (29) at Shadyside Theatre of three 1954 releases, Danny Kaye's "Knock on Wood"; "About Mrs. Leslie," with Shirley Booth; and Elizabeth Taylor in "Elephant Walk."

ST. LOUIS

Publix-Great States Theatres moved Ivan E. Cooper, manager of its Apollo, Peoria, Ill., to East St. Louis where he will be head man for the new ozoner on outskirts of city.

John R. Brummett, who recently finished his two-year hitch in the Army, is new manager of the Time Jacksonville, Ill., owned by the El & Fran Theatres.

Bloomer Amus. Co., Belleville, Ill., purchased 540-car ozoner near Centralia, Ill., from Lloyd Spurgeon.

A 325-car ozoner near Jackson, Mo., and the Advance, a 312-seater, Advance, Mo., purchased by J. C. Crits and Harry McDowell from Mrs. John F. Edmundson, who will continue to operate her State in Bloomfield, Mo.

New ozoners in St. Louis trade area skedded for 1954 openings are located near LaCenter, Ky., run by Clark Smith, and two near Paducah, Ky., operated by Leke Edwards and R. E. Renfro. There are three other ozoners in the same area.

Robert Marchbank, district manager for Commonwealth Amus. Co., convalescing in his Washington, Mo., home after hospitalization.

OMAHA

Fire destroyed Isis Theatre, owned by Verling Gieba, at Deadwood, S. D., with loss estimated at \$50,000.

Both Kearney, Neb., houses, the Fort and the World, converting to CScope.

Ralph Blank brought "Top Banana" into his top nabe spots, the Admiral and South Omaha Chief. Walt Bradley installed 3-D equipment at his New Moon Theatre, Neligh, Neb.

ALBANY

Three small theatres, the Strand and Victoria in Watertown, and the Community in Manchester, Vt., have been temporarily closed. Darkening of the Watertown pair left that city with only one subsequent-run, the Liberty. Schine Circuit operates two first runs, the Avon and Olympic, while Sylvan Left conducts a third, the Town.

Manchester has another theatre, the Playhouse. Mrs. Helen Hadley is the exhibitor there.

'Hans Christian Andersen' Pop Price Second-Round Set Via RKO for July

"Hans Christian Andersen," which played on a prerelease, upped-scale basic last year, is set to swing into general distribution "at popular prices" on July 1. Samuel Goldwyn, producer, is fashioning the pic so that it can be played on larger screens throughout the country, in addition to regulation size.

RKO will handle this second-time-out for the film. Distrib. of course, released "Andersen" originally and is now reselling "Best Years of Our Lives." Being left to future decisions are plans for releasing "Guys and Dolls," which Goldwyn will produce later in the year. The relationship with RKO so far has been satisfactory—"I have no complaints," sez Goldwyn—but much depends on how Howard Hughes pilots the filmery in the future.

Dais Dither

Continued from page 7

show, but no head table accommodations for the company presidents. The newsmen regarded this as a snub to their companies and, in effect, "went fishing."

The still cameraman went on a fishing expedition of their own, to find someone who would get together a show for them. It isn't quite clear down here who made the first approach—but the man who took on the chore was Raymond Bell, of Columbia Pictures, who is often in Washington on company business. Bell handled the arrangements for the show, with an assist from the television networks, especially NBC.

Columbia Pix is a non-newsreel company and has no members in the White House News Photographers Assn. Then came the windup. Although the still photogs balked at having heads of newsreel owning companies as head table guests, when they put on the show, they nevertheless invited a Columbia Picture topper. Jack Cohn, executive vice president of Columbia, was prominent on the dais.

One other company president was scheduled to sit at the head table but for a different reason. Spyros Skouras was slated for a prominent seat because Tom Craven, outgoing president of the News Photographers Assn., is with Fox Movietone News here. Skouras, who had planned to fly to Washington from Paris, was grounded by bad weather. His seat at the head table was occupied by Jack Haney, general manager of Movietone. Walter Ament of Pathe News was up there, too. The other industry rep at the head table was Eric Johnston.

An interesting development at this dinner was the very large number of television station and network people attending, some coming from New York. This is regarded in Washington as a hint of the direction the association membership is taking.

'Scope Time

Continued from page 3

comments, Myers was reluctant to go into detail relating to the Tushinsky process or its possible effect on 20th's CinemaScope. "I want a chance to digest it," he said, "and then I'll make my views known in a bulletin to our members."

Wilbur Snaper, prexy of Allied of New Jersey and former National Allied topper, said Super-scope was the first step toward standardization in the industry. We're not frozen in as we are with CinemaScope." In a discussion of the merits of CinemaScope, he stated flatly: "You can have 'The Robe' and 'How to Marry a Millionaire' in CinemaScope. I'll take the 'Long, Long Trailer' on a regular widescreen against either of them." In referring to 20th and its "must" policy on stereophonic sound, Snaper said: "If Fox had shown a little discretion in its sales policy, it would not be in the position it is in now."

Indicative of exhib interest in the demonstration was the large turnout of theatremen, many from out of town. Theatre Owners of America also held an informal luncheon meeting to discuss the process.

Briefs From the Lots

Hollywood, March 23.

Sam Katzman registered "Jail Bait," juvenile delinquency yarn, for filming at Columbia in December.

Dorothy Phillips drew a featured role in Columbia's "Three for the Show" . . . Rudy Mate took an option on "The Case of Lela Cade," a screenplay by George Zuckerman . . . John Farrow to Honolulu to scout locations for Warners' "The Sea Chase," starring John Wayne . . . Metro assigned Charles Schnee to produce "Charlemagne," based on a biography by Harold Lamb . . . Howco Productions will film "M-Naga," African yarn, with Sabu and Marie Windsor in top roles . . . Ward Bond will play an athletic director in "The Long Gray Line" at Columbia.

Next Abbott and Costello film at UI will be "The Stuntman," starting June 1 with Charles Lamont directing his 11th A&C picture . . . Gloria De Haven returns to film for a top role in UI's "Three Gobs in Paris" . . . Albert Cohen will produce "Hannibal of Carthage," based on a biography by Harold Lamb, as one of UI's top films for 1954 . . . Faith Domergue will co-star with Linda Darnell and Dan Duryea in "People Like Us," an Allan Dowling production at Republic . . . Walter Scharf assigned as musical director on Hal Wallis' Paramount's "The Big Top" . . . Erin O'Brien-Moore will play Ward Bond's wife in "The Long Zimbalist's" next producer assignment at Metro is "Ben Hur," slated for filming early in 1955.

Warners assigned David Weisbart to produce "Tall Man Riding," starring Randolph Scott in CinemaScope . . . Lana Turner will star in "Weekend at Las Vegas," romantic comedy to be produced by Joe Pasternak at Metro . . . Judy Holliday checked in at Columbia to appear in "Phffft," a Fred Kohlman production with Mark Robson directing . . . Sid Bernstein side-steps comedy long enough to play a slave role in "The Egyptian" at 20th-Fox . . . Allan Dowling's "People Like Us" will be filmed as "Night Music" . . . Cy Howard completed the script for Hal Wallis' "Martin and Lewis in Paris" . . . Charles Chaplin Jr. going to Germany for a top role on Alexander Piat's "Columbus Discovers Knechtwinkel" . . . Jerry Wald reading a Columbia musical titled "Gir's Are Here to Stay."

Jo Pagano joined William F. Brody Productions as executive assistant in charge of creative material . . . William Demarest plays a prospector in "Nevada Gold" at UI . . . Samuel G. Engel will produce "Daddy Long Legs," co-starring Fred Astaire and Leslie Caron at 20th-Fox . . . Frank DeKova drew a featured role in Metro's "Green Fire" . . . Warners signed Gregory Walcott for "Battle Cry" . . . Allan Dowling set May 7 as the starting date for "The Sea Is a Woman," to be produced by Walter Criger and directed by RKO leasee Tom Owen . . . Yvonne De Carlo as femme lead in "The Scarlet Flame," to be produced in Spain . . . Lawrence Ryle plays the assistant high priest in Darryl F. Zanuck's "The Egyptian." Jack Cole will choreograph "Carmen Jones," indie for 20th-Fox release . . . Stuart Randall set for "The Tight Squeeze" . . . Filmakers switched from "Private Hell" to "Private Hell 36" . . . Publicists Guild seniors will have their dues boosted from \$25 to \$30 per quarter . . . Paul McGuire joined the cast of "Nevada Gold" at UI . . . Andre de La Varre left for Switzerland to film a Warner Color short, "King Winter" . . . Billy Chapin drew a moget role in "The Tight Squeeze" at UI . . . Eddie Dunstader will score and conduct musical background for Allan Dowling's "Hunters of the Sea" . . . Laura Mason checked in at Allied Artists for a role in "The Bowery Boys Meet the Monsters." Richard Denning formed his own theatrical film unit, Diana Productions, with a mystery yarn, "A Voice From the Dark," slated as first production . . . David Niven, Tony will be cast toppers in "Caradon by James" and "John Woolf" . . . Marlin Skiles assigned as music director on "Sons of the Navy" at Allied Artists . . . Philip Kiefer drew a role in "The Long Gray Line" at Columbia . . . Murray Pollack plays a featured part in "The Country Girl" at Paramount . . . Ted Doner celebrates his 45 years in show business with a role in "The Egyptian" at 20th-Fox . . .

Lucy Knox signed for a comedy role in Metro's "Athens."

Correl Wilder bought "Curly," a western yarn by Alan Marcus, for indie production . . . Warners signed Robert Douglas for a featured role in "Helen of Troy" . . . Roger Moore signed a player contract at TimeMetro, starting with "The Last Time I Saw Paris" . . . Ned Washington doing lyrics for the title song in "The High and the Mighty" . . . Charles Martel returns to pictures for a featured role in UI's "Three Gobs in Paris" . . . Kim Novak signed as second femme lead in "Phffft" at UI . . . Ruth Roman will co-star with Broderick Crawford in "Case File FBI" under the Edward Small banner . . . Robert Ryan will star in "The King's Ransom," based on a new novel by Braden Wallace.

Metro is communicating with the Cunard Line about a film to be titled "Mauretania" . . . Warners signed Hal Bokar for a Marine role in "Battle Cry" . . . Don Barclay returning to Hollywood for a featured role in Columbia's "The Long Gray Line" . . . Olympia Productions signed Chiquita and Johnson for dancing and speaking roles in "Bitter Sage" . . . Ephighe Harout, Ivor Theatre operator, will play a Syrian role in "The Egyptian" . . . Paul Harvey will portray a French colonel in Columbia's "Three for the Show" . . . Don Siegel prepping an indie production titled "The Big Box" . . . Wayne-Fellows renewed Jim Arness for another year . . . Richard Karlan drew a role in UI's "The Tight Squeeze" . . . Warners announced the termination of its contract with Errol Flynn.

Two-a-Night

Continued from page 1

with the film. Under this setup, they can save on projectionists' and stagehands' fees because of the shorter working day which, incidentally, is the cream time of day.

There will be another saving, inasmuch as with any name that can do time, there will be a considerable saving in the number of surrounding acts that will be used. Under this revised two-a-day, Miss Hutton will still do around 50 minutes, and thus only two other acts will be necessary.

Pop Price Angle

Miss Hutton's show will be at pop prices, albeit slightly higher than that which the house has been getting for the straight film policy. It's estimated that Miss Hutton can walk out with about \$20,000 for a week.

The Morris agency estimates that there are at least 50 situations in which this kind of policy can be instituted. Agency says that in each of the houses where this plan will be pitched, possibilities are that tall coin can be hit by names. It feels it's a mistake to run two straight shows in a film-house, because the general public, throughout the years, has been accustomed to going in at any hour. Restricting the times in which the boxoffice is open cuts down the gross potential, it believes.

As for the mornings when the house will be closed during that policy, the Morris office believes that there won't be too much of a loss because of the generally weak matinee biz. At the same time, managements may be able to get an occasional house rental under the two-a-day system.

The two late shows follow fairly closely the pattern that has been successful in the British vauders, except that there are no combination policies in effect there.

The D. C. bookings will mark the third bill to be playing the Loew circuit that week. Loew's State, N. Y., starts April 17, for a week, and Loew's Penn, Pittsburgh, starts the same day for a one-week stand. Julius LaRosa, with Ella Fitzgerald in support, plays the Manhattan spot, while the Sauter-Finegan Orch and Vaughn Monroe relights the Pitt stage. The Loew circuit, Leon Cohen booking, is particularly anxious to relight as many stages as possible with name shows.

Walter Futter Hospitalized

Walter Futter, vet in film production, suffered a mild heart attack while visiting the Columbia Pictures homeoffice Friday (19). He's in Beth Israel Hospital.

Now every theatre can play 3-D to greater profits!

The combination of the Pola-Lite 3-D Single Track System and the New Pola-Lite folding temple glasses make it possible for every theatre to play 3-D pictures at 2-D cost.

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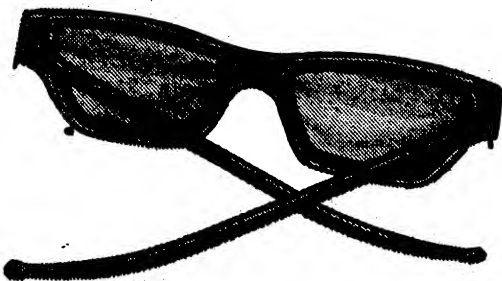
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Universal is leading the way with two single track productions — "Taza, Son Of Cochise" and "Creature From the Black Lagoon"



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Film Reviews

Continued from page 4

Bang! You're Dead

personality is more worth watching than the improbable story in which he is the central figure. Pic should prove a good b.o. proposition here on the draw of the male stars, and make a suitable second feature for most houses elsewhere.

Film is a whodunit in reverse, with a hue and cry for the murderer of a man after it has been revealed in prolog style that he was accidentally shot by a child. The gradual tracking down by the police and the terror of the hunted boy is tensely unreel. His scenes with his older buddy are more convincing than those portrayed by the adults, whose dialog seems stilted.

Living in an old shanty among the woods, the small son of a log-man swaggers and bosses his near-by friend, an older boy with a retarded mind. A model, helpful child to his father, he runs wild and exerts his budding authority while the boys roam the countryside. He finds an army revolver in a deserted shack and substitutes it for his own toy weapon. Holding up a neighbor he does a highwayman act demanding his watch and fires and kills the man. A quarrel over a girl resulting in bad blood causes the crime to be laid at the door of an innocent person until the investigating detective unravels the truth.

Apart from the sterling performance by Richmond and the good support by Sean Barrett, as his companion, there are excellent contributions by Jack Warner, as the boy's father; Michael Medwin, as the accused man; and Derek Farr, the sleuth. Veronica Hurst has little to do but supply the blonde distraction while Gordon Harker has a brief appearance as the local innkeeper. The production is directed with equal sense of drama and pathos. Clem.

An Inspector Calls (BRITISH)

Stagey adaptation of J. B. Priestley's play; rates only moderate b.o. prospects.

London, March 16. British Lion release of Watergate Production. Stars Alastair Sim, features Olga Lindo, Arthur Young, Brian Worth, Bryan Forbes, Eileen Moore, Gene Wrenham. Directed by Guy Hamilton. Screenplay by Desmond Davis from the play by J. B. Priestley; camera, Ted Scaife; editor, Alan Osblinton; music, Francis Chappin. At Gaumont, London. Running time, 74 MINS.

Inspector Poole Alastair Sim
Arthur Birling Arthur Young
Sheila Birling Eileen Moore
Eric Birling Bryan Forbes
Gerald Croft Brian Worth
Eva Smith Jane Wrenham

There has been no attempt to disguise the stage original in this film version of J. B. Priestley's play. It has been treated in static fashion with the plot unspooled to the accompaniment of a succession of prolonged flashbacks. Looks only moderate at the b.o., but for British exhibs will have the advantage of a quota tag.

The story has dramatic potentialities while the plot has been skillfully developed, but the manner of presentation tends to become a little wearisome. Alastair Sim, an actor of rich comedy talent, is given few opportunities as the bogus inspector who compels every member of a prosperous midlands family to accept some

share of the blame for the suicide of a poor, working girl.

The father (Arthur Young) had fired her because she was a troublemaker and had led a factory deputation for more money. The spoiled daughter (Eileen Moore) had been responsible for her dismissal from a local store in a fit of temper while the prospective son-in-law (Brian Worth) had led her off the straight and narrow and set her up in his own apartment. The mother (Olga Lindo) is pictured as having denied her aid when she appeared before a charity committee for help. Finally the son (Bryan Forbes) had been forced to steal money after he learned that his girl was going to have a baby by him.

As each incident is told in flashback, the moral of the play becomes clear. Society, Priestley is inferring, has a duty to perform and even the humblest citizen has a right to a place in the sun. The social aspect is soft-pedaled but is brought out by the younger and more impressive member of the family. Although the entire cast is quite adequate, the best performance comes from Jane Wrenham as the young girl. She has a refreshing personality and the quality of complete sincerity. Myro.

Fangs of the Wild

Mild outdoor melodrama for programmer dates.

Hollywood, March 5. Lippert Pictures release of Robert L. Lippert, Jr., production. Stars Onslow Stevens, Margia Dean, introduces Charles Chaplin, Jr., directed by William Claxton. Screenplay, Orville Hampton; based on a story idea by Claxton; camera, Paul Hirsch; editor, Monica Collingwood; music, Paul Dunlap. Previewed March 3, '54. Running time, 74 MINS.

Roger Charles Chaplin, Jr.
Jim Onslow Stevens
Linda Margia Dean
Ted Freddy Ridgeway
Mac Phil Tead
Deputy Sheriff Robert Stevenson
Sheep Buck

The melodramatics in "Fangs of the Wild" play mildly and it is a barely passable low-range programmer. Basic plot also has a familiar ring, having been seen a number of times (i.e. RKO's "The Window" etc.), but it is so statically handled that a good meller punch is lacking. It a routine dueler film.

William Claxton direct from his own story idea, scripted by Orville Hampton, has tempoed the scenes too slowly for presentation to have much life. A kid given to tall tales witnesses a cold-blooded murder but can get no one to believe him. That basic plot this time is laid in the outdoors at a mountain hunting lodge operated by the boy's dad. The killer passes the murder off as a hunting accident and almost gets away with it until the father tries to kill the boy. The latter dog, however, proves the hero when he saves the lad after a final chase through the mountains.

Film introduces Charles Chaplin, Jr., as the killer and, while his personality indicates some promise, this is not much of a showcase for him. Onslow Stevens is the dad who doesn't believe his son, Freddy Ridgeway, and Margia Dean is Chaplin's wife and motive for the shooting. Phil Tead, the lodge's handyman, Robert Stevenson, a deputy sheriff who sounds off about the bogus hunters, and Buck, large collie, are the others in the melodrama.

On the technical side, the Robert L. Lippert, Jr., production has good values, such as Paul Ivano's photography, which does justice to the mountain locations. Brog.

Racing Blood (COLOR-SONG)

So-so horse-racing entry for mild response in program market.

20th-Fox release of a Wesley Barry production. Stars Bill Williams, Jean Porter, Jimmy Boyd. Directed by Barry; associate producer, Edward L. Alperson. Screenplay, Sam Roemer; story, Roemer; Barry; camera, John Martin; editor, Ace Hermen; music, Edward J. Kay. Previewed March 15, '54. Running time, 75 MINS.

Tex Bill Williams
Lucille Jean Porter
David Jimmy Boyd
Gramps George Cleveland
Mitch John L. Barry
Doc Nelson Sam Flint
Emerson Fred Kohler Jr.
Wes Williams George Steele
Mullins Bobby Johnson
Jockey Ben Frankie Darro

This apparently is a case of 20th-Fox getting caught with its program. It is an undifferentiated throwing in a low-budget release to service customers badly in need of product. Wesley Barry production, which former juve star also directed, is a listless horse-racing yarn which lacks finish even for

the program market. For exploitation, there's no platter artist Jimmy Boyd making his film bow, but his best picture will be held to lower-bracketing in double bill datings.

Footage, poorly tinted, is fashioned around twin foals sired by a racing champ on the stock farm on John Eldredge. One is born with cloven hoof, and it's decided by trainer Bill Williams, and the owner to destroy him, particularly when the vet says he'll never be any good at racing. Young Boyd, whose grandfather, George Cleveland, handyman, the detailed task of shooting the colt, prevails upon latter to give him the small foal. They secretly rear the foal and prep him for the two-year-old classic, in which he out-runs, of course, the good twin.

Williams handles himself with his usual casualness and romance is supplied rather haphazardly by Jean Porter, daughter of Eldredge, who has a yen for her father's trainer. Young Boyd is in for four songs, which he warbles capably enough, including "Pardners" and "Fa-La-Link-A-Do-Do," but as an actor he's mostly on the yelling side. Eldredge makes one of his few sympathetic appearances, smooth and easy. Cleveland, is called upon for an over-dose of comedy and Sam Flint is the vet who encourages young Boyd in raising the colt.

Technical credits are average. Barry co-authored original story with Sam Roeca, who scripted.

Devil on Horseback (BRITISH)

Ambitious British race-track melior; might get by as part of twin bill in U. S.

London, March 23. British Lion release of Group 3 John Grierson-John Grierson production. Stars Google Withers, John McCallum, Jeremy Spenser. Directed by Cyril Frankel. Screenplay, Neil Paterson, Montagu Slater; camera, Denny Denham; editor, Sidney Stone; music, Malcolm Arnold. At Loew's Pavilion, March 17, '54. Running time, 88 MINS.

Mrs. Cadell Google Withers
Charles Roberts John McCallum
Mopsy Parfitt Jeremy Spenser
Ted Fellows Meredith Edwards
Scott O'Hara Liam Redmond
Darcy Sam Kydd
Squib Malcolm Knight
Reggie Eric Francis
Fred Cole Vic Wise
Mr. Parfitt Peter Swanwick
Mrs. Parfitt Fay Hardy
Valet Arthur Lovegrove
Blacksmith George Rose

Group 3, a government-sponsored outfit, has become more ambitious in its choice of talent for this story, with a horseracing background. The script does not always match up with the ability of the stars, but there is a solid audience for this type of production. It should register as a reliable dueller, and may go as low as half of twin bill in U. S.

Central character in the story is a young boy, Jeremy Spenser, with a natural way of handling horses, who gets signed up as a stable lad. He soon gets his chance to ride several winners as an apprentice jockey. But the lad is bumptious and conceited. He has to be taken down a peg or two, after being found responsible for the death of one of his mounts, and forced to learn that winning a race is not always the sole answer.

This role is sincerely played by Spenser, a boy with several major film credits. He admirably suggests the conceit of youth and the humility that follows. Google Withers and John McCallum (real life husband and wife) are nicely teamed in the romantic leads as owner and trainer although given only moderate scope. Liam Redmond, as a tipping ex-jockey, Meredith Edwards and Sam Kydd lead a standard supporting cast. Cyril Frankel's direction keeps the action rolling, and makes the most of the suspense values in the script. Myro.

Le Bie En Herbe (The Flowering Wheat) (FRENCH)

Gaumont release of France, Feb. 9. Production. Stars Edwige Feuillere. Directed by Claude Autant-Lara. Screenplay, Claude Autant-Lara. Camera, Robert Le Febvre; editor, Madeleine Gug. At Colisee. Previewed March 15, '54. Running time, 110 MINS.

Woman in White Edwige Feuillere
Philippe Pierre-Michel Beck
Viviane Nicole Berger
Cameraman Louis De Funès

Claude Autant-Lara, who has made few pix of international import since his "Devil in the Flesh," goes back to the much the same source for this new offering which treats with the tribulations of first love, the coming of age and the affair of a young boy with an older woman. Here the similarity ends with the new film lacking the force and cohesion of its predecessor. It emerges as a sensitive portrayal of adolescence in the first throes of

Les Belles De Nuit

(Beauties of the Night)

"Les Belles De Nuit" was viewed from Paris by VARIETY Oct. 15, 1952. The Franco-London-Rizzoli production and release stars Gerard Philippe, Gine Lollobrigida and Martine Carol, and is being distributed in the U. S. by U.A.

"Writer-director Rene Clair has pulled out all stops in the use of special effects in this fantasy of dream and reality," opined Mosk. "Pic exploitation possibilities and general high comedy level should make this of interest to some arthouse and sureaters in the U. S. . . . Lensing is excellent and the story of a young composer's dream world is well acted by the principles. Direction is done with consummate filmic skill, and the editing keeps the complicated structure in coherent order."

love. Film will do well here on theme and the Edwige Feuillere name. His name and an exploitable theme may help sell it in the U.S. However, pic could stand some cutting.

This explores the growing love of two youngsters, a boy of 16 and Viviane, a 15-year-old girl, who have lived together practically as brother and sister because of the close ties of their families. However, one summer's vacation shows the beginnings of physical tension between them and the growth of love under the unseeing eyes of the parents.

A catalyst in the form of a beautiful, aging woman comes along to bring Philippe into her sensual web and initiate him, leaving him wiser. She leaves him so as to avoid involvement.

Film is steeped in literary and filmic symbols which at times give the pic an uneven quality. There is the mouse in the trap liberated by the boy, the key to his room, flashing lights of passing cars and the boudoir door of the elderly woman.

Autant-Lara has given this knowing mounting, but the film remains primarily literary in tone rather than moving. Miss Feuillere is perfect as the mysterious, sensual woman. Pierre-Michel Beck, looking like a young Freddie Bartholomew, has the coltishness for the role but lacks the intensity to detract from his more dramatic moments. Nicole Berger is the fetching, young girl on the threshold of love who emerges as a budding star here.

Lensing is fine and editing helps put over many points. Mosk.

Import Licenses

Continued from page 5

dollars resulting from diminishing U. S. aid. Also to be considered is the fact that, with rising production, there may be an increasingly lively interchange of local pix. Tendency is towards a conservation of dollar reserves via purchases from one another, and this is bound to work to the detriment of Hollywood.

Not unaware of these economic danger signals, the American distributors are giving considerable thought to market expansion, particularly in South America and the Far East, with the former a more immediate prospect for earning development.

Rundown

Here's a brief rundown of the difficulties confronting the Motion Picture Export Assn. as it prepares to renegotiate agreements in key markets and seeks to expand revenue in others:

Italy: MPEA prexy Eric Johnston is due in Rome very soon for preliminary discussions. Highlighting his difficulties are the 10% subsidy under the current agreement which expires at the end of June and the Italians' determination to cut down on the number of U. S. imports. The Italian industry appears to be somewhat split on this issue, with some determined to clamp a lid on Hollywood imports and others advocating free importation and increased dubbing taxes to force a natural weeding out of the weaker product. There is no quota in Italy now, but the U. S. distributors are agreed on a voluntary limit of 225 pix plus a certain number of extra films that go to Italy distributors. Subsidy issue is going to be a thorny one to overcome, it's felt. Under the last deal, the Americans paid 10% of their Italian revenue to assist the Italian industry. Part of that money is used to maintain Italian Film Export in N. Y. as an

agency to promote Italian pix. Prior U. S. payments amounting to the equivalent of more than \$2,000,000 were used to establish IFE as a distributing outfit. The Italians want these payments to continue. MPEA, prodded by the indies, wants them discontinued.

If MPEA compromises, and goes for a subsidy arrangement, it stands to gain in terms of concessions made by the Italians. If, on the other hand, it stands firm, severe restrictions on trading in Italy are likely to result. To make the situation worse, the Italians are much heartened by the success of their own pix at home and consequently believe that any reduction in U. S. imports would leave the way open for a further expansion of their own films.

Impression is gained that the Italian government, and industry, despite some divergent opinions regarding IFE, wants to see the agency continued as a means for the Italian producer to at least gain entrance to the American market.

France: Situation here is completely snafued, with MPEA maintaining that it has a signed agreement and the French are now unwilling to stick by its terms. Execs believe that Johnston will have to compromise when he gets to Paris this week or next. Key to the French attitude is an arrangement that would assure them what they consider a fair chance at the U. S. market. Impression is gained that the French would gladly authorize the transfer of more dollars provided the "effective" distribution of their pix is assured them.

In this they—and other European countries—have a tendency to ignore both the unique structure of the American industry; its lack of European-like relation to the government, and the application of the U. S. antitrust laws. What puzzles and somewhat annoys the companies here is that key industries abroad, after frequent visits to America since the war, are fully aware of the limitations of the market and the scope of action that can be taken to widen it. They appear to appreciate these difficulties when they are here, execs complain, but ignore them when they return to their bailiwick.

Japan: There is concern in N. Y. over reports that the Japanese have in mind changing the whole basis on which import permits have been granted so far. New regulations are due to come out April 1 and the Japanese are known to have discussed the possibility of issuing licenses in relation to the number of Japanese pix that have played each country. Intent here again is to push the distribution of Japanese films abroad. The Japanese also are faced with a tight dollar situation and may seek to reduce remittances. This is serious since, to some American distributors, Japan and the Philippines have become their second largest revenue producer.

Allen's Nifties

Continued from page 2

show was a little late in getting under way. "I had to wait backstage while Robert Montgomery straightened my tie," he said. The NBC video producer and actor, as is well known here, "produces" President Eisenhower's television appearances, and was a guest at the dinner. Allen scored again when he cracked about the Statler Hotel in which the dinner was held, "so long as it's not a Schine Hotel, we're all right."

Biggest unintentional laugh of the evening came from Miss Barton. She explained she was very nervous and said this was different from television, where there was a large "Idiot Card" always out of camera range with the words of her song, in case she should forget.

Reference reminded much of the audience that when the President makes a television speech, he usually works with a Teleprompter which, after all, is an "Idiot Card" with motion.

Krim Overseas April 2

Arthur B. Krim, president of United Artists, leaves N.Y. April 2 on a trek to Europe to uncover current indie production.

Seymour Peyser, chief counsel, and Arnold Picker, UA's foreign department head, also will be leaving shortly for a visit on the Continent.

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VIDEO'S OFF-SCREEN INTRIGUE

The UHF Dilemma

It becomes increasingly evident that sooner or later the FCC will have to do something about UHF, which on the surface of things, shapes up as the tragedy of the post-freeze era, even exceeding in consequences the sorry "FM Story." Hardly a week goes by but that another chapter of UHF in retreat isn't being written into the Government agency's archives, with a steady parade of applicants turning back their permits.

Thus far, close to 50 have had a change of heart and mind about staking a claim in the still dubious upper high frequencies. With the exception of Fresno, Calif., and Milwaukee, and perhaps one or two others, broadcasters have been scanning the spectrum in vain in search of an elusive UHF success story.

It's fully anticipated in some quarters that Congress itself may take the initiative in prodding the FCC into some kind of action to resolve the ticklish UHF dilemma. For the whole UHF issue may yet become one of the major political hot potatoes on the Washington scene. It's not exactly a secret that some influential legislators have been scorched in going out on the UHF limb with a personal financial stake in high-channelled stations in their home bailiwicks. Other members of Congress are getting the pressure from high-placed citizenry within their hometown constituency who want for the "UHF ride" and have since regretted it. Inevitably it's regarded as a certainty that the legislators themselves will come to grips with the FCC.

It's been suggested that the FCC can still get out from under by finding new spaces in the VHF spectrum. This, it's maintained, is entirely feasible, once the FM band (which has long since gone for broke) has been recaptured and reallocated for tv. The additional VHF channels would still permit for a minimum two-station competitive race in all the major areas of the country as well as VHF representation in the smaller markets.

But the FCC has made its UHF bed. Whether it'll budge remains to be seen.

Nunn's VHF or None

Suspends UHF Construction in Ky.; 'Not Feasible' For Large Market

Washington, March 23.

Persuaded that an area-wide UHF system at this time is unacceptable, both to the advertisers and the viewing public, Gilmore Nunn has suspended construction of his ultra high station, WLAP-TV, in Lexington, Ky., after spending \$150,000 on the project. Nunn has petitioned the FCC to assign a VHF channel in the area. If he is unable to get VHF, he will wait for further developments in UHF, which will make operation feasible. Most of his UHF investment can be salvaged for VHF.

In a statement explaining suspension to the Lexington area public Nunn said difficulties with UHF "suddenly became extravagantly apparent" after completing arrangements for a CBS affiliation and microwave facilities for transmission of network services.

"Some day," he asserted, "the UHF system may be able to serve an area and a market as large and populous as is this major market, but we don't believe it is possible on today's UHF standards, particularly as far as many receivers, new or converted, are concerned. Until consistent and acceptable reception throughout Central Kentucky is assured, we are not going to

(Continued on page 30)

NBC Tint's First Outdoor Sports

The NBC color cameras are going outdoors for its first sports program, when the National Open Golf tourney is held at Baltusrol Country Club in New Jersey. In addition to being the first outdoor sports tint display, it will also mark the initial televising of the National Open.

NBC Radio will carry all three days of the tourney with periodic pickups from June 17 through June 19. NBC-TV will cover, via the compatible rainbow pickup, the climactic two hours (4 to 6 p.m.) on the closing day of the tourney.

NBC will be represented on the AM-TV commentary by Lindsey Nelson, assistant sports director of the network, and sportscaster Joe Hasi.

In A Rut!

On CBS-TV's "Man Behind the Badge" last Sunday (14), Ralph Stanley, as a detective lieutenant, captures "gangsters" Lewis Charles and Jack Klugman.

On NBC-TV "Treasury Men in Action" tomorrow (Thurs.), Stanley, as a T-Man, nabs Charles and Klugman, again portraying underworld characters.

NBC on the Prowl For Murrow-Type Of Commentator

Money — or anything else he'd desire — would be no object in NBC's quest for a topflight news analyst-commentator who has the potential of an Ed Murrow. NBC has long recognized its news dept. void in terms of a topflight Murrow-type personality with the recent explosives on the McCarthy issue and the resultant national attention focussed on CBS only serving to make NBC all the more conscious of its present also-ran status in the commentator sweepstakes.

Not long ago NBC made some overtures designed to woo Murrow over to the rival camp (both he and NBC-RCA board chairman David Sarnoff have an "Ed" and "Dave" personal and warm regard for each other), but Murrow, who is on the directorate board at CBS, pledges first allegiance to Bill Paley & Co.

NBC's been prowling the field for some time and reportedly would not mind if it could talk Columbia's Eric Sevareid into a switchover, since the latter is held in high esteem in the commentator fraternity, with some regarding him as second only to Murrow as a radio-television personality.

Some time back NBC was riding with the Don Hollenbeck (now CBS)-John Vandercook-Robert St. John parlay of newscasters, which put it in the running for major laurels, but for sundry reasons relinquished its hold on all three of them.

THURSDAY NIGHT DRAMA-PACKED

By GEORGE ROSEN

Attempts of NBC and CBS to resolve their respective Thursday night television program lineups for next season are being underlined by a multiplicity of dramatic incidents which, at least from a Madison Ave. perspective, perhaps pack even more of a wallop than most of the on-the-air tv show-castings that night.

The behind-the-scenes agency-sponsor-network "intrigue" and "counter espionage" going on in the inter-network rivalry is not only drama-laden but even threatens to invite client reprisals, court litigations and perhaps FCC repercussions.

Hardly a day goes by, as the two networks jockey for a greater Thursday night potential for the '54-'55 season, that new, unexpected incidents don't rear their head to throw new complexities into the shadow-boxing between network and sponsor.

It all started when NBC grabbed off the brace of Lever Bros. Lux shows from CBS, including the hour-long radio show and the 30-minute "Lux Video Theatre," which expands to an hour in the fall, and scheduled for the 10 to 11 p.m. Thursday slots. This meant serving notice on U.S. Tobacco Co. that "Martin Kane" was being ousted from the 10 to 10:30 period upon expiration of its contract in August (which, in turn, brought down the house of Kudner on NBC's legal department with threats of court injunctions, FCC action, etc., all of which are still pending.)

Now It's Ford

Now it develops that too many NBC-TV affiliates are reluctant to clear the 10:30 to 11 period, which is station time. Obviously a station cannot carry a 30-minute portion of a full hour dramatic show, which poses a serious problem for the network and Lever Bros. This, in turn, has induced NBC to toss some gentle hints at Ford that the network would consider it a gracious gesture if the auto company gave up its 9:30 to 10 "Ford Theatre" Thursday night time in order to permit Lux to move up a half hour, thus getting it off the station-time snafu. Obviously, NBC doesn't consider it the better part of wisdom to give Ford the indiscriminate heave, particularly since automobiles are hot potentials today in the tv programming sweepstakes. Further, Ford has been eyeing some CBS properties, including Ed Murrow, which doesn't increase NBC's happiness. Since Ford is more than content with its vidfilm series in the present Thursday night NBC slot, which manages to grab off a sizeable rating, there's little likelihood of the sponsor acquiescing — unless NBC gets tough about it.

Meanwhile, on the CBS side of the scorecard, there's a man-size plot afoot to counter the rival NBC web's upcoming hot Thursday night lineup with some razzle-dazzle maneuvers of its own. It's considered very possible that Columbia will throw in a full hour dramatic show in the 9 to 10 period as a sneak punch in an effort to whittle down the NBC Lux tv potential. But to do this would necessitate CBS telling Lever Bros. to go peddle its "Big Town" wares elsewhere, since that 30-minute series occupies the 9:30 to 10 period.

Telling Lever Bros. off, in the wake of its wholesale Lux defection to NBC, would be considered by some of the CBS boys as a proper and justifiable retaliatory gesture and would make them very happy, indeed even though it would probably mean a permanent all-time CBS-Lever divorce.

Everybody's wondering what'll happen next week.

CBS-TV's \$9,000,000 P&G Coup In Switchover of Two NBC Daytime Shows, Plus New 15-Min. Strip

Safari Scorecard

CBS' offshore globetrotting champs and the mileage they hung up during 1953 in a total of 421,003 miles performed for the web:

George Herman	69,553
Lou Cioffi	50,000
Ed Murrow	42,000
Bill Downs	40,000
Alexander Kendrick	38,000
Robt. C. Pierpont	30,000
Larry LeSueur	29,000
Howard K. Smith	27,450
Wells Church	25,295
David Schoenbrun	23,600
Allan Jackson	15,000
Richard C. Hottelet	12,105
Robert Trout	11,600
Ned Calmer	8,000
Eric Saverid	2,000

'Angels Audition' TV Sound Board On New Legiters

Upcoming legit productions will get an "in-town" tryout via a new tv show being packaged by scripter Howard Field in association with Broadway Angels, the publicly-financed showbacking group. Program, "Angels Audition," which starts April 21 on WABC-TV, the ABC Gotham flag, has already signed several legiters, including "The Panama Game," for appearances.

Program will consist of interviews by producer-commentator Paula Stone, who'll emcee, with producers, writers, directors, scenic designers, composers, et al, on the background and preparation of the legiters, and will highlight a couple of scenes from the productions themselves. Viewing audience will be asked to act as "angels," in that they'll write in their views and criticisms and see if they're justified after the play opens.

Show will preem as a sustainer (although it's open to sponsorship) on a purely local basis. After 13 weeks, it may go network on ABC-TV, Field said. Already set for previews, besides "Pajama Game," the Freddie Brisson-produced musical, are "Hang Together," the Sidney Blackmer-starring melodrama and "King of Hearts," the

(Continued on page 32)

CBS-TV REVAMPING SUN. AFT. SCHEDULE

With "Omnibus" exiting CBS-TV after next Sunday (28) the web has blueprinted a new shuffle for the four-hour Sunday period from 2:30 to 6:30 (taking in the 5 to 6:30 span of "Omnibus"). Previously charted to fill the 90-minute gap were extending "Adventure" a half hour and slotting it 4:30 to 5:30, with Eric Sevareid taking 5:30 to 6 with a new show, "The American Week" and the next 30 minutes held open. But effective April 4 "Adventure" will go 5 to 6, followed by the Sevareid stanza. Preceding segmentation will read: 2:30-3:30, "Teledrama" (WCBS-TV, N.Y.), extended 30 minutes; 3:30-4, "Man of the Week"; 4:40-5, "Juvenile Jury"; 4:30-5, "Youth Takes a Stand."

Starting April 11, "Man of the Week" will be slotted 4 to 4:30 and local filmy will be berthed ahead of it. Meantime, there's no provision yet for slotting "Juvenile Jury" although it goes in as summer sub for the Jackie Gleason Show.

The biggest single switchover of programming from one network to another, involving in all in excess of \$9,000,000 in annual billings, will find CBS-TV inheriting four Procter & Gamble daytime, quarter-hours, five times a week, from NBC in addition to pacting P&G for a new quarter-hour strip. The major daytime coup even transcends CBS prexy Frank Stanton's acquisition of the lucrative daytime, Colgate billings last year, when he brought about the web's "Big Payoff," "Strike It Rich," \$6,000,000 cross-the-board billings parlay.

Involved in the latest maneuver is the brace of back-to-back late afternoon P&G shows—"Welcome Travelers" and "On Your Account," both half-hour shows.

Unusual aspect of the latest switchover is that P&G is even foregoing its annual discount on

NBC 3-to-5 Plot

Faced with the loss of its 4-to-5 p. m. Procter & Gamble biz in the switchover of "Welcome Travelers" and "On Your Account" to CBS, NBC prexy Pat Weaver has already set in motion plans for a complete overhaul of the late afternoon 3-to-5 periods, which will find the Kate Smith Show exiting the 3-to-4 berth next season.

Both Miss Smith and her manager, Ted Collins, have contracts with NBC which still have three years to go and it's anticipated that a new Kate Smith program will preem in the fall, in a new format and time period. Weaver plans to reactivate the abandoned "Hometown, USA" project of four soap strips (under an overall theme) for the 3 to 4 period, with an additional hour of soapers for 4-to-5, with a participating sponsorship formula for the two hours of programming. It even hopes to persuade P & G to buy some of them.

the shows by moving out prior to the contract expiration period—in itself a considerable sum of money.

Acquisition of the two properties will give CBS a complete daytime sellout, and, in fact, even entails telescoping the morning Arthur Godfrey tv programming from 90 minutes a day to 60 minutes. (Accomplishing the latter feat, in order to make room for some of the P&G biz, wasn't easy, with the move running into a virtual sponsor blockbust, not to mention Godfrey's own reluctance to shave off 30 minutes a day). Exact slotting of the P&G shows being moved over hasn't been fully resolved yet by CBS, since it will involve a reshuffling of the daytime schedule. It's all geared for a July start.

New Yorker Hotel 'Showtrain' B'cast

Hotel New Yorker, N. Y., is conducting a promotion in radio and tv that latches on to the legit "Showtrain" idea conceived a few years ago to bring customers to Broadway showshops in packages. Under the hotel's blueprint, a disk jockey in a given city fronts a "Weekend With the Stars" in Gotham. The fans check in at the inn, which gives 'em a cocktail party on Saturday afternoon when the outlanders do a handshaking

(Continued on page 32)

SPONSORS GIVE ABC BIG WHOPPING VOTE OF (RENEWAL) CONFIDENCE

That the "new ABC" is determined not to slip back into its pre-merger "old look" was made apparent this week when the network pulled off its most strategically important coup to date, renewing six key sponsors for long-term pacts covering the 1954-55 season on some of its more important properties. Aside from insuring some \$9,000,000 in television business and reasserting its radio morning bid, the renewals served the purpose of consolidating ABC's early post-merger gains and lending the web enough coin and confidence to take new strides in its bid to challenge the tv dominance of NBC and CBS.

The big three of the renewals came from American Tobacco, Dodge and General Mills, with Lucky Strike and Dodge latching on to their Danny Thomas franchise for all of next season and Dodge additionally keeping "Break the Bank" for all of next year, with summer rides set for both shows. General Mills signed for next season in radio and television, setting the "Lone Ranger" vidpix for another ride and again picking up the Stu Erwin segment. In line with an expanded radio schedule involving renewal of its morning shows and expansion of its 7:30-8 p.m. strip to five days per week, General Mills wants to go alternate weeks with Erwin, but the web doesn't expect too much trouble picking up a skip-a-week bank-roller what with the solid Nielsen's the stanza has been garnering.

Also in the renewals picture for a full year is Pepsi-Cola, which is

(Continued on page 35)

7-Up's \$4,000,000

Coin, Mostly TV

St. Louis, March 23. 7-Up soft drink firm is nearly doubling its advertising kitty in preparation for a major entry into television. Prexy H. C. Grigg revealed at the 7-Up distributors meeting here yesterday (Mon.) that the company plans to spend between \$4,000,000 and \$4,500,000 during the next year.

Although the prez, in his announcement, did not detail a media breakdown, it's understood most of the additional coin has been earmarked for tv. It's reported that 7-Up and the J. Walter Thompson agency which handles its national advertising have been eyeing either a network show or a syndicated vidpix series for a summer splash.

PREP 'SECOND CHANCE' AS NBC-TV ENTRY

"Second Chance," 15-minute strip on NBC radio, is being prepped as a half-hour video entry by Frank Cooper Associates. If the package sells the radio show is in for possible revision also. First kine was cut last Thursday (18) by NBC-TV.

Sy Fischer, N. Y. topper for Cooper, intends to peg the package as a nighttime stanza for possible cross-the-board exposure. If such occurs, audio portion of the tv show will be lifted for use on radio instead of the current 15-minute original. Johnny Olson, who emcees the AM show which is sponsored by Carters, Tums and Hudnut, has been slated to handle the tv reins too. Bob Maurer is the producer, Matt Harlib directs and Al Freedman handles the scrippling.

CBS-TV's Upstate Affil

CBS last week signed a new primary tv affiliate for northern New York state, pacting the Brockway Co.'s new Carthage, N. Y., station as part of its supplementary affiliates group.

Station, for which call letters haven't been assigned yet, will operate on Channel 7 just outside Watertown, N. Y., and will begin broadcasting in late summer.

Swift Switch

Chicago, March 23. Swift & Co. continues its agency juggling with its Premium hams and bacon billings moving from J. Walter Thompson to McCann-Erickson as of Nov. 1.

This portion of the Swift account, running between \$800,000 and \$1,500,000 the past several years, has long been associated with ABC's "Breakfast Club."

WNBT Daisy Chain Via 'Pantry Plan'

WNBT's latest wrinkle in sales gimmicks is a "Pantry Plan" rigged around the "Tex & Jinx" show of NBC's tv flagship in N. Y. Under the razzle-dazzle blueprint worked out by merchandise chief Max E. Buck, sponsors will get point-of-sale support in five grocery chains in the first multi-chain plan for advertisers on one show. Quintet of food chains operating 235 outlets in the metropolitan area and with an annual volume of \$66,000,000, will conduct week-long product promotion of items plugged on the daily 2 to 3 p.m. "Tex & Jinx." It's a daisy chain idea, with each circuit of stores alternating for weekly periods on "sale of the week." Under this arrangement, a sponsor for 13 weeks would get as many as a dozen separate promotions with no minimum purchase required by advertisers.

Outfits in on the deal are Peter Reeves (59 outlets), Key Food (113), Big Ben (15), Shop-Rite (33) and Hill's (15).

In line with this supermarket treatment, Buck also has gone to bat for the "forgotten man"—the smaller advertiser—in radio, with large and medium chairs in met N. Y. and New Jersey pacted on retail level promotion for WNBC-advertised products. In addition to the \$1,500-per-week super-Chain Lighting Plan which supplies food advertisers with displays in some 1,600 supermarkets, station has other setups for sponsors with more modest coin. Here's the arrangements:

\$1,000-per-week advertiser gets week-long display in all units of Bonack, Grand Union, Safeway, Food Fair, Shopwell, Gristede, Dilibert and Daich—totaling 800 stores.

\$750-per-weeker (for 13 weeks) receives promotion in 250 outlets of Safeway, Sunrise and Shopwell.

A promotion in two chains (selected from National Grocery, Einhorn, Big Dollar, Diamond K) is provided for the \$500 budget.

CBS-TV 'Morning Show'

Invites Auxiliary Coin; Margaret Arlen's SRO

Margaret Arlen's local capsule (8:55 a.m. on WCBS-TV, N. Y.) of the CBS web's "Morning Show" will be in SRO status as of March 29, when the femme's 45-minute flagship fare will be dropped in favor of the quickie. The NTA (no time available) came about with Thomas Protein Bread's buy of the Monday stanza for a full year. Renzuit had already been snared for Tuesday and Friday and Sapolin Paint Wednesday-Thursday. The Arlen five-minuter has been dubbed "Morning Memo."

Harry Marble's news sizeups from N. Y. (local cut-in) picked up first sponsor in Southern Star Bonita tuna fish, which is taking 13 Thursdays, 8:35-8:30, starting tomorrow (Thurs.).

Updated coin condition of the "George Skinner Show," which tees off on WCBS-TV March 29 as a segue from "Morning Show," shows 10 sponsors with 31 participations. New pacts are with White Sewing Machine, Washington State Apples and Proctor Electric.



WM. KEENE

In the role of Ted Sanderson on "Rocky King," Channel 5, Sunday, March 28, 9-9:30 p.m.
LE 2-1100

Philco 'B'fast Club' TV Coin Gives ABC Grip on Daytime

ABC-TV finally lifted itself off the daytime hook by selling a quarter-hour strip of the morning Don McNeill "Breakfast Club" to Philco, one of the program's oldest sponsors on radio. Philco latched on to the 9:45-10 a.m. strip, the same segment it sponsors on radio end of the Chi originator, thus resolving the need for separate audio-video commercials. Deal was set via the Hutchins agency. Philco's taking the segment cross-the-board for a two-week spurge, then cuts back to a three-a-week sked.

With Philco's simul sponsorship starting March 29, the web has abandoned plans to air a substitute t'v'er for "Breakfast Club" for the two weeks beginning with that date. Substitute t'v'er was planned because of the two-week visit the show was making to Miami, where it was planned to originate it on radio, with a separate t'v'er filling the 9 to 10 a.m. time. Now that Philco's in the sponsorship picture, web will carry both radio and tv from Miami, with WTVJ originating the show.

Entire "Breakfast Club" entourage is Miami-bound, with key technical personnel going along too. WTVJ will supply camera and stage crews. Show will originate from the Hotel Delido for the week of March 29, from the Miami Beach Municipal Auditorium April 5, 6 and 7 and from Dade County Auditorium April 8 and 9. Troupe returns to Chicago in time for the April 12 show.

Sale to Philco represents ABC-TV's first successful foray into the daytime field. Last fall, the web aired two afternoon shows for three months, but couldn't find a sponsor. "Breakfast Club" was launched last month on a sustaining basis after efforts to bring in Swift & Co., longtime radio sponsor, had failed, with other AM bankrollers adopting a "wait-and-see" attitude.

MCCULLOUGH PACTED TO MEG TV 'DANGER'

With the CBS-TV "Omnibus" exiting March 28 after its sixmonth under the TV-Radio Workshop of the Ford Foundation, director Andrew McCullough grabbed himself a quick successor stint. On following Monday (30) he drew the producer credit on the web's "Danger." On alternate weeks he'll be producer-director with Mel Ferber staging on the skip weeks. Tuesday niter has had a series of top level changes this season.

Charles Russell, who's currently producer of "Danger," will devote himself to "You Are There," also under the Columbia banner.

Of Time and Murrow

Eyebrow-raiser of the week is the complete brushoff given by the current Time mag issue to the part played by Ed Murrow's "See It Now" and the CBS-TV network in the McCarthy imbroglio. Unlike the other weeklies devoted to current and public affairs which took full cognizance of the Murrow-CBS overall contribution, Time fails to give it any mention, as though it were non-existent. Particularly in view of the fact that the current issue gives a fulsome appraisal under the banner, "McCarthy and His Men," with the front cover and "profile" devoted to the controversial Cohn & Schine duo, the bypassing of Murrow and his "See It Now" show is baffling to network execs.

Instead of reviewing Murrow, the radio-tv section of Time this week devotes itself to (1) the several-months-old "My Favorite Husband" show; (2) a Japanese soap opera.

In contrast to Time's silent treatment, the upcoming Newsweek issue will front cover the Murrow story.

ABC Steps Up Spot Carrier Plans With All-Out Affiliate Acceptance

NO ACT OF PROVIDENCE

Just Solid Thinking, and WEAN Scores on Coin

Providence, March 23.

Using a musical format based on a poll of audience preferences, WEAN, the Yankee Network outlet here, wrapped up one of the biggest nighttime radio deals of recent years by signing Gorman Bakeries to bankroll five hours a week in the 9 to 10 p.m. strip for a solid 52 weeks.

Sale stemmed from the decision several months ago by general manager Mowry Lowe and assistant g.m. Tod Williams to throw the book at all network and local shows in the 9 to midnight slot, with the exception of two news shows. Solid music was scheduled over the three hours, to be based on audience preference as pre-determined via a poll. Through the use of a pilot mailing which showed preferences of about 24% popular vocal, 20% pop instrumental, 20% light concert, 14% showtunes and the remainder jazz, hillbilly and concert, station drew up a format.

After dry runs and other tests, station launched a saturation spot promotion, 100% coverage of bus cards and direct mail to listeners, sponsors and agencies. Gorman sale was the result, and with a heavy booking of spots, the three-hour strip is near SRO.

Don Quinn Explodes A Phoney Credit Myth On 'Favorite Husband'

Hollywood.

Editor, VARIETY:

It seems that once again (this time in the Chicago Tribune) I have been credited with putting the bright stuff into the "My Favorite Husband" show.

This is as embarrassing to me as it must be irritating to Sol Saks and his associate, Nate Monaster, and I can't tell you how much I regret and deplore the misinformation. I only wish I knew how it got started.

I am here at Young & Rubicam as sort of an emergency service for any of our shows which might be in need of help or advice and the Lord knows "Favorite Husband" has been in need of neither one. The only thing I have had to do with "Favorite Husband" is admire it, and my admiration for the consistently great job the writers are doing from week to week only serves to make me squirm a little harder when I am handed a phoney credit.

I would like publicly to express congratulations for the really intelligent scripts Sol Saks and Nate Monaster are turning out for "My Favorite Husband." I wish I could take credit for it. Don Quinn.

New Mutual Clients

Two new sponsors have stepped in to underwrite a brace of segments on Mutual. On April 3 the State Farm Mutual Auto Insurance Co. will pay the nut on a weekend 10-minute sports stanza delivered by sportscaster Jack Brickhouse, and three days later Jackson & Perkins Co. will begin advertising through Gabriel Heatter's Tuesday night program.

Louis, Needham & Brorby was the agency for the insurance firm, and pacting for J&P was handled through Maxwell Sackheim.

With virtually all-out acceptance

of its new radio spot carrier plans covering morning afternoon and evening strips assured by its affiliates, ABC has begun to peddle its strip plans actively. Web has moved to the front of the field in three respects—it's got the lowest per-participation network price on record, it's the only web that doesn't require a full network pickup on a spot buy and it's the only network offering a deal (nighttime and morning) for a minute and one-half instead of the customary minute.

ABC has set the plans for "All About Eve" in the morning, for Martin Block in the afternoon, and for any one of its evening 8 to 9 p.m. quarter-hour strips. Morning and evening setups are similar—they're based on the principle of slicing a quarter-hour strip straight down the middle instead of selling it on a two and one-half per week basis. Station compensation is the same as in the two and one-half method. Under the new plan, web sells the spot-buyer one and a half minutes each quarter-hour, allowing two sponsors per show. Advantage of this setup is to allow the multiple product sponsor to pitch two brands with the same buy.

Rate-wise, the evening strip sells on five-a-week basis for \$8,830 for the full network of 352 stations or \$7,705 for the minimum full net of 204 outlets. This breaks down to \$1,177 per one-minute spot for the full net and \$1,027 for full minimum chain. Shows involved in the nighttime spread are "Three-City Byline," "Sammy Kaye," "Hollywood Starway" and "Mike Malloy." First sponsor to move in gets his pick of shows, with all the rest moving into that particular show. Minimum buy is four-a-week.

"All About Eve," a soaper, is set up the same way, with a one-minute rate of \$1,638 for the full web and \$1,339 for the minimum net. Minimum here is a five-a-week buy. Station compensation is similar.

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WMGM Gets New Rate Structure

Radio indie WMGM has come up with a new rate structure, which is intended to stabilize prices and eliminate "shopping" by the advertiser. According to Bertram Lebbarr Jr., station topper, change means lower charges in some instances and higher-nut in others.

"Our discount policy has been sharply curtailed to offset the fact that most package buys were pre-decided upon end rates," Lebbarr said. "In simple language, instead of having a rate of \$100 subject to discounts which might bring the rate down to \$50 we now publish a rate of \$60, full discounts on which still bring it down to only \$50."

Rates on certain personality shows have been upped, according to Lebbarr. In this, WMGM's 15th rate card, Lebbarr has omitted class A and B times, and limited himself instead to one rate for the entire 18-hour broadcast day. The one-hour, one-time-a-week figure stands now at \$400, six shots a week for an hour (all this on basic time rate list) total \$1,820. On old card it was \$800 for one hour a week and \$3,840 for six weekly. Basic rate changes are similar throughout.

RADIO GETS THAT 'NEW LISTEN'

ABC's Strike Alert

Threat of a walkout by members of the American Federation of Television & Radio Artists in three cities hung over the ABC radio and television networks today (Wed.) after the union gave the network until this afternoon to decide whether it would force musicians who act on tv and radio to join AFTRA.

At what was scheduled as a "final" meeting yesterday (Tues.), the network asked for one more day in which to attempt to solve the problem. AFTRA agreed, and set a final meeting this afternoon. If the web doesn't accede to AFTRA's demands, it's likely that the union will order its members to walk out of ABC studios in N. Y., Chicago and Los Angeles. AFTRA exec secretary George Heller said picket lines would be thrown up if a walkout is called.

Crux of the situation is this: AFM members have been doubling over on several live shows in Chicago as comics, etc. Up to now, according to Heller, such musicians have joined AFTRA and been paid AFTRA rates. Over the past couple of weeks, Heller charges, AFM prexy James C. Petrillo has enjoined the musicians from joining AFTRA. Heller charges it's the network's responsibility to make the musicians join or to hire other AFTRA members for their live roles. He charges that in failing to do so, the web is violating the conditions of its contract.

Web has maintained it's in the middle of a squeeze play, tacitly admitting that if it accedes to Heller's demand it may face a walkout by the musicians. Network contends it's strictly a jurisdictional dispute in which it shouldn't be involved. Meanwhile, it's been on strike alert since Monday (22), and web officials say it's ready to go into operation on an emergency basis.

Walkout would not be a strike per se, according to Heller. It would involve declaring ABC unfair and in violation of its AFTRA contract. AFTRA members would be instructed not to report to work and a picket line would be thrown up around ABC. Heller said it wasn't decided whether AFTRA would strike New York, Chicago and the Coast, but admitted it was probable.

Heller contends that the ABC violation is twofold—one, that it's not fulfilling the contract by making musicians with acting parts join the union, and two, that the web is avoiding the payment of full AFTRA salaries in those cases. In cases where the tooters are being paid AFTRA scale, it comes off their pay as musicians, he says, which amounts to the same thing. He said ABC had been fulfilling its contract till early last week, when Petrillo put the screws on following the KEX, Portland, decision favoring the AFM in a hassle there.

Sisters of Mercy vs. AT&T

Court Rules Against Religious Group on Installing Of Coaxial Cable

Pittsburgh, March 23.

In a precedent-making decision here last week, Common Pleas Judge John T. Duff Jr., decreed that a public utility may use land it obtained by eminent domain for television transmission purposes. Judge Duff dismissed a request for a restraining injunction brought by the Sisters of Mercy of Allegheny County against AT&T to prevent the company from installing coaxial cables on land obtained from the religious order.

"Television transmission is clearly within the scope of the defendant's business," Judge Duff ruled, speaking for himself and Judge Thomas M. Marshall, in a joint decision. "The fact that television broadcasts largely are subsidized by advertisers does not detract from the defendant's public activities," the jurist concluded.

Under an eminent domain law dating back to 1876, AT&T last

(Continued on page 30)

D.C. Dailies' Merger

Seen Aid to Radio

In Ad Budget Shifts

Washington, March 23.

Smaller radio stations here expect to benefit from the merger of the Washington Post and the Times Herald, which leaves the Capital with only one morning daily. Ad agencies reported radio accounts expecting to get some of the credit stores and other enterprises catering to low-income population to divert budgets which formerly went to the Times Herald.

Sale of the Times Herald put around 125 editorial employees here out of jobs. Paper's radio critic, Bernie Harrison, was immediately hired by the Washington Daily News, Scripps-Howard paper, which is expected to gain considerable circulation by the Post \$8,500,000 buy.

Ernie Schier, T-H drama critic, and Leo Sullivan, his assistant, have not yet caught on elsewhere.

SLOW FADEOUT

OF 1/2-HR. FORMAT

The half-hour format as the basic radio network commercial staple is slowly but surely fading into limbo. The "New Listen" is already beginning to take hold, as evidenced from the resounding "no - other - media - can - make - this - statement" payoff resulting from NBC's conversion of Fibber & Molly into a five-times-a-week quarter-hour show delivering a thousand listeners for 77c.

Renewal of the "Telephone Hour" on a firm 52-week basis last week was an occasion for considerable drumbeating by the NBC press boys, who extended themselves in a lengthy two-page release extolling the perpetuation of the 30-minute weekly series. Whereas a few years ago such a renewal would have been taken in stride, today it has as much news value as a cancellation, certainly indicative of what's been happening in network radio.

Cancellations on the single-sponsor half-hour shows have been mounting at an accelerated pace over the past couple of seasons and may hit a new high when May-June renewal time comes up. Because CBS Radio has had many more sponsored half-hour shows, as the one network that thus far has been able to successfully withstand the tv inroads, it now stands to take more of a rap.

What is important is that the webs know the score on the future 30-minute program pattern and are gearing themselves for the "New Listen," notably in terms of capsuling the segments (as with Fibber & Molly) or expanding the showcase for participating sponsorship, as with NBC's "Roadshow" (designed for the auto listener) and "Weekend" (Sunday newspaper of the air). CBS, too, is fully aware that its new radio clients are those that are embracing such elongated participation stanzas as the 90-minute Robert Q. Lewis Saturday show. Similarly, the upcoming NBC thrust into two-hour Friday nighttime programming (via the taped roundup of Dave Garroway's morning "Today" tv show), further reflects in which direction Ted Cott and his program boys are thinking.

Equally as important is that the webs know they have a success story to put across in terms of the "New Listen"—of the unequalled listener commercial impressions they can deliver at low cost under the participation sales formula. If they're worried, it's because the advertiser and the client aren't giving it the rap attention or support it deserves.

Publisher Wants to Keep Out TV

On Grounds It'll Hurt His Daily

Washington, March 23.

A protest against a tv authorization was filed with the FCC yesterday (Mon.) on the grounds it will hurt business of a newspaper publisher. Clarksburg Publishing Co., publishers of a morning, afternoon and a Sunday newspaper in Clarksburg, W. Va., told the Commission that a station to be built on Channel 12 by the Ohio Valley Broadcasting Corp. will be in "direct competition" with its newspaper for the advertising dollar.

The company asked that the recent authorization to Ohio Valley be set aside and a hearing be held to determine whether construction of station would result in concentration of control of media of mass communications. Ohio Valley is owned by interests which control various newspapers and broadcast stations in West Virginia.

Clarksburg said it has been its experience that "most advertisers, whether local or national, operate on a rather definitely fixed advertising budget and that the competition among the various media available for advertising is keen and constant. A decision to advertise in one medium results in a decrease of gross revenue available to other media. The same advertising dollar cannot be spent twice."

In addition, the company added, the proposed station will hurt circulation of its newspapers. In areas reached by WTRF-TV in Wheeling, which is 34% owned by interests which control Ohio Valley, said Clarksburg, operation of the station has been accompanied by "a definite drop" in subscriptions to its newspapers.

In view of Ohio Valley's newspaper affiliation in nine West Virginia cities, with radio stations in three cities, including Clarksburg, and with its tv outlet in Wheeling, Clarksburg asserted, it is "obvious" that Ohio Valley can exert "an extremely dangerous type of control over matters of competition and of commercial and public interests."

236 TV Stations

To Ride Sun. With R&H Spectacular

General Foods' 25th annual "Cavalcade" Sunday night (28) is developing into a four-network, 235-station snowball in the biggest commercial tv spread to date. The \$450,000 Rodgers & Hammerstein 8 to 9:30 musical was originally earmarked for CBS and NBC, but Young & Rubicam, ad agency for the giant food outfit, has been out in the field buying up outlets at a rapid clip, with every major station and a number of UHFers brought into the fold to the extent that the 90-minuter will have the nation's sets virtually to itself.

Typical of the north-south-east-west aspect of coverage on the top talent spectacle is New York, where six of the seven are in on the deal, including indies WPIX and WATV, plus web flagships WNBT, WCBS-TV, WABC-TV and WARD, so that the ABC and DuMont operations come in for the ride.

National breakdown by nets shows 98 stations on NBC, 97 on CBS, 32 on ABC and six on DuMont, adding up to 233 plus the two Gotham indies. (Strike at WOR-TV will probably prevent show from making a clean sweep)

Poppy Exits 'Home'

The "Home" show's first casualty is Poppy Cannon, food editor of the 11 to nooner on NBC-TV, which was launched March 1.

No replacement set yet for Miss Cannon, who's food columnist for House Beautiful.

Phil Silvers In

CBS-TV Huddles

CBS factotums are huddling with Phil Silvers on a deal that may give the "Top Banana" comic a tv show in the fall. It would be a 30-minute stanza and Silvers' first video on a regular basis.

Meantime, Silvers is "training" for tv via CBS Radio. April 14 "21st Precinct" will intro him into a script in which he'll play himself, doing a benefit in a church for children in order to get them away from detonation range following a series of explosions in the precinct of the captain (Everett Sloane).

Silvers is currently in Miami plugging his upcoming Warner film, "Lucky Me," and he'll plane to N. Y. for "Precinct."

TONI EYES NIGHTTIME

FALL SHOW ON NBC-TV

Chicago, March 23.

Toni division of the Gillette Co. is moving to stake out a claim on NBC-TV's nighttime spread. Heavy-muscled home permanent and shampoo merchandiser, heretofore largely identified with CBS, is shopping for a choice half-hour NBC-TV slot for next fall.

Move reportedly means no cutback of Columbia expenditures but rather an upped-budget expansion into NBC-TV so as to have a straddle on the two big networks. If the deal comes off it will represent the client's first major NBC-TV association.

Toni had hopes of getting aboard the last half-hour of the Milton Berle summer replacement this season but that has gone by the boards because of product conflicts,

Bergen-McCarthy

'Alice' on Kraft TV

Although his Kraft Cheese Identity doesn't officially start until the fall, when he moves into his hour-long Sunday night CBS radio spot for his new sponsor, Edgar Bergen is going into the "Kraft Television Theatre" Wednesday night NBC-TV show on May 5 when he and his Charlie McCarthy alter ego do a full hour version of "Alice in Wonderland." (While Bergen ostensibly has been packed for radio, he'll periodically shuttle into video for Kraft doubling into their brace of NBC-ABC full hour video dramatic attractions.)

"Alice" presentation will kick off the seventh anniversary of the Kraft tv series on NBC. The production will be formatted along the lines of the "Teahouse of the August Moon" leglight, with Bergen and McCarthy as both narrators and participants.

TV entry will originate in New York.

'Get Yourself a Passport': Reps

Station rep organizations wax indignant every time some agency or sponsor moves out into the broadcast territories with another "unconventional" scheme. Reason is that each new or long-forgotten plan that the advertisers come up with always manages to cut out the middle man, whether intentionally or not.

In the main, the boys who are utilizing the direct-to-station method, target the smaller outlets on the assumption that they'll be more eager to pick up some ready coin than the bigger stations will. The little feller often has a tough time making ends meet. He has lots of loose air time hanging around, with no regular sponsors in sight, and is oftentimes most eager to pick up a ready buck and not question the long-range effect. There's lots of appeal, too, in being able to save a buck by dealing without the representative if the station cares to risk it.

When the "guy with the deal" is

lassoed in the act by the station reps, he generally—and after pointed exchanges—admits, yes, he did visit stations in that area, "but not to bypass the reps or to make special time buying arrangements" that do not stick to the rate card.

Recently, one agency exec remarked to VARIETY that he was in certain areas with his salesmen who were visiting local outlets, but that they were there only to cement relationships between the agency and sponsor and the station management and personalities. "We wanted" to meet them to get them to thinking like the advertiser wants—with an individual approach to ads."

The adman pointed out, when questioned about bypassing the reps, that any big his organization picked up while out on the road came from dealers who, with national manufactured products to sell, made local time buying deals with neighborhood stations. All the

agency got from it, the exec went on, was payment from the national manufacturer (his regular account) for supplying the dealer with ad copy and advice.

'But As We See It'

The reps interpret this another way: obviously the agency salesmen were out to make special deals, especially since they did bill the big account for "minor" services rendered. It boils down to this, the reps imply: that no matter how you slice it—and no matter how often the agency protests its innocence—the money it gains proves that it took part in the arrangements between the station and the local sponsor.

Collective attitude among the station representatives is that any station that accepts unique time deals is eventually going to undermine its fixed rate structure by making it impossible to convince future advertisers that they should

(Continued on page 33)

N.Y.'S AM INDIES' CHANGING PICTURE; NEW OWNERS, SHIFT IN PATTERNS

Picture among New York radio Indies is changing as rapidly as the colors on a fancy juke box. Within the last two months a brace of stations changed hands, one has regeared its power setup and approach to specialized markets, still another has received an okay on a power upping and intends to hike the rate card, rates were already changed this week at one successful outlet. These are just some of the shifts in pattern—and they mean a total of several million dollars kept in motion.

Audio continues to be as valuable as video to Gotham's polygot 8,000,000. Since tv has only two stanzas directed at Negroes, only one (and a very recent one it is) levelled for Latinos, a limited sports p.c. because of heavier restrictions placed on it by promoters than on radio, a comparative dearth of musical offerings, radio has jumped more deeply into the gaps. And they've come up with the kind of moos called greenbacks that cling to the unguarded walls. For this reason radio's scene shifts are not an indication of a successful "struggle" against the inroads of television; instead they prove that as much money left for radio as the other electronic medium, and that all which is going on are moves by hard-headed biz men who want to capitalize on an already successful instrument.

Eye 'New' WINS

Rather than make the first example the inordinately successful WNEW, start with WINS. A modest operation for the big city, the latter outlet was bought by Elroy McCaw, who rides a reputation as a clever investor. He picked up the property a couple of months ago for \$450,000, and in the last two weeks has poured in undeclared amounts over an additional \$75,000 (for EoB & Ray) to hypo sales and make programming revisions. He brought in Rob Leder and a following from NEC, bounced where he thought bouncing necessary, and is still making drastic changes to build his property to new heights.

As for WNEW, which went as a circa \$2,000,000 package (about the same time WINS announced internal shifts) to Richard Buckley. (Continued on page 33)

Kurlan Settles

'Irma' Litigation

Hollywood, March 23.

Arthur Kurlan's long-kick-around plagiarism suit against CBS-TV, Cy Howard, et al., on "My Friend Irma" was settled quietly out of court some weeks ago for an amount believed to be the largest such private settlement in a radio-tv plagiarism action. Although the figure is not known, one authoritative source here put it at "well up in six figures."

Kurlan, a tv-radio producer, had based his claim on an audition he made eight years ago with Lucille Ball under "My Sister Eileen" tag. Case had gone through a series of litigations, and last fall the Superior Court of California allowed Kurlan to sue for \$3,000,000. Trial was to come up in June.

ZENITH SALES REACH

\$166,733,276 HIGH

Chicago, March 23.

Zenith Radio reported consolidated 1953 sales hit \$166,733,276 for an all-time high, exceeding the previous record set in 1952 by 21%. Net profits were \$5,631,701 or \$11.44 per share. Firm's profits would have been \$6,208,357 or \$12.61 per share had there not been a \$76,656 loss at the Winchester plant in Sioux City due to a flash flood.

In his letter to the stockholders, president Eugene F. McDonald Jr., disclosed that Zenith is planning to produce a limited quantity of color tv receivers primarily for the purpose of further study and demonstration.

Color TV Schedule

NBC-TV
Gillie Boxing Bouts — March 26, 10 p.m.
American Inventory — March 28, 10 p.m.
Home (Cherry Blossom Festival, Washington) — March 31, 11 a.m.
Eddie Fisher — March 31, 7:30 p.m.
Paul Winchell Show — April 4, 7 p.m.
Ding Dong School — April 9, 10 a.m.
Youth Wants to Know — April 11, 1 p.m.
Frontiers of Faith — April 18, 1:30 p.m.
Kraft TV Theatre — April 21, 9 p.m.
American Forum of Air — April 25, 2:30 p.m.
CBS-TV
New Revue — March 26, 5:30 p.m.

Looks Like Same Time and Station For Colgate Hour

Although it doesn't have to make up its mind until April 1, all indications at the moment point to Colgate's renewal of its Sunday night 8 to 9 "Comedy Hour" on NBC-TV. Network proxy Pat Weaver has been doing some N.Y.-to-Jersey City shuttling in recent days armed with facts and figures why Colgate should not relinquish its franchise on the valuable Sabbath slot and its star-rotating comedy program pattern, despite the heavy inroads made by the competing "Toast of the Town" on the Trendex ratings, and apparently the Colgate echelon seems impressed. Strong renewal factor is the impressive Nielsen showings.

However, there will in all likelihood be some changes both in format and stars, with renewed accent on book shows and comedies (such as the recent "Anything Goes," starring Ethel Merman.) It's anticipated, too, that there will be additional names added to the Colgate roster, giving the individual stars less frequent exposure.

General Foods, incidentally, is mulling the same idea in connection with its Bob Hope Tuesday night showcase on the weeks that Berle lays off. Instead of using Hope exclusively, GF may rotate him with another major personality. Along with GF, Buick has notified the network that it'll be back for the Berle ride in the fall.

WNBT 'Conversation' Set For April 3 Kickoff

"Conversation," the WNBT, N.Y., high IQ stanza which kicks off April 3 as a Saturday midnighter, will be flexible in format as far as length is concerned. Though blueprinted as a half-hour session, it can be cut to a quarter or stretched to three-quarters of an hour. It will be up to moderator Ben Grauer to wield the whip on the amount of time consumed, but station will be ready with the segueing fare at a moment's notice.

Initial show will be devoted to American humor and include a panel of Agnes de Mille, Margaret Mead, Alan Green, George Wiedenfelt and John Ringling North.

'Ladies Day' to WATV

Bruce Mayer and Norman Palmer found a new home for their "Ladies Day" package. The stanza which finished on WABD, DuMont Gotham key, late last year, moves to WATV, Newark, for afternoon across-the-board exposure on March 29.

Bill Crawford, the Newark outlet's sales topper, has lined up three sponsors for the show through his department. Mira Cloth, Libby Frozen Foods and Linda Foods are the nut underwriters.

Mort Watters Nixed On NBC Cincy NCAA Pickup, Standoff on AFM Dicker

Cincinnati, March 23.

Mortimer J. Watters drew a standoff and a loser in two bargainings last week for the WCPO station's he directs for Scripps-Howard.

In a session with Bob Sidell, head of the American Federation of Musicians' Cincy local, dickering on a first-time contract was deferred indefinitely after several talks. Union musicians would have to be engaged by WCPO-TV for Watters to carry through his plan of bringing on Al Morgan and Lanny Ross to originate network shows.

Second missout was the nix of NBC to the Watters request to carry the NCAA basketball finals from Kansas City Saturday (20). Crosley's WLW-TV, NBC outlet, telecast its own wrestling show at that time.

In reply to the Watters bid of picking up the basketball program, "as a public service," Sheldon Hickox Jr., NBC station relations director, telegraphed: "Sorry, we do not feel it advisable to feed this program to you."

Halmark TV Trim Resolving 'Kukla,' Tillstrom's Pact

NBC-TV has come up with a proposal designed to ease Swift's discontent with the early afternoon Sunday showcasing of "Kukla, Fran & Ollie" which the meat packer latched onto last fall. New plan, involving a later time period, is being pitched to the bankroller and the J. Walter Thompson agency when it became common knowledge that other webs were making a play for both the show and the billings.

"Kukla" reberthing is tied in with Halmark Cards' pending cut-back of its Sunday afternoon "Hall of Fame" drama series from its full hour to a half-hour three weeks out of four. The network has offered Swift the open half-hour spot—4:30 to 5 p.m. (CST)—for the three-out-of-four ride. Plan, which has been tentatively okayed by KFO owner-creator Burr Tillstrom, would take the show out of direct competition with the Sunday baseball telecasts and would bring it down into the heavier viewing time of day. Then on the monthly Halmark 60-minute dramatic "specials" Swift would still get exposure via the usual courtesy plugs.

If the deal is agreeable to all parties, it'll go into effect the middle of next month. And it likely means that NBC and Tillstrom will come to terms on a contract renewal for the upcoming year. While in New York last week Tillstrom had conversations with Leland Hayward who's working closely with NBC proxy Sylvester (Pat) Weaver on the masterminding of the web's "Operations Spectaculars." The talks centered on Tillstrom's participation on the creative level in some of the major projects. While Tillstrom's chief interests remain with his "Kukla" troupe he's known to have some other program ideas he'd like to (Continued on page 30)

Early Morning Score

Preem week (15-19) of CBS-TV's "Morning Show" grabbed a 3.3 Trendex against the entrenched "Today" on NBC with a 3.6 for the period. Trendex is 10-city coverage, but figures apply only to the eight cities where the pair of two-hour wake-em-up stanzas are in competition.

Circa 'Goldie, Fields & Glide'

Jack Benny's "Goldie, Fields and Glide" vintage vaude act on his Sunday (21) CBS-TV show with guests Bing Crosby and George Burns (see Tele Followup) came out as a song-and-dancer. Actually, this was more of a hick-and-blackface comedy stint in its origins. VARIETY files show that Goldie, Fields & Glyde (note different spelling of third name) was reviewed at the Bronx Opera House, N.Y., issue of Sept. 19, 1913. Composing the trio when caught nearly 41 years ago were George Burns (the Nat Birnbaum), Nat Renard and another eastside (N.Y.) kid called Abe Gliedman (hence Glide or Glyde). Burns did blackface with Yiddish dialect; Renard, now a unit manager and agent, did Yiddish characters; Gliedman played a toughguy. Benny presented the act on his show as going back about 30 years. He may have been referring to engagements after the Bronx O.H. as the trio in later years played such Gotham spots as Miner's in the Bronx and the old Murray Hill Theatre (now Loew's 42d St. at Lexington Ave.). The VARIETY reviewer, incidentally, said Burns (Goldie) was n.s.h.

Westinghouse's \$3,000,000 Radio-TV Pitt Center—If FCC Okays Bid

Pittsburgh, March 23.

SPONSOR SHIFTS FOR LINKLETTER SHOWS

Art Linkletter's stanzas were involved in sponsor shifts last week. Bauer & Black, plugging Curad Bandages, will take the Friday quarter-hour segment of the 30-minute "House Party" on CBS (radio and tv) starting April 30. Slot was previously bankrolled by Green Giant canned foods. "Party" is on video 2:30 to 3 and aural 3:15-3:45 cross-the-board, where it's in SRO status with Kellogg, Pillsbury and Lever Bros.

Linkletter's "People Are Funny" returns Amana Refrigeration to the Tuesday night on the radio web during the hot period (when Mars Candy takes a hiatus). Amana underwrote the series last summer. This year's start for the cooler is April 6 on a weekly basis through May and then alternating. Net is on the prowl for the skip-a-week client, beginning in June.

Rybutol's DuMont 'Goldbergs' Deal Totals \$5,500,000

Vitamin Corp. of America (Rybutol) deal for sponsorship of Gertrude Berg on DuMont represents a \$5,500,000 outlay. Inking was not made until the network cleared better than 160 stations for the stanza.

"Goldbergs" package is moving into the spot being vacated by Bishop Sheen and his "Life Is Worth Living" stanza, and if the clergyman signs for another series after his 26-week spring summer vacation, the web will have to find a new spot for "Goldbergs." First shows in the new series will go on Tuesday evening, April 13.

VCA signed on for Mrs. Berg through BBD&O. Ely Mintz and Robert Harris are definitely in as members of series' cast. Other regulars, including Arlene McQuade, are expected to do the video version of the long-established format. Megger will be Martin Magner and producer Cherney Berg. Bishop Sheen was carried regularly on 168 DuMont affiliates during his tenure. "The Goldbergs" is to be televised on substantially the same lineup of affiliates.

Necchi's 'Home' Buy

NBC-TV's "Home" show has added Necchi Sewing Machine to its underwriter roster in a timing coup over Singer Sewing Machine. Latter was understood interested in latching on to the 11 to noon stanza starting in the fall, but Necchi stepped in for a cycle that tees off April 1 on a one-a-week deal that would give the outfit priority on renewal and thus cut out the rival and long-established Singer.

Other "Home" business includes Broil-Quik (Peetless Electric), for four participations starting next month, and show's first renewal, Avco Mfg. Co., which was booked for 13 weeks originally (current) and has added 39 for a year-round.

Big Easter Splash Set for CBS-TV

CBS-TV will break out with an elaborate hour long Easter Sunday show with top talent and reining by Leon Leonidoff, head producer of Radio City Music Hall in N.Y. It's slated 5 to 6 p.m. under the tag of "Once Upon An Easter" and booked so far to head up the variety stanza as Gwen Verdon, dancing star of "Can-Can" on Broadway; Bobby Clark and Doretta Morrow, with a score and batoning by Victor Young. Web is working on a sponsor for the April 18 "spectacular."

WW's Hot Kinnie

General Foods' 80-minute Rodgers & Hammerstein cavalcade on all four networks will preempt all shows in the Sunday 8 to 9:30 period except one—Walter Winchell's ABC simulcast.

Winchell will go on as usual at 9 p.m., with the radio segment completely unaffected by the R&H special. He'll also be before the cameras for a hot kinnie which the web will use that night for stations west of Chicago.

TELEVISION SHOWCASE
With Lorraine, Relfel, Stamford
Community Theatre Players,
Wallie, Drake, announcer
Producer: Relfel
Directors: Nicholas Ross, Richard
Drake
30 Mins., Sun., 5:30 p.m.
WICC-TV, Bridgeport

Another important foot forward in the audience building of WICC-TV, Southern Connecticut's only UHF operation, is "Television Showcase," a series in which little theatre groups of the area will expose their wares to the Channel 43 cameras.

The first offering, a dramatic vignette called "A Bench in the Park," performed by a complete company from the Stamford Community Theatre, was an effective premiere choice. Written by H. J. Southcomb, the script made interesting video without major challenge to the WICC technicians. With a park bench as a simple setting, the story parades an assortment of New Yorkers as they move in and out of the life of a philosophical bum.

James Vaughan impressed in the key role; his associates acquainted themselves competently in what was for practically all a teledebute: Marcia Roble, Lella Zwart, Betty Gallo, Charlie Macari, Jacqueline Hughes and Albert Pia.

Co-directors Nicholas Ross and Dick Drake, with station's Wallie Dunlap collaborating, successfully achieved the effect of being in a section of a large park at night.

Lorraine Relfel, producer of "Showcase," in her emcee closeup invited dramatic troupes in WICC's radius to participate in the series. She rates a good response, for the facilities of the UHFer make available first-rate working material for any little theatre group.

Viewer-wise, "Showcase," which goes on a periodic Channel 4 sked, should be satisfactory diversion. *Elem.*

UNIVERSITY SHOWCASE
With Rex Campbell, Dr. H. Korner,
Dr. Ernst Beier, Frederic Goerner,
Claire Maher, Ronnie Holbrook
Producers: Rex Campbell, Louise
Hill Howe
Director: Duane Hill
30 Mins., Sun., 12 p.m.
Statewide

This is a U. of Utah production, under the immediate supervision of the Speech Dept., showcasing various aspects of the university's work. Session caught was devoted to juve delinquency and tied in the psychology department. The problem was stated simply: a youngster from a room family is caught stealing a bicycle, even though he has one of his own. Psychology department's job, find out why.

The answer came through a round table discussion among Campbell and Drs. Korner and Beier, with Cambie putting himself in the position of a slightly confused layman.

The medics unfolded the background of the boy's problem, scene switched to dramatic portrayal. Despite lack of elaborate setting or treatment, the result rates the highest kudos. Campbell does an outstanding job of quizzing the doctors and tosses in just enough antagonism to identify the average viewer with his point of view.

The dramatic scenes were straightforward and handled by the three players with convincing sincerity. Direction was smooth and the entire production rates with anything that's on the air in its field.

Despite the fact that only the dramatic portions are scripted, "Showcase" is a remarkably slick educational stanza that combines good showmanship with sound information. It's a mark for any public service program to shoot at. *Beri.*

WALTER WOOLF KING
Producer-Director: Lew Davis
15 Mins., Mon.-Fri., 1:15 p.m.
Participating
Dumont, from New York

Walter Woolf King, for many years a topper in a golden era of legit musicals, has a 15-minute cross-the-boarder on Dumont in which he recreates some of the top moments in the shows in which he appeared. King has time for a pair of tunes, plus an interview. On initial show, his guest was Vivienne Segal.

Both are a pair of charming folk. They're animated and articulate, and both have a love for the subject under discussion.

King looks well and still carries a tune. Sole drawback in the format is that he has to live in the past. There's a lot of good material in the modern musicals worthy of inclusion on any show in which that form of entertainment is the centre piece. *Jose.*

Tele Follow-Up Comment

The New York Times was "done up" live by "Omnibus" on Sunday (21) in a session of some 35 minutes that enriched a televisioner's conception of a sheet that boasts—not idly—about "all the news that's fit to print." As the next-to-closing act of the Ford Foundation's TV-Radio Workshop (with "Omnibus" departing after March 20) it was an absorbing and frequently exciting study (at least to other ink-stained stuffs) in how the news is transmitted, processed and gets the final treatment for Page 1.

Attention centered on the third floor, newsroom and fourth floor composing editor of the paper, the managing editor, Turner Catledge, heading up a roundtable huddle with department chiefs on what was going on that would be fit for the lead page (plus some values for the inside pp.). Serious-visaged Catledge went down the line on brain-picking, including national ed Ray O'Neill, foreign ed Emanuel Freedman, city boss Frank Adams, local political writer Charles Grutzner, financial ed Jack Forrest, sport chief John Radosta, asst. sports ed James Roach, news ed Ernest von Arz, and Ted Bernstein and Bob Garret, asst. managing editors. The "think" confab was relieved here and there by some humorous exchanges. Every guy on a beat will clearly understand Catledge's pithy observations to "keep the story short by keeping the sentences short."

The six cameras (and 13 mikes) stationed at vantage points in the building on West 43d St. did their job well in pinpointing the talk around the conference table and in various other sectors, notably for a closeup of editor Charles Merz reading the lead Senator McCarthy editorial for Monday and a particularly noteworthy segment in which Alistair Cooke interviewed publisher-prexy Arthur Hays Sulzberger, who eulogized his staff and described the role of the Times in a free and responsible press.

Although this was too early (from about 9:55 to 10:20) to give Page 1 its ultimate shape, the segment represented a click trial run. Some of the leads could easily have been stolen by the opposition, if they had in mind to, and as one of the staffers remarked when asked if his story was exclusive, "until 6:30, anyway." Times stanza was scripted by Chester Burger, directed by Don Hewitt, with Vern Cheeseman as technical overseer, Mary V. Ahern as editorial director and Workshop's Fred Riecky the overall producer.

Preceding the "Times Story" were a couple of films. One of them, (produced by Saul Feuerman at various hospitals, on arteriosclerosis, via a microphone) held my interest. The other was a British comedy of the early '30s "Tell It Hurts," about a poor fellow visiting his dentist. It was produced by the late Richard Massingham and was incredibly dull in straining to extract humor from such a warhorse subject. Opener was a live quickie—but socko—of the Jean Leon Distine Haitian dancers. *Trau.*

Helen Hayes brightened the "U.S. Steel Hour" on ABC-TV last week (16) with a captivating performance in a sentimental but appealing trifle called "Welcome Home," scripted by N. Richard Nash.

Had it not been for Miss Hayes and her very able supporting cast, this could easily have deteriorated into one hour of tv soap opera. But when Miss Hayes gets on a stage, she manages to infuse character, charm and meaning into even the most ordinary line. And so it was with "Welcome Home."

Story, requiring only two sets, strained the imagination but not creditable dialog. Miss Hayes played a slightly eccentric housekeeper, a couple who plan to go to Europe and can no longer use her. Unaware of this, she schemes to adopt a baby. Her plan falls through, but she is saved from loneliness in an emotional climax that had the couple's married daughter returning and asking for her services.

Woven into this framework were the finer threads of her relationship with the family; her yearning for children and her disappointment at being turned down in her bid for an orphan, and her fear of facing life outside the sheltered confines of the home. With director Alex Segal, who turned the proceedings into a woman show, proceedings moved along smoothly from one emotional climax to another. The final scene, in which the girl whom she has reared returns to ask her to lend a hand with the new generation, was touching without being maudlin.

Carmen Matthews and Paul McGrath were restrained and effective as the couple who love Miss Hayes, and put up with her oddities, but feel they are trapped because of her. Miss Matthews particularly registered strongly even though her scene, in which she credited Miss Hayes with being the real mother of her children, was a little hard to take.

Charles Ruggles as the handyman who, in a generous and spontaneous gesture, steps out of character to ask Miss Hayes to marry him, delivered one of those sensitive bits in which he excels. Jean Dixon played an investigator from a home for foundlings with severity but skill.

But in essence, it was Miss Hayes' show. Her characterization was life-size and bubbled with humor and warmth. The scene when she got tipsy in her disappointment over having to leave, and then spoiled her last chance of adopting the child, had maturity and great understanding. The camera did her full justice, with Segal carefully concentrating, on the many fine nuances of gesture and expression that make her the great actress she is.

Age-wise, the part was just right for her and she didn't have to strain for effects. Viewers were fortunate to have Miss Hayes display her great talents on tv. She is one of the very few who can transfer the magic of the stage into the livingroom and make it come to life. *Hift.*

Midway in the Jack Benny CBS-TV show on Sunday (this one on film) there was a recreation of the "Goldie, Fields & Glide" old vaude routine, with Benny, Bing Crosby and George Burns playing a Scranton date in the best traditions of the old six-a-day circuits—skimmers, dark jackets, gray trousers, pearl-gray spats, 'n all. As a song and dance turn, highlighted by a Crosby rendition of "Mother" (with some a capella Benny & Burns asides) and Burns wrapping up a soft shoe number, it was a gem of a vignette.

But it's unfortunate that the Benny show, fore and aft of the vaude heyday revival, simmered down to a slow walk. This was Bing's reciprocal guesting for the sock Benny assist on Crosby's first (and thus far only) half-hour vid-film for General Electric a couple months back, but except for the "Goldie, Fields & Glide" bit, it was hardly payment in kind.

A contrived, rigged up script over a 10G guest fee for Crosby, a trick hammock thrown in for good measure, with a fadeout shot of both Crosby and Bob Hope up a tree was a lame variation on an old Benny theme. *Rose.*

TV's musiconeddy book-show bunge got another shot-in-the-arm Saturday (20) via Martha Raye's 90-minute outing on NBC-TV. It was a hilarious session that gave Miss Raye ample opportunity to display her rowdy comedic talents. It was a topflight production all the way with the scripting, thesping and terping stand-out.

Scripters Nat Hiken and Billy Friedberg rate as low boys in the sprinkled with sharp gag lines. The plot was built around the efforts of two combines to win control of a railroad company. Both factions are deadlocked with the equal number of shares in the company and there is only one outstanding share. Miss Raye owns it, natch. The combines' attempts to win Miss Raye (and her share) to their side provided a solid stanza of sustained yocks.

Miss Raye was in tiptop form. Her delivery and mugging brightened each line and in some instances her pantomime was strictly Chaplinesque. She was on-camera for the major part of the show but she made the herculean task seem easy and like fun.

Hiken, who also directed the show, surrounded her with some standout comedy troupers. David Burns (head of an eastern combine), Edward Everett Horton (Burns' aide) and Buddy Ebsen (head of a Texas combine) supplied ribtickling support. Rocky Graziano, Miss Raye's tv boyfriend, hit the munnybone hard with his deadpan delivery.

Miss Raye faltered only in the song department. Her pipes weren't too potent on such tunes as "I've Got the World on a String," "My Funny Valentine" and "Love." Her gems, however, are still shipshape

and she looked good in the terp sequences, imaginatively choreographed by Herb Ross. *Gros.*

Bud Abbott & Lou Costello, after a long period of inactivity while the latter was recuperating from a heart ailment, resumed on the "Colgate Comedy Hour," Sunday (21) over NBC-TV and there were some extremely rewarding moments to their show. But more frequently, it's the kind of comedy that adults hate themselves for liking. Highpoint of their efforts lie in the slapstick vein, and their humor is designed more for the kids rather than for the family heads, but they do deliver laughs and some, of them are fairly potent.

A&C trotted along a situation format which revolved around a married life of each member of the team. Situations weren't brilliantly limned, but they did produce some hearty laughs.

There were a pair of good guest shots. Les Paul & Mary Ford gave a good account of themselves with three numbers. In this guise, they had one routine around "No Place Like Home" which had visual as well as aural values. Session help up excellently.

Janik & Arnaut, recent European imports, showed a flashy set of terps in which the femme depicts a snake winding herself around her male victim. The femme slinks her way through the routine skillfully to give a realistic touch to the proceedings.

Production by Edward Sobol and Alan Yorkin's direction were on the plus side. Al Goodman's orch was sock on the show backing. *Jose.*

Fay DeWitt, an upcoming comedienne in the more-than-a-season concept nitty revue at the Club Versailles, N.Y., has done some video guest-shots before but probably with no greater effectiveness than her stint in George Jessel's Sunday evening vaudeo over ABC-TV. A willowy blonde with a soap-and-water freshness, her stint about a soubrette at the Met was a zingy entry all the way. In fact, all three acts on Jessel's show were bellringers including Susan Zanuck (Darryl's daughter) who equalized her uncertain line-reading with a professional singing version of "Bill Bailey." And of course, Smith & Dale are laughs in the bank. What's notable about the "Dr. Kronkhite" exponents are their constantly refresher courses with topical interludes so that the veteran sketch is continually sustained. Jessel chirped "Amore" and erred in an overly generous cuff commercial for American Airlines, which should at least get him a lifetime pass on Rex Smith's carrier. Fredric March undoubtedly was with much a surprise to the "What's My Line" panel, with his versatile comedic penchant, as to the public-at-large. He completely threw them. Incidentally, Margaret Truman substituting for the maternity-bedded Dorothy Kilgallen handed herself well. *Abel.*

Ed Murrow could hardly have chosen a more suitable subject for a follow-through on his McCarthy "See It Now" takeout of the week before than the vivid presentation on film of the case of Anna Lee Moss, alleged Communist in Federal service who was given the gate. The examination of her by the McCarthy committee (with the junior Senator from Wisconsin leaving the chair and the height of the interrogation and giving the gavel to Senator Mundt) seemed to throw sympathy toward the humble, poverty-stricken Negress. If there was any doubt about that, Sen. Symington (D., Mo.) dispelled it by offering her a job in one of the most moving pieces of tv drama yet shown on the CBS stanza. In some ways, this followup "expose" was superior to the "McCarthy Story" in going to the heart of a widely publicized situation. *Trau.*

Samuel Goldwyn, in a characteristically direct, frank and humorous interview on Today over NBC-TV (18) and on Ed Bradley and the visual audience that "television and motion pictures are now going steady. I think they are going to be married." The producer, who plugged the reissue of "Best Years of Our Lives," commented that people will not pay to see poor motion pictures when they can view them free on television.

"People will only pay to see good pictures," Goldwyn declared. "For this reason, we are making (Continued on page 32)

THE SLOAN SIMPSON SHOW
With Lloyd Nolan, Art Ford, guests
Producer-writer: Elliott Drake
Director: Richard Simon
15 Mins., Mon., 7 p.m.
Sustaining
WOR-TV, New York

Sloan Simpson, ex-wife of New York's former Mayor William O'Dwyer, makes her debut in a regular series in the 15-minute hour of interviews, fashions and news of N. Y. activities. Ex-model has been under contract to WOR since the fall, when she started a radio series, and has been doing guest shots around town on tv as panelist, interviewee, etc. She's still got a long way to go before she's a polished performer, but she shows excellent potentialities of becoming one of the medium's local glamour gals.

Obviously nervous on the prem, she nonetheless handled herself pretty well. One fault lay in the fact that she was trying too hard—putting a little too much coyness and cloyness into her speech and movements. Another was a tendency toward the mutual admiration society bit with her guests. But these should disappear with time and practice.

Where she showed up to best advantage, strangely enough, was in her interviewing. Short session with Lloyd Nolan about his stint in "The Caine Mutiny Court-Martial" was a fascinating one, a stimulating discussion of the book and play and his characterization. She's a smart gal and knows how to interview intelligently, and she should make use of this asset to a greater extent on the show. Brief opening bit with deejay Art Ford was in the form of an introduction to the show's content and some wellwishing from Ford. *Chan.*

AUTO SHOW
With Jim McCann, Joe Novenson
Directors: Art Stober, Lew Klein
150 Mins., Sat 2 p.m.
WFIL-TV, Philadelphia

Sponsored by the Philadelphia Inquirer and the newspaper's television outlet, WFIL-TV, the second annual auto show "for the living-room spectator" had fewer names but better lensing and more engine talk. Emphasis on sleek lines, color and fabrics were tied in with a fashion show and models behind the wheels, peering through windshields and fendering the upholstery. Musical themes along the parade of showrooms type, "Pretty Girl Is Like a Melody," etc., cured most entries, exception being the Kaiser which was announced with a klaxon fanfare.

Cars were presented alphabetically. The helpful price quotes on Buick, which ushered in the parade, were conspicuously lacking for most of the 19 other makes. Film clips of performance on the road and under stress, on the spot demonstrations as specially trained drivers manipulated autos in and out of the studio, and styling comments made up the large part of the five-minute segment allotted to each American entry.

Running commentary by Jim McCann and Joe Novenson was supplemented by station's whole announcer staff. An import, Tex Aken, also had his cartoon gimmicks, spiced sales talk of Kaiser & Willys. Talent included Fairfax the Magician, Johnny Olsen and Janice Gilbert, of "Break the Bank," who did a commercial with a local dealer (combination of pros and non-pros had little entertainment value); Herschel Buchanan, a racing driver, and a local combo, the Murrays.

George Walsh intoned the foreign entries, making each candidate seem equally desirable. These models stood on their own, without femme garnish, merely male drivers. According to studio, some 750 technicians were responsible for the two-and-a-half hour proceedings. Six 12-ft. columns joined by plated, concave drapes formed the background, with a 15x12 ft. rear projection screen for emblems of the various car makes. Four cameras and studio staff of 40, including lensers, scenic and lighting engineers, directors and scripters were under overall direction of Jack Steck. Sets, designed by Robert Patterson, were constructed by WFIL-TV art staff under Nat Elkitz. *Gagh.*

IT'S THE LAW
With Ed Gannon, others
Producer-director: Bob Colburn
15 Mins., Sun., 10:30 p.m.
Sustaining
WTCN-TV, Minneapolis

With a panel comprising judges and prominent lawyers provided by the state bar association, "It's the Law" performs a public service by helping people to solve their legal problems and acquainting them with various phases of the law. WTCN staffer, Bob Gannon, and the panel members sit in a living room and informally and interestingly (Continued on page 32)

Canada Heaves Sigh of Relief As Controversial 'Pot o' Gold' Ends

Ottawa, March 23.

CKOY's controversial "Pot o' Gold" has been won, after six weeks' clues all pointing to the U.S.-born acting prime minister of Canada. "Clarence Decatur Howe's career," an answer suggested in the House of Commons two weeks before by a member of parliament and sent in, with boxtops, etc., by innumerable contestants, was finally pulled from the daily mountain of letters and won \$3,450 for a 31-year-old housewife. (Mrs. Gordon Melvin Johnson of Deschenes, Ont., across the river from the Canadian capital.)

Now the cabinet minister and his wife can relax, free from a daily deluge of telephone questioners and, after Mrs. Howe protested two weeks ago, a barrage of anonymous letters castigating her for resenting such "opportunities to help those who need the money, not being in the fortunate position to steal from the government," as one no-namer phrased it.

One of the owners of CKOY—Duncan MacTavish, president of the National Liberal Federation—will breathe easier now, since his organization supports Mr. Howe's Liberal Party.

Another result, apparently, will be a quickened crackdown, at least partial, on such radio giveaways, as well as on "annoying" commercials, matters on which the government-owned Canadian Broadcasting Corp. has ordered the Canadian Assn. of Broadcasters—the organization of independents—to confer with it very soon.

CAB's executive veepee, J. T. Allard, made a classic statement on that point to the Ottawa Journal Friday (19), the day the jackpot was won: "It might be expected that when a flood of critical publicity swept over the industry, we would do something about it. You may quote me as saying that we constantly strive to improve our programs, being very sensitive to public opinion."

NBC Radio Probes 'Heart of News'

On the upcoming NBC Radio agenda is an excursion into "group journalism" with a new 15-minute cross-the-board show called "Heart of the News." It preems on March 29 and goes into the 10:15 to 10:30 p.m. slot. It's an ambitious venture in news programming, with Jim Fleming in the pivotal spot and with 17 of the network's top newscasters and commentators "standing by" for rotating spots to tackle the issues in which they've specialized.

Thus if the subject is Joe McCarthy, he'll be "profiled" in terms of Moscow, Washington, etc., with NBC's specialists in those areas moving in for an "analysis in depth."

Each Saturday, in an extension of the series, a 15-minute show will be devoted to letters stemming from the show, with the commentators held in readiness in case of rebuttal.

Buick is in as first sponsor, taking the March 31 show.

More Shine Than Rain In Parliament Exit

Axing by Parliament Cigs of its Monday-Wednesday-Friday share of WCBS-TV's "Rain or Shine" has brought about a reshuffling of sponsor complexion on the capsule six-a-weeker on the N. Y. key of CBS. Piel's Beer stepped in to grab the spots vacated by the ciggie outfit, the lager company having previously been imprinted on the Tuesday and Thursday exposures. As a result, Ford Dealers has moved into the Tuesday slot and Bond Clothes is bidding for Thursday. Should the Bond negotiations fall through, the added time will be taken by Ford Dealers.

Saturday sponsorship continues with De Jur Amso.

ABC Spots

Continued from page 25

lar to the nighttime setup. In the cases of both nighttime and daytime strips, stations may sell half the strip locally if the net has sold the other half, but local deal is cancellable on four weeks notice if the web comes up with a second client.

Price-wise, the Block show is the most powerful of all, with a one-minute participation on the full net going for \$1,200 on a five-a-week basis and \$1,333 on a three-a-week buy. The network is selling the show three ways—on a quarter-hour, five-minute and spot-carrying setup, but the participation plan is the most attractive price-wise. Station compensation in this case is based on one-third of the quarter-hour compensation, the same as the NBC Three Plan setup. Cost includes time, talent and agency fee.

Thus far, the network has made haste slowly on the brace of plans. One reason was to wait for grassroots reaction to the Block segment, which when it was network before, some seven years ago on Mutual, didn't pan out too well. Web reports station have been net's four affiliate meetings in cottoning to the show with the fear that he'd run competition to their local deejay personalities lessening. Another reason was the desire to get full station acceptance to the plans, an objective accomplished in the course of the January and last month. Thus far, there's been only one buy—a one-shot Block for April 2 by Buick. But the network officials are confident that with their price structure and waiving of full-net requirements, they ought to be off the hook before long.

Facts Forum

Continued from page 1

about the Facts Forums shows, two invited guests, Gen. Carlos Romulo, Philippine ambassador and former UN delegate, and New York Times staffer John D. Morris walked out Sunday (21) on a taping of "State of the Union" after they learned it was a Facts Forum show. They said they had been led to believe that it was a network-produced discussion program. It was at this instance that the two unnamed Mutual newsmen said they would look for work elsewhere—they book guests for the shows, and claim Mutual bills the programs as network productions. When guests learn they're Facts Forum shows, they said, these guests feel they've been duped.

Facts Forum has "State of the Nation" on Mutual, "Answers for Americans" on ABC radio and tv, and "Facts Forum," which is booked on a spot basis via tape and film. WOR, Mutual's N. Y. flagship, carries the latter.

Negotiations On

A spokesman for Mutual in New York denied that Facts Forum would take over "Reporters Round-up." He did admit however, that the network was negotiating with FF for the latter to come in as co-sponsor of the show. As soon as negotiations are completed, the question of a moderator would be settled. Until that time, the spokesman said, Hollis would continue as moderator.

He added that no date has been set for Facts Forum to move in as co-producer, nor has the entire question been settled.

Kintner, Lewine To Coast

ABC prexy Bob Kintner and eastern tele program chief Bob Lewine planned to the Coast over the weekend to survey the net's facilities there in anticipation of moving more of the web's sustaining and commercial shows out of the space-cramped N.Y. studios.

Pair will return at the end of the week.

Philadelphia—Joint Board of Bakery and Confectionary Workers, AFL, is sponsoring "Paul Sullivan and the News" over WIP, at 4:30 p.m. It's the second labor-sponsored show for the station.

Nunn

Continued from page 25

encourage the investment of millions of dollars in UHF receivers and installations by the viewing public or by the television set dealers."

Nunn added that "even with the fine cooperation and wishful thinking of the many interested parties, we believe an acceptable area-wide UHF tv service from Lexington would be an economic imposition on every one concerned... If we were convinced of the permanent, long-term value of area-wide UHF telecasting, in light of possible high-powered high-towered VHF developments, both we and the public would be making sound investments. As it is, we prefer to take our loss and save your money." Nunn said he would "reactivate" his plans and "proceed in confidence" when and if, in the next few months, the UHF situation improves or a VHF channel is granted the area.

D.C. Brass Join Show Biz Figures in WMAL Charity Telethon; Nets \$60,000

Washington, March 23.

A 17 hour telethon over WMAL racked up an "imposing \$60,000" for the benefit of the D. C. Society of Crippled Children past Saturday night and Sunday (20-21), with donations still pouring in when show wound up. Over 100 performers, including virtually every local radio-tv personality, plus about 30 nationally known show biz figures, joined reps from Congress, press and government to plug the cause in most elaborate and intensive local tv appeal to date.

Following example of boss Kenneth Berkeley, who, besides being station manager is heading/publicity for the current Crippled Children drive, WMAL staffers turned out en masse for the night-long show. Anchor men Bryson Rash, web's White House correspondent, and sportscaster Jim Gibbons, sparked show from its 10 p.m. Saturday teef off to Sunday, 3 p.m., conclusion, three hours after its original noon deadline. Producer Ed Scherer also stayed entire time, keeping the combined entertainment-fund raising ball rolling sans hitches or rough spots. Show was marked by bell ringing showmanship and an effective combo of smooth organization and audience excitement.

Peak entertainment period came between 10:30 and midnight Saturday, when a troupe of big name entertainers and political figures from the White House News Photographers dinner in honor of the President showed up. Studio and corridors swarmed with hysterical teenagers as Eddie Fisher checked in for a singing stint, with Eileen Barton, Steve Allen, and Joey Bishop repeating parts of their "command" Presidential performances. Also in the black tie crowd were Robert Montgomery, a regular these days at most White House functions; Secretary of the Interior Douglas McKay; Michigan's Senator Charles Potter, a legless war vet of World War II; and an imposing array of newscasters and nationally known news correspondents.

Others in the parade before the tv cameras included Constance Bennett, AFTRA local prexy Evelyn Freyman, the Harmonicats, the Hal Linden trio, cowboy singer Pick Temple, chanteuse Micki Mario and the Bell Sisters.

Interesting angle of the effort was, that despite obvious draw of top show biz personalities, the dollars started pouring in when local personalities took over in the daytime hours. Personal pitches from such WMAL screen regulars like Milton Q. Ford; Jerry Strong and Jackson Weaver; gave drive its greatest impetus, with sponsors laying it on the line for the men who sell their products. Staffers from other stations who appeared with telling results included cartoonist Billy Wells, Jackson Weaver, Frank Harden and Bill Malone.

CBS-TV Pacts McGraws

Veteran scripting team of Walter and Peggy McGraw has been signed by CBS for a television documentary series as yet untitled. Duo recently published a book on conditions in prisons.

'Equal Time' to Get Airing

Washington, March 23.

The equal time problem and other current broadcasting questions will be thoroughly thrashed out in a two-day conference on communications law and regulations which starts Monday (29) under auspices of the Federal Bar Assn. and the Bureau of National Affairs.

All members of the FCC will speak, with top broadcasters joining them in the sessions at the Washington Sheraton Hotel. Among additional speakers listed are Joseph McDonald, treasurer of NBC; Justin Miller, board chairman of National Assn. of Broadcasters; Judge E. Barrett Prettyman of the U.S. Court of Appeals; John T. Quisenberry, general solicitor of American Telephone & Telegraph and W. Spenser Harrison, CBS v.p.

New 'Equal Time' Hassle as Dems Claim Virtual 'Dimout' By TV Webs

Washington, March 23.

Another "equal time" problem was handed to the networks last week when Democratic National Committee Chairman Stephen A. Mitchell charged that his party was virtually blacked out of tv in its efforts to answer President Eisenhower's speech of March 15 on the Republican tax program.

Mitchell complained that only five DuMont and two NBC stations carried the Democrats' reply the following night on video although the President's talk was broadcast by all tv webs, with an estimated 100 stations accepting the program. Only DuMont put the reply on the net as a live telecast, he said, while NBC broadcast a delayed kinescope on its New York and Washington stations. CBS and ABC, he said, "provided no opportunity at all, to present our case on television."

Since the NBC, ABC and Mutual networks carried the reply on radio, Mitchell said he found the attitude of the video webs "difficult to understand." He said only CBS declined to provide radio time.

Mitchell said he had no quarrel with network policy in not granting time to reply to the President when he speaks as chief of state. "However, we feel that when Mr. Eisenhower discusses a political issue in a political vein, whether he does it at the White House or at a political rally, the Democratic Party, as a matter of fair play, should receive the same opportunity to present its case to the public, just as the Republican Party was given time to discuss the issues raised by Adlai Stevenson in his Miami Beach broadcast."

"If this right is not respected by the networks," Mitchell added, "then the Republicans can obtain a monopoly of the airwaves and black out the Democratic Party merely by having Mr. Eisenhower

(Continued on page 38)

M&M \$1,000,000 Biz Shift to Bates

M & M Candy, with an ad budget which totals approximately \$1,000,000 yearly, anked the Roy Durstine agency late last week to take up with Ted Bates. Official changing of hands comes within 60 days, but Bates is already handling the sweets account. Alman Tarrington is presently supervising the biz for Bates.

Decision was handed to Durstine by the M & M prexy and the firm's ad chief, Charles White. Candy company is now sponsoring Kagan vidpix series, "Johnny Jupiter," as a first runner in 82 video markets. Twenty-nine of the films have been exposed to date.

Interesting note is that Kagan, which owns share of "Howdy Doody" via NBC-TV, has half of the 10 segments bi-weekly carried by Bates' accounts. Agency does the ad campaigns on the juve show for Standard Brand's Royal Puddings and Blue Bonnet Margarine, for Continental Baking's Hostess Cupcakes and Wonderbread, and for Colgate toothpaste.

Crothers' New Post

George Crothers has been tapped as manager of public affairs broadcasts of CBS-TV under Sig Mickelson, web's news-public affairs director.

Encompassed in the new domain of Crothers (ex-director of religious airings) are discussion, education, religious and public service.

Folsom on Color

Continued from page 1

ting a fair shake at receiving good black-and-white on their color sets—a sort of "reverse incompatibility." A: They'll get as good or better b&w reception on these sets as they do on current b&w receivers.

Costs? What chance will there be for color to grow with sets costing around \$1,000 minimum, plus servicing, etc.? Is there any trade-in for b&w sets planned. Folsom: Its pattern of growth will be along lines similar to that of b&w tv. Color television will grow as fast as mass production is achieved. There will certainly be trade-ins of black-and-white sets on color sets. It was here that the president of RCA added that '58 will see tinted video's mass production stage.

"Don't Underestimate Public" Folsom harks back to the rapid progress made by b&w tv since the 1947 pioneering meetings in Camden when RCA invited all manufacturers to avail themselves of RCA patents and equipment. Just as it is doing this weekend in the Bloomington, Ill., factory. From a \$375 price for a 10-inch set in two years after '47 the public got the same set for \$149, and today a 21-inch set is obtainable for \$189, indicating how rapidly merchandising and tooling-up can match public acceptance.

"You can't underestimate the capacity of the American public," he observes. "If they'll accept the sleek Jaguar and kindred foreign cars with their trimmer, smaller components, in relation to General Motors, so will they absorb color tv with a smaller screen at a higher price. The relationship is a parallel to the small English cars. In no time, of course, we'll have a 19-inch screen available."

Folsom decries the cracks about "you need an MIT course" to tune a color tv set at home; it's simple and as efficient as any b&w set.

Sisters of Mercy

Continued from page 27

year instituted condemnation proceedings against a strip of land in Unity Township belonging to the religious order. In its suit the Sisters of Mercy asked a restraining injunction when the utility firm installed eight coaxial cables capable of handling television broadcasts as well as telephone conversations.

In its defense, AT&T said the cables would be used primarily for telephone calls, with each capable of handling 1,800. Judge Duff said that the FCC had approved the use of the cable for tv as well as telephone purposes.

Hallmark

Continued from page 28

develop as his KFO schedule permits.

Tillstrom returns to N. Y. again next week, this time with Kukla, Oliver J. Dragon and the rest for a series of NBC-TV guest shots. Tillstrom visits "Home" on Tuesday (30) and guests on the Dave Garroway show Friday night (2). Barrington Oliver J. is due for a sneak appearance on "Hit Parade" Saturday night (3). Then their regular Sunday show will come from N. Y. the next day with Dorothy Collins subbing for Fran Allison who'll be in Florida with the ABC "Breakfast Club" company.

21 YEARS

of Intimate Glimpses

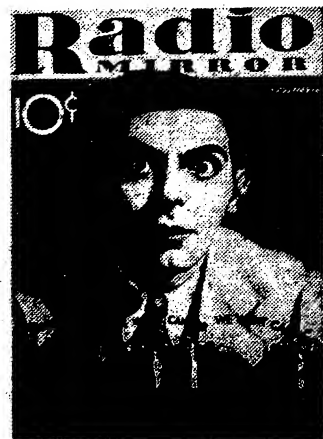
RADIO-TV MIRROR, the only national magazine to cover both radio and tv for the listening audiences, is proud to announce its Seventh Annual awards. These solid-gold-medal awards are presented to the favorite stars and shows of 1953-54 as selected in RADIO-TV MIRROR's *annual nationwide poll of readers*. Award winners are featured in the May issue, on sale April 7.



RADIO-TV MIRROR takes this opportunity to thank networks, agencies, sponsors, stars, and others who have assisted us. Your cooperation has made RADIO-TV MIRROR...

*... America's Oldest and Largest-Selling
Radio and TV Magazine**

*Over 875,000 Sale, February Issue
(publisher's estimate)



1933



1943



1954

Tele Followups

Continued from page 23

less pictures and better pictures." Garraway had spoken of a "revolution" in the film industry, with "production curtailed and attendance down."

Goldwyn emphasized that the story is the all-important thing—he rated technique "fourth." Hold and entertain people, then you have "a fine picture," the producer observed. When Garraway talked about motion pictures on home television and about General Sarnoff's new "tape" system, Goldwyn stated that "after five minutes," color means little if the story is not there. He asked Garraway whether the latter had not seen "bad" pictures in Technicolor. Goldwyn, who declined to discuss his "fight against the Production Code" ("I have said about all I have to say about that—you have read the stories and the headlines"), sounded off on double features. They have probably done more harm to good pictures than bad pictures themselves, he remarked. *Jaco.*

Ed Sullivan's Sunday night (21) "Toast of the Town" on CBS-TV was one of the duller in weeks. Number of factors combined to make it so—absence of a surefire act, some poor camerawork on the novelty turns, a single set that quickly lost its attractiveness, and a major disappointment in the Betty & Jane Kean stint. Only bright spot was an all-too-short pantomime finale by Richard Hearne.

Marquee value was furnished by Eddie Fisher, who in the now-accepted casual crooner fashion sang a brace of his hit recordings—"Wish You Were Here," "I'm Yours," "Lady of Spain," "I'm Walking Behind You," "Oh My Papa" and a couple of others, returning later to do his latest, "A Girl, A Girl." Little need be said about Fisher's belt-em styling, but the effect was dissipated somewhat by completely unrelated stage business in his strolling through the set. He'd have done better to do a straight standup rendition.

Kean Sisters appear to have lost much of their discipline since seen last. Turn was overlong and weighted by loose material that

could have used some prudent pruning. Girls built toward the end of the turn with their brace of impresoes of top show-businessites (Sophie Tucker, Ted Lewis, Jackie Gleason, Lena Horne, et al), but there was a lot of wasted motion preceding these.

Hearne, as noted before, was the one bright spot, and he was left for last. This had the virtue of giving the segment a solid finale, but it also limited him to one piece of business, an impression of a Victorian gentleman participating in a European-type square dance. It was pure panto, beautifully executed and highly funny in effect. Camerawork, incidentally, could have been better here.

Others on the bill were the Harmonicats, who gave out with their now-standard "Peg O' My Heart" and encoored with a solid boogie-woogie number, and Gaudier's Steeplechaser, a good pony-and-dog act most of whose effect was lost because the camera was rooted to one spot while the ponies circled.

Under the "Sullivan's specials" heading were the cartoon work of three Walt Disney artists who whipped off some quickie drawings of Disney faves. These were accompanied by a short clip from "Pinocchio," which is going into rerelease soon. Only thing wrong with the clip was that it was too short. Another special was the presentation of the Look awards to press photographers. Accolading the in-person winners should have been buttressed with stills of their award-winning work, since a face and a name didn't mean very much. Per usual, the Lincoln-Mercury commercials were top-notch, as much a part of the show as the entertainment portion itself. *Chan.*

With Jack Benny as an unbilled guest, Bob Hope went to the post last Tuesday (16) on NBC-TV with his best show in a considerable period. Benny had only a walk-on but he added another yock to a show full of good humor.

David Niven was the show-stealer this time out, emerging from a psychiatrist skit with Hope again in the finale for a hilarious

record pantomime bit to Dean Martin's "That's Amore." The head-shrinker bit was the best of the show's three sketches, particularly since the writers neglected to provide good finishes for the other two, one in which Cass Daley displayed chapter two in her saga of the Hollywood-happy waitress and one in which Janis Paige helped Hope recreate his initial vaudeville days.

Hope's opening monolog drew a high laugh response; the topicalities flitting from Senator McCarthy to the Joan Benny wedding to the rising price of coffee, Manischewitz, Id Crow, Nash and Ciro's all sneaked in for free rides. *Kap.*

'Angels Audition'

Continued from page 23

Jean Kerr-Eleanor Brooks comedy starring Jackie Cooper and Donald Cook. Also set is a film preview of Michael Myerberg Productions' electronic puppet version of "Hansel and Gretel," with clips and the puppets appearing live.

Field, a Coast writer who's done several tvers in New York, originated the idea and is co-producer with Thomas Legate of the Broadway Angels staff. Program will air Thursdays, 10:30-11 p.m.

B'cast Showtrain

Continued from page 23

stint with various radio-tv personalities.

Hotel arranges with network guest relations on broadcast duets, plus guided tours such as NBC-Radio City neck-craning. Couple of weeks ago, for instance, about 2,100 came down from Boston for the New Yorker-network deal. Upcoming (April 24) will be Bill Camperson, deejay of WHOL, Allentown-Bethlehem, Pa., leading a contingent of from 1,000 to 1,500 who'll gather in the hotel's grand ballroom between 3 and 5 p.m. to mitt the stars.

Similar Saturday afternoon coffee-klatches at the hotel are set by Bill Phillips, from Wilkes-Barre, Pa.; Elliot Gove, of WSYR, Syracuse; and Joe Smith, of WARD, Johnston, Pa.

Television Reviews

Continued from page 23

discuss the questions which listeners have been invited to send.

Undoubtedly so as not to antagonize the legal profession by eliminating potential clients, Gannon emphasizes that the answers constitute only general illustrations of the law and that specific advice never is given. He tells the questioners that they shouldn't try to apply the law principles themselves, but should seek a lawyer's advice.

Questions put to the panel of three by Gannon concerned a wide variety of matters. For example, one woman wrote in and asked if she and her five brothers and sisters could inherit a homestead from their father who was on relief and received an old age pension. She was told that the state's lien on the property amounted to a first mortgage and preceded the children's interest.

Another inquirer learned that his damage suit arising out of a July, 1953, auto accident likely wouldn't be reached for trial until late this year. In reply to other questions, it also was brought out that a signed donation pledge is enforceable if supported by a valid consideration, even though it isn't notarized; that parents have an obligation to support their children until the latter are 21 years old; that an estate's executor can sell property despite the fact that all the heirs don't agree to the sale, and that three are necessary to incorporate a business and that for many reasons a partnership or individual ownership is preferable, etc.

JOLLY 7 GANG
With Joe Kelly, Kenny Bowers
Producer: Dan Schuffman
Director: Richard Victor
30 Mins.; Mon.-thru-Fri., 5 p.m.
Participating
WBKB, Chicago

Using most of the standard mopet-participation fixtures, "Jolly 7 Gang" comes through as the usual noisy kidfest that must raise hob with mom's nerves but apparently has enough activity and excitement to capture the little tigers' fancy. Headman on this bout with the junior high and younger set is Joe Kelly, longtime quizmaster on the network "Quiz Kids." As befits

the hectic action of the half-hour, he keeps his patented joviality going at full throttle. He's assisted in the high jinks by Kenny Bowers who tramps around decked out as a robot.

It's the typical every-day's-a-birthday-party format with the kids taking part in an assortment of parlor games with the prizes through the "courtesy of —" Outing watched (17) featured such novelties as a dart and balloon game and the egg on the string bit. All of which was run off to much screaming and laughter by the studio guests.

It's harmless if boisterous fun but it probably won't set off a big word-of-mouth campaign among the city's gradeschoolers. Dave.

SHORTCUTS WITH SHORTHAND
With Helen S. Gahimer
30 Mins.; Mon., 10:30 a.m.
Sustaining
WRGB-TV, Schenectady

Mark down a creditable start for this novel television educational, believed the first in which shorthand has been taught by video. Presented in the new "TV School-time" series of Mohawk-Hudson Council On Educational Television, it is under the capable guidance of Helen S. Gahimer, member of Glens Falls High School faculty. For the 13 originations, the feature will concentrate on "high frequency words" and the ability, by high school students and adults, to write them quickly.

Miss Gahimer stressed on the initial telecast that "Of the thousands of words in the dictionary, they are just about 100 that we use constantly; about one half of the words we speak and write consist of these 10—be, in, a, is, it, that, and, the, of and two." She demonstrated the Gregg shorthand formations of five fundamental strokes and covered the writing, in that system, of a group of simple words and phrases—on a blackboard and a chart—during first half-hour.

The photogenic young woman handled the admittedly technical instruction clearly, simply and persuasively. *Jaco.*

HARRY SOSNIK

Musical Director

Rodgers & Hammerstein TV Cavalcade
Sunday, March 28th, Over Combined Television Networks of
NBC and CBS

Thanks to:

GENERAL FOODS

RICHARD RODGERS-OSCAR HAMMERSTEIN 2d

and

RALPH LEVY

N.Y. Indies

Continued from page 28

who headed up a group of former minority stockholders, the new owners picked up over \$200,000 the first week in business—and from one sponsor.

Half a year ago, Bertram Lehar, topser at WMGM, offered owners Loew Booking around \$2,000,000 for the station. Negotiations were progressing nicely, until stockholders realized that if Lehar (the man with his finger on the pulsebeat) wanted to risk the investment, they wanted to stick it out. It's probable that Lehar still wants the station. Incidentally, WMGM is the one which makes out so well with the music-sports setup.

WLJB, so-called small operation in New York, got a recent facelift from partners Morris and Harry Novik. The brother duo dug into the weighted pocket for \$150,000 to move their transmitter closer to Harlem; a market they have long sought, and to make concurrent programming changes. George Bernstein was brought in from WOL, Washington, D.C., to stimulate sales. Understood these were not "desperation" attempts, but calculated moves to up an already substantial profit.

WQXR To 50 KW

After sitting on Federal lethargy for nearly a decade, Gotham's "good music" outlet WQXR will be allowed to up its power from 10 to 50 kw. Elliot Sanger, bossman there, figures to hike station rates as soon as he can after power change is consummated, figuring there's still more the market can easily bear.

So far WLJB has been the only really specialized market station that has been mentioned in context, but there are several others which have intensified campaigns to bring in still more of the untouchable ad coin in their particular ballwicks, places where tv has no credentials. WHOM, with its big Latino showcase, has a happy status among national sponsors, with 18 or so in the kitty at present. This station does other language turns too with rewarding results. WWRL, one of New York's smallest stations, goes in for the Latinos also, and it's understood they're being adequately recompensed. Both stations have made programming moves, which if they came from WNBC or WCBS would likely have made weekly headlines.

WEVD grosses about \$450,000 annually; this is a "small" station too. WOV, one of the standout foreign language stations in America, with big Italian following, has clicked among the Harlem crowd as well. Station braintrust is so interested in that group that they have gotten behind the new Negro network—a national affair—just to be able to pull programs out for their own use. They've even made recent expenditures in Italy to get more foreign language material—through new studios, mobiles abroad.

It's an audio age of promotion, big outlays (even in comparison to video costs) and unquestionable success. Several of the industry prophets have said, since the maneuvering began, that the big changes and new ideas are only supported by the fellows successful enough to afford experimentation.

'Get a Passport'

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not get special arrangements too.

A few weeks ago, a rep organization called to the attention of VARIETY the actions of Vitamin Corp. of America (Rexall Drug subsid) which, in an effort to pitch a new spot remover product, made "per inquiry" (or per sale) deals with some smaller stations.

The stations contracted with the manufacturer in this instance to pitch the new cleaner upper for 20% of the sales made in their areas.

BBD&O, which handles the Rexall subsid's advertising, denied knowledge of the matter. Morton Edell, prexy of the VCA outfit, was next approached, and after a few minutes of "who me?", admitted that something of that nature had occurred, but that it was merely a "test with a few small stations," and that if the product

"catches on we're going to cut out all deals and go network."

Cutting out such enterprises on the part of VCA or any other manufacturer stands to reason, since the stations figure to make a great deal more, if the ads are effective, than they would under normal rate plans. However, the reps resent any so-called "infringement," experiment or no experiment, because it means the possibility of a dollar missed, and the advertiser or agency involved figures it can get the time it wants cheaply by making a lure out of the line, "a dollar saved."

Britt, Coleman Ballcasts

Cleveland, March 23.

Jim Britt and Ken Coleman have been pacted to telecast the 77 out-of-town Cleveland baseball games over WXEL.

Britt, former sports head of the Yankee network, has been on a five-night-a-week WNBK sports stint. Coleman, who'll do the color for Britt's play-by-play, has been given a leave of absence from WTAM-WNBK, returning in the fall to do the WTAM coverage of the Cleveland Browns football games for Carling Brewing Co. which also sponsors the WXEL games.

Baseball radio voices for the Indians over WERE will be Jimmy Dudley, assisted by Ed Edwards.

NBC National Defense Show Under Scrutiny Of Army, Air Forces

Key officials of the Army and Air Force have requested copies of the script of "What Risk Retaliation?" aired by NBC March 4. Program gave an analysis of the proposed 18% cut in military manpower planned by June, 1955, and described the "new look" in the nation's defense program which, as enunciated by Secretary of State Dulles calls for "a great capacity to retaliate instantly by means and at places of our choosing."

Some of the questions raised in the broadcast are similar to those asked of Gen. Matthew B. Ridgway, Army Chief of Staff, in his appearance before the Senate Appropriations subcommittee last week. For instance: Can we keep our allies with a policy that offers little choice between devastation and capitulation? Is the U.S. prepared to defend itself against atomic counterattacks? Is the U.S. prepared to risk the start of World War III by invoking the "new look?"

Credits on "What Risk Retaliation?" Produced by the NBC News Dept.; written and announced by Pauline Frederick; edited by Bill Ryan.

Rival Magnetic Tapes Get Initial Push at IRE Convention Today

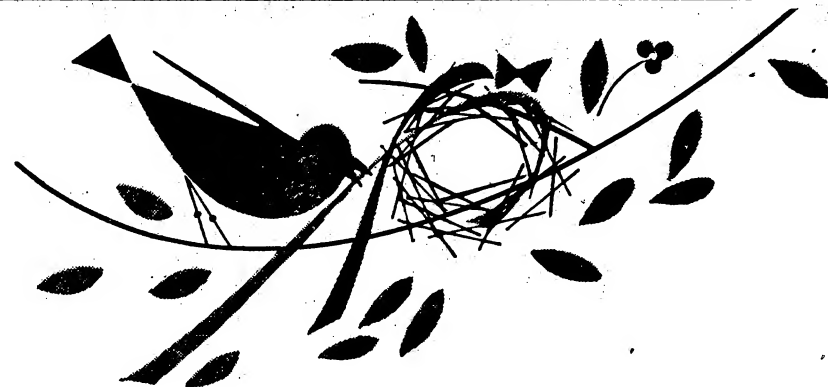
The Institute of Radio Engineers' annual convention at the Waldorf-Astoria Hotel, N. Y., will today (Wed.) be the scene of what probably will amount to a sharp contest and preliminary sales pitches over the two technical approaches to the use of magnetic tape for tv. One of the highlights for industry men will occur when Harry F. Olson of RCA and J. T. Muller of Bing Crosby Enterprises make successive speeches this morning extolling the virtues of their respective magnetic tape recording systems.

The meet which began Monday (22) and carries on through tomorrow has been the airing place for several highly technical treatises on all phases of electronics as well as the showcase for new innovations in the field. Convention committee hired Kingsbridge Armory in the Bronx, where over 600 industrial firms and others engaged in electronics are showing their wares. When the final count on attendees is in Friday, a total of 40,000 people are expected to have been pres-

ent at the big hall in the Bronx and concurrent speech and round-table sessions in the Manhattan hotels.

Both Crosby Enterprises and RCA have been working on magnetic tape for tv (tint as well as black-and-white use) for some years, but the IRE meet talks today will mark the first time either firm has made a complete and official technical report on progress, although RCA showed its property on Dec. 1, '53.

Observers say that use of magnetic tape is a long way off, but this should not prevent the "opponents" from getting their licks in. At last report, the Crosby system offered a slower moving and hence more compact reel than RCA, which had its product looked upon skeptically because of the bulk of its reel. However, some technicians maintain that RCA is more advanced in its findings anent magnetic tape for tint tv. Crosby-men maintain that they're just as adaptable to color, but so far they haven't been able to use hue shows to bear out their point through demonstration.



nothing Works Like Wantmanship

Putting the yearn on everyone to want something more, new or better. That's **Wantmanship**, the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-T, Cincinnati, uses top talent—professional want-makers, to make wants real and urgent. **Wantmanship** explains why the Crosley Group makes more sales faster, at less cost, than any other medium or combination.

the CROSLEY GROUP

WLW	Radio
WLW-A	Atlanta
WLW-C	Columbus
WLW-D	Dayton
WLW-T	Cincinnati



Exclusive Sales Offices:
New York, Cincinnati, Dayton,
Columbus, Atlanta, Chicago, Hollywood

From the Production Centres

IN NEW YORK CITY . . .

Kenny Delmar (Senator Claghorn) on CBS "Theatre of Today" Saturday (27) . . . Sen. Edwin Johnson of Colorado, first guest on CBS "Capitol Cloakroom" six years ago and an annual participant, billed for show's sixth birthday (26) . . . Lowell Thomas toastmaster at Explorers' annual feed at Waldorf (20) . . . CBS news chief Wells Church off to Key West for a week's fishing . . . Music boss Jim Fasset of CBS spied at Springfield, Mass., last week . . . "Rosemary" weeper into 10th year Monday (29) . . . Harry Marble and Hugh Holder pinchhit for Galen Drake on WCBS while Drake vacations in Florida . . . The Red Barbers celebrate 23d wedding anni (28) at the usual place, a Florida training camp, this time the Yankees . . . Seventh annual dinner of the Sports Broadcasters Assn. will be held May 23 at the Park Sheraton, prexy Joe Hazel announced . . . Rheingold again pacted the college radio stations of the Ivy Network for the annual Miss Rheingold campaign in the fall . . . Jacqueline Hyde into a running part on CBS' "Nora Drake" . . . Back in New York after completing "Bengal Rifles" on the Coast, Arnold Moss will return to the radio lists next week (31) for the lead in "FBI In Peace and War" on CBS. He'll give his one-man show, "Seven Ages of Man," at the Library of Congress in D.C. April 5.

Presidential tv consultant Robert Montgomery is luncheon speaker for Women's Ad Club this week . . . MBS news commentator Joseph McCaffery has left web to freelance in radio-tv news . . . NBC's "Home" telecast skedded to originate from capitol March 31 with a tinted version of the famed cherry blossom trees . . . Mutual's femme, newscaster Hazel Markel is listed in new edition of "Who's Who in America" . . . ABC commentators Martin Agronsky and Elmer Davis being added to schedule of WMAL for first time . . . WWDC government news reporter Carl Berger slated for a special award from the American Assn. of Public Information, Education and Research for "creating a better appreciation and understanding of the American government and its employees" . . . Ed Sullivan and frau weekend guests to visit daughter and son-in-law, a Navy officer stationed here . . . Dione Lucas' "Cordon Bleu" cooking school, a DuMont vidpix, being filmed here from stage of K-B's MacArthur Theatre for benefit of National Symphony, with wife of the French Ambassador Mme Bonnet chief sponsor. Scripser Bob Duncan has joined Bill Leonard's staff at WCBS . . . Jack Sterling's Mon-thru-Sat. gal, Ann Rosso, takes three-week vacation in Fort Lauderdale, Fla., starting April 3 . . . Bill Leonard's radio tv stints last week: "Six O'Clock Report," "This is New York," "Florida Derby," "Lamp Unto My Feet," "You Are There," then back to his "This is N.Y." grind.

IN CHICAGO . . .

WGN deejay Saxie Dowell off for a couple of weeks of Arizona sun . . . William G. Keith and David Nelson upped to client service exec posts at A. C. Nielsen's Chi office with John L. Sullivan and Joseph Weber dittoing in the New York shop . . . Eileen Mack appointed public relations director for WCFL . . . Borden Co. bankrolling WMAQ's noon news three times weekly . . . William Gillen new Chi BBD&O veep . . . WGN stepped up its farm service schedule with a noontime ag digest gabbed by Norm Kraeft, Larry McDonald and Butch Davis . . . Paul Barnes added to the Chi NBC announcers' roster . . . Edith Harper, ex-tv copy head at the Stockton-West-Burkhart agency in Cincinnati, joined the George H. Hartman creative staff . . . Bill Hohmann, Chi NBC ad-promotion staffer, guestspoke last week at Beloit College's annual career conference . . . Illinois Bell is taking a once-a-month ride on WMAQ-WNBQ's "New Dimensions" stereophonic simulcasts in the Thursday night 9-30 period . . . Kenneth P. Torgerson, ex-Benton & Bowles, joins Dancer-Fitzgerald-Sample as associate media director . . . George Rink and Jack Baxter awarded veepee stripes at the Earle Ludgin agency . . . ABC veep Sterling (Red) Quinlan and WENR manager Art Harre slated for a New York junket this week to finalize the details on the WENR-WLS merger due to become an actuality around the first of the month.

IN MINNEAPOLIS . . .

Marty O'Neill, WMIN-TV personality, one of primary's 12 St. Paul city council nominees of which six eventually will be elected . . . C. T. Hagman, general manager of WDGy, which this week becomes the local MBS outlet in place of WLOL, will carry the Fulton Lewis and Gabriel Heatter daily news programs and the Sunday afternoon mystery show lineup among other network offerings . . . General Electric and Erickson Oil sponsoring the first WDGy show of Wes Fesler, former U. of Minnesota football coach who resigned his football tutoring job to become associated with the radio station. It's a six-days-a-week, 15-minute stint at 6:15 p.m. and was launched last week. All four Twin Cities' tv stations professed a desire to televise the state high school basketball championship tournament here March 22-27 (Continued on page 35)

Tint TV Won't Require Redesigning of Client's Package Colors: Horton

Philadelphia, March 23.

Contrary to the statements of some leading package designers with an eye for a fast buck, Mike Horton said here last week that manufacturers won't find it necessary to restyle their packages colorwise during the tint tv era. Horton, publicity chief of NBC's color sector, told the Philadelphia Public Relations Assn. that package colors that are "good today" will be "good tomorrow." He cautioned against any changes which would require reestablishing identification, though taking note of the fact that some packaging will have to undergo alteration in hue because the colors weren't appropriate to begin with.

Horton was invited here from New York to talk on "Color Television and NBC Methods of Exploiting It." Executives of WPTZ, web affiliate which is carrying experimental colorcast, attended to supply the data on local tint questions.



BOB CARROLL

Currently

Fred Allen Show

NBC-TV, Tuesdays, 10 P.M.

• DERBY RECORDS •

Management: VAL IRVING

Direction: WILLIAM MORRIS AGENCY

OPTICAL EFFECTS

For KLING STUDIOS
Chicago and Hollywood
by RAY MERCER & CO.
4241 Normal Ave., N.Wood 29, Cal.
Send for Free Optical Effects Chart



KING-TV is Seattle's favorite television station—"morning noon and night"—according to the latest Monday through Friday Telepulse, for January, 1954.



KING-TV 49%
Second Network Station . . 33%
Third Network Station . . 18%
(Tacoma)
Independent Station 0%



KING-TV 46%
Second Network Station . . 29%
Third Network Station . . 22%
(Tacoma)
Independent Station 3%



KING-TV 43%
Second Network Station . . 28%
Third Network Station . . 26%
(Tacoma)
Independent Station 4%



JOHN BLAIR
A COMPANY

Channel 5 ABC 100,000 Watts

From the Production Centres

Continued from page 34

and, for the first time, the league was agreeable to tv because a sellout of all sessions is assured in advance. But when the actual showdown came only WCCO-TV made a bid and then only for the final championship game. It received the permission . . . Bob DeHaven, WCCO tv and radio personality, and the wife vacationing in the South.

IN PITTSBURGH . . .

Janet Ross to Dade City, Fla., for a vacation and Evelyn Gardiner has taken over her KDKA program . . . Byron Williams has left WJAR in Morgantown, W. Va., to become chief announcer of WTRF-TV in Wheeling. He succeeds Bob Carr, who has been upped to a producer-director's berth. Carr also does a daily program on the station with his wife . . . "Ask the Girls" starting its fourth year on WDTV. Florence Sando was the moderator for two and a half years, and Katherine Copeland took over last June . . . Pittsburgh Brewing Co. now sharing sponsorship of Pie Traynor's daily sportscast on KQV . . . E. Grey Lockwood, in charge of New York portions of Academy Awards simulcast on NBC, is a graduate of the Carnegie Tech Drama School here . . . Sid Berlin has chalked up five years of service on the WWSW sales staff . . . Nick Perry devoted all of his "This Is Pittsburgh" teeveer on WENS to Rege Cordic, WWSW funnyman waker-upper, one evening last week . . . Earl Wheeler modeling school has bought half an hour at 8 o'clock every Thursday evening on Channel 16 for its own show.

IN PHILADELPHIA . . .

KYW disk jockey Jack Pyle emceed annual dinner dance of Philadelphia Club of Advertising Women (19) . . . Jerry Williams, of WIP "Gagbusters" team, opened return engagement with combo at Rendezvous Club (22), sharing bandstand with Louis Jordan . . . Richard Aydelotte has been upped to program director at WDEL, Wilmington, Del. . . Jean Sargent, the "Skinner Spotlight" hostess at WPTZ, is leaving station due to press of commercial commitments at WFIL-TV . . . Jack Mahoney, formerly of WIP, has joined the WIBG sales staff . . . Paul Martin, former general manager of WCCO, Hartford, Conn., named assistant program director at WIP . . . Jack Steck, executive program director at WFIL-TV, received distinguished service certificate (American Legion's highest award to non-vet) Friday (19) . . . Local songstress Toby Deane will join George Skinner on his new CBS-TV show . . . Charley Ventura started live radio show, Sundays on WKDN, Camden, N.J. Bandsman also does daily disk jock show for station.

IN CLEVELAND . . .

Lloyd Yoder, general manager of WTAM-WNBK, cited by Marine Corps for stations' help in January recruiting drive . . . Don Ferris exiting WEWS promotion for McCann-Erickson . . . Fred Wilson celebrates his 30th year with NBC on April 1 . . . Florida vacationers include Johnny Andrews, WTAM; WGAR's John Garfield, and WHK's Tom Fletcher . . . Burkhardt's Beer picked up tab for 15-minute WNBK "Custom Inn" Monday-thru-Friday with Glenn Rowell, Cy Kelly and Rosemary Kelly . . . Dorothy Fuldheim pacted to do WENS Saturday night news roundup . . . Sammy Levine and Tom Manning emceed three-hour midnight bowlathon (20) to hypo charity drive . . . Pete Lee will take his WJW Radio Naniagans on second summer tour of European army-air corps bases this summer. Bob Batchelder will engineer and co-produce the 15-member variety stint . . . WTAM "Morning Bandwagon" skedded for Toledo theatre appearance and for opening dance at Chippewa Lake Park.

IN CINCINNATI . . .

Paul Miller scored radio beat with telephone interview of Liberace's mother in Hollywood heard on his Sunday "Official Answer" WCKY show. It answered a listener who has high hopes for her piano-playing son . . . Bob Brann of the Dotty Mack show adds to his WCPO chores by bowing March 29 as a disk jockey on weekday afternoons . . . Hank Morgan transferring from WCIN here to Rounsaville's sister station in Atlanta as sportscaster . . . Charles Black, program director of WSAI, appointed by Sherwood R. Gordon, president and general manager, to double as station manager . . . Crosley Broadcasting Corp. has engaged Eugene S. Summer as account exec addition to its television sales staff eastern offices in New York. He formerly was with Weed & Co., national radio and tv reps.

ABC's Vote of Confidence

Continued from page 26

holding on to its post-"Ozzie & Harriet" Friday at 8:30 "Pepsi-Cola Playhouse" franchise, and American Safety Razor and Gruen, which are staying with the Walter Winchell simulcast for a solid 52 stanzas. Web is particularly happy about ASR, since it bought into the show only a few weeks ago when Carter bowed out.

Consolidating Gains

With these key bankrollers in the house, together with Philco's morning buy on "Breakfast Club" (see separate story), ABC is in a position to consolidate all its gains since the United Paramount merger. Philco buy means the net is safely off the hook for the first time in daytime programming, and

with the pacting of a second "Breakfast" sponsor (with Swift, another oldtime radio bankroller, probably next in line), can look to expansion of morning programming. At the same time, with its more important evening segments set and money in the bank, the network can look to some more big talent sprees of the Thomas and Ray Bolger variety, thus building on what now are firm foundations.

Nevertheless, some big question marks remain, namely, the Bolger show, U. S. Steel and Motorola's hour-long dramatics and the Paul Hartman "Pride of the Family" series, for all of which renewal time hasn't come yet. Steel, however, is known to be buying up properties through August via the Theatre Guild, which is a good sign for the web. On both the Bolger and Hartman segments, American Tobacco and Sherwin-Williams on the one hand and Armour and Bristol-Myers on the other, are in for 39-week deals, but the ratings in either case haven't been too heartening.

On the radio side, General Mills renewed "Whispering Streets" and "Betty Crocker" in the morning, and reestablished its 7:30-8 franchise by renewing the "Lone Ranger" three-a-week setup and bringing in "Silver Cloud" for Tuesdays and Thursdays. Mills had dropped "Cloud" last fall in a retrenchment on its evening bankrolling, but by sharing sponsorship on the Erwin tv'er is moving into a five-a-week nighttime setup once again.

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
Room with Private Bath
from 95.00
2 Rooms and Kitchenette
from 160.00
Monthly on Lease
Full Hotel Service for One or Two
Persons Included
Also Moderate Monthly Arrangements

Male or Female for sales promotional work (no selling) must have show business experience—must be glib, creative—permanent position—salary. Box V-32254, Variety, 154 W. 46th St., New York 36.



Radio KING, American Broadcasting Company affiliate in Seattle, is the Pacific Northwest's favorite daytime radio station, according to the most recent Pulse, Inc., survey.

Radio KING captured 63.5% of the share of audience by quarter-hour segment from 6 a.m. to 6 p.m. (Monday through Saturday), according to the Pulse Survey made in November-December, 1953.

Radio KING rates first in 61 quarter-hour segments for the six days of the week for a top score of 63.5%. The second Seattle network station took 23 firsts for 23.9%; the third network station scored 19 firsts for 19.7%; and the fourth network station had four firsts for 4.1%.

Preference of Radio KING by Tacoma listeners over their local stations is attested by KING's lead in share of audience during all three surveyed time segments between 6 a.m. and 12 midnight, Monday through Friday.

50,000 Watts ABC

JOHN BLAIR
& COMPANY





"We're in love with two wonderful guys!"

GENERAL FOODS

THE CRUCIBLE
With John Draline, Ruth Springfield, others
Producer-director: Alan Savage
Writer: Nathan Cohen
60 Mins., Fri. (19), 9 p.m.
FORD CO. OF CANADA
CBC, from Toronto
(J. Walter Thompson)

Ford Theatre's radio premiere of Arthur Miller's "The Crucible" was an unqualified success. It was carried over CBC's Dominion Network, which feeds private stations from coast to coast.

Nathan Cohen, freelance legit critic, author of a Toronto stage flop last year and moderator of CBS-TV's "Fighting Words," turned out a taut, almost terrifying one-hour script from the full-length drama. The overlong commercials seemed less incongruous breaks in this tale of the witchcraft trials in old Salem, Mass., than if the modern parallel in recent headlines had not been almost constantly evident.

It's the story of John Proctor, a respected citizen who gets himself involved with a promiscuous young servant girl, whom his wife discharges. She then plots, by feigning to be the victim of his wife's witchcraft, to have her executed and to replace her in Proctor's home. In passing, she and two other girls "incriminate" everyone else in the village whom they happen to dislike, and all are arrested and tried. A fourth girl plays along at first, then—too late—tells the truth. In the end it is Proctor, not his wife, who goes to the gallows with six others who refuse to make a false confession of implication in witchcraft. The accused are considered guilty, and guilt by association is used freely, just as in today's "witch hunting."

Producer Alan Savage directed with alternate delicacy and dynamism, and Lucio Agostini's special music, composed and conducted by him, was tremendously effective. John Draline and Ruth Springfield as John and Catherine Proctor could hardly have been improved upon in any way, and splendid support was given by Toby Robbins as the young informer-harlot who swayed the grave guardians of justice with ridiculously inadequate "evidence." Her high-pitched "under-the-spell" voice was blood-chilling.

Joan Blackman as one of her associates, and Deborah Turnbull as the tardy truth-teller were stand-outs, as were Frank Peddie as the judge, Murray Westgate as an inquisitor and Robert Christie as Rev. John Hale, who joins the witchhunt at first, then opposes it and urges all those accused to confess "because human life is worth more even than truth." Proctor eventually, for his wife's and family's sake, does that verbally, but will not sign his name to a false confession and so, valuing his good name above his life, goes to his death.

Timeliest of anything in the drama was the near-end report, disquieting the inquisitors, that public opinion was beginning to turn, and turn violently, against the witch hunts.
Gard.

WES FESLER SHOW
Producer-director: Don O'Brien
Writer: Fesler
15 Mins.; Mon.-thru-Sat., 6:15 p.m.
Participating
WDGY, Minneapolis
During the three years that Wes Fesler was U. of Minnesota football coach he was on the air during the gridiron seasons with unrehearsed and scriptless tv and radio shows. On those programs he authoritatively and smoothly discussed Minnesota football games—while being interviewed, conversing with a panel or furnishing a running commentary for films of the contests.

On tv in particular Fesler scintillated. A former all-around great athlete and All-American gridder himself, he has a movie star's good looks and physique to go with a gift of gab, a pleasant voice, poise, affability, friendliness and sincerity. He was both photogenic and quick on the vocal trigger and with his tremendous personality he won a host of setowner admirers and friends just as he did off the air. The public respected and admired him both as a man and as a pigskin tutor—the type of football coach for whom parents would like their sons to play.

Fesler resigned as Gopher football coach to become a WDGY radio v.p. and sports director and he's making his WDGY bow with this show which amounts to nothing more than a conventional sports newscast with a few mild personal comments and observations tossed in. In the light of his previous excellent airway performance it proves disappointing.

Too obviously reading from a prepared script and occasionally stumbling on some of the words, the former football coach, who was so smoothly and distinctively voluble when on the air before, seems to be wasting the talents and assets that should make him an ace personality in his new field. Of course, with further experience and improved scripts that would give him the chance to express some forceful and authoritative opinions this type of show might still land on the beam. However, there undoubtedly are many of his followers who would much prefer having him talk extemporaneously on sports again, perhaps during discussions with others. It's a cinch he'd once more do a bangup job along such lines.

Undoubtedly another format that emphasizes informality will be found for Fesler. His prestige as a sports authority and figure is great, his standing in the community high and he obviously starts with a ready-made audience and will never lack for sponsors. But it would be a pity if failure to capitalize on his abilities should keep him from attaining the large airway stature for which he appeared destined.
Rees.

St. Louis—Fred Heywood, director of program promotion and publicity at WCCO, Minneapolis-St. Paul has become director of public relations and publicity at KMOX, effective April 1. Heywood formerly worked at WBAL, Baltimore, and NBC, New York.

GENE AND GLENN
With Gene Carroll, Glenn Rowell, Brian Hodgkinson
Producer: Warren Wade
Writer: Cy Kelly
15 Mins.; Mon.-thru-Fri. 9 a.m.
Mutual, from Cleveland

Good radio never dies. It might fade away, but it returns perhaps with a different dress, but with the basic stitches. So it is with Gene and Glenn. Absent from the airwaves for some years, the pair are now back over Mutual, with the same chatter and song that made them one of the bright lights of the late '20s.

Gene, as Jake and Lena, and Glenn, at the piano and playing the straight man, have reopened their bags of tricks and trappings. The only significant change—Lena can't hit the high notes with the same fortitude of yesteryear. Otherwise, the routine is the same—cheerful, easy-to-listen to and zany 15 minutes of fast-moving radio. Gene plays the double role of Jake, the erratic hubby, and Lena, his malapropish wife. Glenn carries the singing role with a couple of offerings, and is joined on the chorus with Gene.

Mutual is carrying the stint as a morning refresher; WHK, however, gives it an evening pitch because of scheduling and the vast Northern Ohio audience that remembers the team. Incidentally, when Gene and Glenn were former Cleveland radio stars (Gene is now with WEWS; Glenn with WBNK) their announcer was Warren Wade who is producing the well-handled package from New York. Brian Hodgkinson did local announcing chores capably.
Mark.

Radio Followup

Peter Lind Hayes, Mary Healy & Co. staged a nice 30-minute salute over CBS Saturday midday to the ailing Joe Laurie Jr. and his new book, "Vaudeville," by building Frank Parker, Jerry Vale, the Norman Leyden orch and the rest around a reminiscence of the vaudeville tradition. An ardent vaude fan from the fourth row had to be admonished by Hayes that "Frank Parker usually works alone," etc., interrupting more than once with his enthusiastic and obviously very fond memories of the 4 Cohans, the Palace, etc. He was in order, nothing out-of-true, excepting that he apparently was so full of his topic—and nothing else but enthusiasm—that he did contribute tidbits. He probably could have punctuated the fact that Cohan never played the Palace (nor did Al Jolson and Harry Lauder; see "Show Biz"), and undoubtedly caught that miscrediting of Willie (for Joe E.) Howard for "I Wonder Who's Kissing Her Now," but that's only for the AKs anyway. In toto, it was a slick modern reprise of yesteryear vaudery, highlighted with Merman, Berlin, Bayes-Norworth, and other imitations. Hayes made mention of his former headliner—mother, Grace Hayes, and Miss Healy's show biz antecedents also came in for a once-over-lightly. A sample of the tempus-fugits departments was Vale's mention that his mother "remembers" when she was a Rudy Vallee fan. Parker, of course, was in professional stride. Not the least of the plus values was Norman Leyden's slick orchestral assist. Hayes & Healy trailerized their upcoming Sands, Las Vegas, date.
Abel.

WNEW, New York, shouldn't overdo a good thing. The indie built up a music-and-news rep but it is now so irritating with its monotonously repetitive reprises of "and in New Jersey it's Bigelow 8," etc. that more than one tuner-owner is stating that way. . . . On the subject of irritations, and this applies both to AM and tv, but particular noticed on the "Omni-bus" CBS vid, the commercials come in like a Niagara of bombastic language, and particularly forte in contrast to the polite and calm charm of conferencier Alistair Cooke. Another way not to win friends and influence customers, especially when you start looking at the set and wonder what's happened?
Abel.

'Sergeant & Lady' As Jayne Meadows Series

Packagers Wilbur Stark and Jerry Layton last week signed Jayne Meadows for a new tv situation comedy series, "The Sergeant and the Lady." She's to play a lady cop in the series, for which the male lead isn't set yet.

Stark-Layton are aiming at a late April start for the new show, but haven't set a sponsor yet.

HERMAN HICKMAN SHOW
10 Mins.; Mon.-thru Fri., 6:30 p.m.
SHELL OIL
WCBS, N.Y.

Herman Hickman, ex-football coach, is back again as sports reporter and raconteur on a 10-minute cross-the-board segment this season. Although the time is short, Hickman manages to cram in the essential news, an interview and at least one poem on each show.

On the kickoff Monday (22), Hickman gave a rundown of the baseball scores on the citrus circuit and presented a taped interview with N.Y. Yankee manager Casey Stengel about who's on second and which team is gonna finish first. It was the usual pre-season palaver that the fans have to take until the real thing comes along. Hickman, in addition to handing two longish plugs for Shell Oil, also recited some doggerel with a sports theme.
Herm.

OPPORTUNITY UNLIMITED
With John Tillman, narrator
Director: Jeanne Harrison
Writer: Howard Merrill
15 Mins.; Sun., 12:15 p.m.
WABC, N.Y.

This annual program series, presented in cooperation with the N.Y. State Commission Against Discrimination, presents case histories in the commission's attempts to end racial and religious prejudice in job hiring. Show makes its point in favor of equal treatment for all in a dramatized framework that's wholly effective in building the proper sympathetic attitude.

Initial show Sunday (21) aired the case of the first Negro who was hired as a brakeman in the eastern railroad system. Howard Merrill's script tended to be on the Pollyannaish side in depicting how the prejudice in this instance was finally licked, but it did underline that this is a matter for government, industry and labor to solve cooperatively. Railroad work songs were adroitly used as bridges while John Tillman handled the narration smoothly.
Herm.

1,100 CLUB
With Joe Mulvihill
45 Min.; Mon.-thru-Sat. 11:15 p.m.
WTAM, Cleveland

A soothing 45 minutes of easy-to-listen-to music is presented by Joe Mulvihill in a segementized stanza built along the theme "something old, something new, something blue." In stanza caught (15) veteran disker offered such selections as "Hit The Target, Baby," "Lover" and "Blues in the Night." All told, there are three segments of his format that help make the "1,100 Club" distinctive and appealing.

As a disker, Mulvihill doesn't try to make heroes, "sell" any star or record. His presentation, therefore, is an unvarnished, simple approach, based, fortunately, on an old and so-welcomed theme of presenting listenable music at the hour when easy-to-take music is desired. At least six spots were tossed into the segment caught.
Mark.

MUSICAL MENU
With George Leighton
45 Mins.; Sun.-thru-Sat.; 11:45 p.m.
WHITE TOWER RESTAURANTS
WROW, Albany

A chatty, intimate, warm note distinguishes late evening musical show turntable by George Leighton. Long trick on the assignment has given him an unmistakable sureness. Leighton's delivery is choppy, as he punches and presses words, but the personalized earnestness offsets this defect.

He also sells the commercials solidly, integrating his eating tastes and habits into the chain restaurant messages. They are supplemented by catchy singing jingles, the sum total of the advertising being considerable. Leighton has recently been seeking listener preferences in music and reaction to the program. Occasionally, he grows too loquacious—and realizes it.
Jaco.

DANNY THOMAS AWARD SET AS ABC-TV SHOW

Detroit, March 23. WXYZ-TV will produce a half-hour Danny Thomas ABC-TV show direct from the U. of Detroit Spring Carnival April 30. The program, scheduled for 9:30 p.m., will feature Thomas receiving the U. of D. "American of the Year" award. It will include both U. of D. and professional talent. WXYZ-TV's Pete Strand will produce.

Detroit—Donn Chown, WJR scripter, has been named chairman of the Detroit Radio and Television Committee for the national General Assembly of Presbyterian Churches.

SHOW SHOW
With Water Preston
60 Mins.; Sat. 4 p.m.
Sustaining
WOR, N.Y.

Addition of this hour-long show to WOR's N.Y. Saturday afternoon sked marked the inauguration of Walter Preston's 30th year broadcasting. Preston's spinning of show tunes is a sure bet to please those dialers with a leaning towards musicomedie numbers. Listeners interested in the theatre should also find his sidebar gabbling informative. In addition to playing records, Preston tosses off chatter pertinent to the disks being spun.

Initial outing, Saturday (20) was devoted to tunes that stemmed from Florenz Ziegfeld productions. In some instances recordings of numbers by the performers responsible for their introduction were played. Tunes spun comprised standards and some obscure items. Falling into the former vein were such numbers as "Shine On Harvest Moon," "A Pretty Girl Is Like a Melody" and "Look for the Silver Lining," while latter category included "It's Delightful to Be Married" and Van & Schenck doing "O'Reilly I'm Ashamed of You." Actually show could be tagged a brief biog of Ziegfeld neatly hinged together by tunes from his various productions. Preston, incidentally, also has Saturday night show on WOR.
Jess.

'Equal Time'

Continued from page 30

act as their spokesman over radio and TV when an important measure is coming to a vote. Or if a Democratic President were in the White House he could black out Republican spokesmen by the same tactic. I do not believe the tv industry can really want to bring about such a one-sided situation.

Mitchell asserted that the Democratic Party has not sought time to answer the President "when he spoke as the President" and not ask for equal time "on several occasions when he has spoken out as a partisan."

But there are few domestic issues, he said, which are more important than taxes "and we do not think it is in the public interest . . . when the tv networks give one major party a tremendous advantage over the other one."

Most newspapers, he said, regardless of their "editorial sympathies," gave the Democratic reply (by House Minority Leader Sam Rayburn, Sen. Walter George and Rep. John Cooper equal space and prominence as the President's talk.

Mitchell expressed hope that there will be public discussion of the "serious questions" raised by the "virtual dimout" of the Democratic reply and that a policy of "fair play" will result which can be applied when other major issues come up for public debate and Congressional action.



Eileen BARTON

Latest Coral Record

"JESSE JAMES"

B/W

"SIGNPOST"

Dir.: William Morris Agency



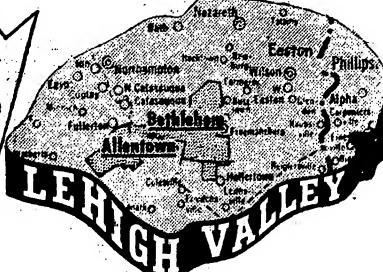
COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

Selling Allentown, Bethlehem, Easton
WLEV-TV
Bethlehem, Pa.

the
only single
medium
reaching the
entire



Steinman Station

NBC
TV affiliate

Represented by

MEEKER TV, INC.

New York

Los Angeles

Chicago

San Francisco

Television Chatter

New York

Kate Smith and Jaye P. Morgan (of the Robert Q. Lewis crew) get the picture-and-text treatment in upcoming Look . . . Hank Sylvers, ducking a deal . . . to write and conducting the score for an independent film production being planned by Marvin Wald . . . Sid Cassel in CBS-TV's "The Web" Sunday (28) . . . Richard Jaeckel coming in from the Coast for a starring role in U. S. Steel Hour March 30, with Luisa Horton and John Kellogg also set for the stanza . . . Claude Dauphin, who starred on "Philo Playhouse" Sunday (21), set for "Omnibus" televersion of Girardoux's "Apollon de Bellac" this Sunday (28) . . . Oliver Crawford's original, "Citizen Miller," picked up by Kraft . . . Alfred Drake guesting on the "Arthur Murray Party" April 5.

Helen Gerald to Coast this week for several weeks of radio-tv commitments . . . Frank Amy upped to operations supervisor of WPIX by Leavitt Pope, operations manager. Amy was previously sales service manager for the station.

Paul Denis writing gossip for TV People and a regular column for TV Fan . . . Film writer Malvin Wald co-authored script for Lux TV . . . Mary Hunter on the Leland Hayward team lining up those NBC "spectaculars" for next fall.

Yardley & Co. pacted for 52-weeker on Gary Moore's CBS show, taking a Tuesday quarter . . . Barbara Joyce and Sidney Blackmer on NBC's "Armstrong Circle Theatre" (30) . . . George Skinner 9 to 10 a.m. show on WCBS will tee off Monday (29) with nine sponsors taking 31 spots, latest signed being Helena Rubinstein for 20 weeks (Tues.-Wed.) and N. Y. Telephone Co. for 10 weeks (Wed.-Thurs.) . . . Pinky Lee has two more bankrollers coming up in Kolynos toothpaste and International Shoe giving him a trio with General Foods on the NBC'er.

Fred Robbins back from Coast after Eddie Fisher telecasts, carrying taped interviews with nine celebs for his radio show at Mutual . . . John Henry Faulk and Maggie McNellis sub for Eloise McElhone on WPIX show when latter heads for Europe on March 29 . . . Martin Brandt into WOR-TV's "Spotlight" on March 29 . . . Nancy Lee Hollingsworth, daughter of WPIX publicity chief, became affianced to Ed Heiman, non-tradesman . . . Dick Schneider, director, leaves "Big Story" as of April 2. He's been directing the show for two years . . . James O'Grady upped from station relations department to sales service manager.

Eva Gabor and Richard Kiley on CBS-TV "Studio One" next Monday (29) . . . WCBS-TV's George Skinner, Toby Deane (singer on Skinner's upcomer) and Allen Luden ("Carousel" m.c.) to judge annual Easter Orchid Parade at Asbury Park . . . Pat McVey of CBS-TV's "Big Town" at Players Club for extended visit including huddles with playwrights . . . Sidney Kingsley and Charles Robinson on a possible legit breakout . . . Mutual of Omaha has renewed NBC-TV "Today" on a 39-week three-a-week basis starting next month. Show's new bankroller is Dr. Scholl's Foot Pads. Incidentally, "Today" will have two color inserts from Washington, D. C., April 5.

Chicago

Harry Trigg upped to network program supervisor at NBC-TV . . . Hudson dealer Jim Moran has set his fifth annual career telethon for April 9 via WBKB . . . City Auto dropped "Town and Country Song Parade" and Lanolin-Plus dropped "The Hitching Post" Saturday nights on WBBM-TV. Latter parade show remains as a sustainer, moving into "Song Parade's" 6 p.m. berth with "Rehearsal Time," new variety show to be emceed by Jim Conway, going into the 9:30 slot next Saturday (27) . . . Marilyn

Perkins, host of NBC-TV's "Zoo Parade" and WNBQ sportscaster both rank as tv 10-year men this month, having first appeared before the cameras back in 1944 at WBKB . . . Arkie, the Arkansas Woodchopper, helming a Saturday morning kiddie-angled show re-noted by WGN-TV from First Federal's Loop shop . . . Bud Hauser is keeping the "Inner Sanctum" vidpix on WNBQ for another cycle . . . WNBQ weatherman Clint Youle and newsman Len O'Connor vacationing with Charlie Johnson of the weather bureau subbing for the former and Dick Noble filling O'Connor's spot on the local "Today" news squibs . . . Roy MacLean pegged to produce Tommy Bartlett's new daytime panel show which starts Monday (29) on WBKB.

Kansas City—New program director at KCKN, local member of the Arthur Capper properties, is Eddie Clark, longtime disk jockey at the establishment. He was appointed by Joe Storey, manager, to fill the post vacated by George Stump, Jr., who recently switched to KCMO.

Everything's 'Jake' As NBC Consolidates Evans' Adv.-Promotion Status

About six months ago NBC's ad and promotion sectors were split into radio and tv autonomous components with Jacob A. Evans installed as boss of the video end. Last week Robert Sarnoff, executive of the web, consolidated these activities under Evans, who'll supervise the department for the various operating divisions of the company. Included are institutional advertising and network audience promotion.

Sarnoff also clarified these appointments:

Ridgway Hughes, radio network sales presentation manager, reporting to Fred Horton, director of radio web sales; David Hedley, tv network sales presentation manager, reporting to Walter Scott, administrative sales manager; Harold Shepard, manager of new business and promotion for Spot Sales, reporting to Thomas McFadden, director of national SS.

Reporting to Evans will be John Porter, national sales promotion manager; Clyde Clem, national audience promotion manager, and John Graham, art director.

Capitol Hill Set For Preem of New Radio-TV Studio For Lawmakers

Washington, March 23.

The new Senate radio-tv studio is set to go into operation sometime this week, marking an expansion of the use of the media in politics. More and more legislators are using the unique joint facilities on Capitol Hill to tape radio shows and make vidpix for home consumption.

Addition of television facilities to the operation run by Robert Coar and frañ Helen was okayed by the Demmie controlled 82d Congress in its final days, right before the '52 political conventions. Originally eyed with disapproval and even suspicion by some members of Congress, more and more lawmakers have jumped on the tv bandwagon, until now there are 36 members, evenly divided between the two parties, who do tv shows for use on home stations on a regular basis. This does not include the many more who use the facility for special shows, or to meet the frequent demands from

individual states for one-minute public service spots for such causes as Red Cross, Cancer Fund, etc.

The new studio, located on the Senate side of the Capitol building, was built to meet the stepped-up demand. Until now, the solons had to trek to the studio in the Old House office building which they shared with their colleagues in the House of Representatives. Senators will use the new music studio for all vidpix, but will continue to use their radio recording room in the Senate Office building for morning tapings. The Capitol location was chosen for solons' convenience, since sessions in the Senate chamber, on floor above it, begin daily at noon.

Studio is larger and more elaborate than the one already in existence. Set resembles a typical senatorial office, with a background of book shelves, a mammoth globe to use for reference, and a standard office desk. Complete, permanent lighting, two cameras, a Teleprompter, and the latest type dolly have been added.

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LONG ISLAND

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FEBRUARY 1954 MAIL COUNT	
New Jersey.....	12,711
New York.....	18,836
Connecticut.....	527
TOTAL	32,074

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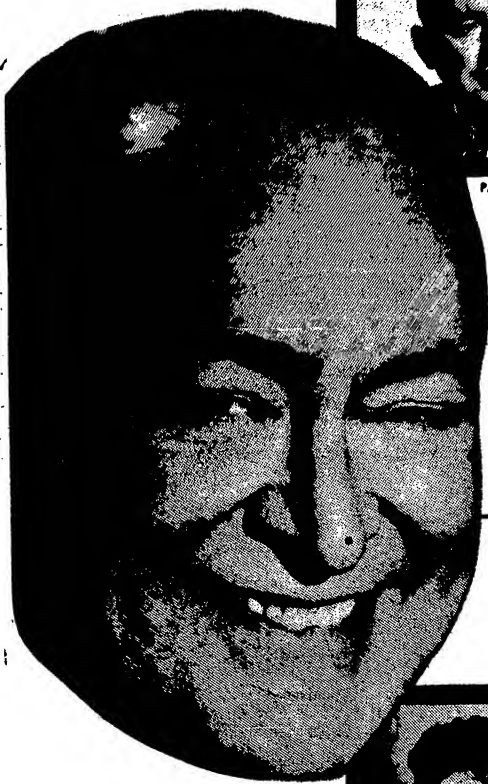
"SUSPENSE"

"MAMA"

"WINKY DINK AND YOU"

BILLY NALLE

Radio Registry



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MARILYN MAXWELL

BRODERICK CRAWFORD

DIANA LYNN

YOUR* STAR SHOWCASE

with your host, *Mr. Edward Arnold*



LARRAINE DAY

JACK CARSON

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SIR CEDRIC HARDWICKE

* 52 star-studded half-hours

of top TV plays

rollicking comedy / taut drama

tender romance / exciting adventure

spine-tingling mystery and intrigue

*A successful, tested program . . .
first run in over 150 markets*

Your* Star Showcase, with Edward Arnold as host, is a proved program—with a fresh, audience-building format. Even in markets where it appeared as The General Electric Theatre, it is *new* to more people than the number who saw the first run. And the addition of Arnold assures even larger audiences.

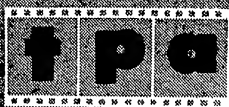
Your* Star Showcase offers local and regional advertisers 52 different, *top quality*, network-calibre programs with a proved, *impressive* audience record. The series boasts ratings of 20.3 in Chicago . . . 30.5 in San Antonio . . . 22.9 in Cleveland . . . 32.6 in Kalamazoo . . . 47.4 in Charlotte, etc.

Your* Star Showcase is a series to which the phrase "presents with pride" truly applies. It is great drama. It is a weekly parade of marquee names . . . sparkling scripts . . . tight direction . . . lavish production.

On all counts, Your* Star Showcase can be the showcase for your product. Call, write or wire for the complete story.

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†Videogon, February, 1953



television programs of america, inc.

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LOCAL VIDPIX CLIENT IN SQUEEZE

RCA's 3-V Color Pix Camera

Camden, N.J., March 23.

RCA officials announced perfection of a new camera for televising color motion picture films and slides. The company announcement stated the new 3-V (three vidicon) camera is relatively small and offers numerous advantages in economy and flexibility over other known methods of presenting color television programs from filmed material.

With it, the company disclosed, many broadcasters can use present black-and-white film and slide projectors with only minor modification.

New camera supersedes all other color film and slide methods, according to A. R. Hopkins, broadcast marketing manager, and is scheduled for initial delivery late this year. Hopkins said it conformed to the company's policy of planning color equipment to permit the maximum use of existing black-and-white equipment by the broadcaster.

TV Stations Clamor For Vidpix Starring Their Favorite Congressman

Washington, March 23.

Latest trend on the D.C. scene is contracting for Congressional vidpix by commercial stations. Until recently, legislators paid for their own film at a nominal rate, sending the cans of processed film to stations which had agreed to carry shows. Now, more and more stations are ordering shows from their state's Congressional reps, paying for cost of film at the same rate. Outstanding example of this is a weekly show on which Republican Senator Everett Dirksen and Democratic Senator Paul Douglas alternate for weekly shows carried by 11 tv stations throughout Illinois, with stations picking up the tab for cost of print. Rep. Clarence Brown, (R., Ohio) moderates a weekly non-partisan show, using legislators of both parties from the tri-state Ohio Valley region, with participating tv stations in the area paying for cost of the film.

Manager Robert Coar, who has run the operation since its inception, reports that he is now filming 45-50 tv shows weekly for about 90 stations. Weekly output of radio tapes runs between 1200-1400 for 150 shows. Members send tapes to a single station in some cases, while others, like minority leader Sen. Lyndon Johnson (D., Tex.) order 80 tapes weekly.

WATV Switches To 1st Run Features

WATV in Newark, N. J., is going to experiment with first run features for the New York market, using the same type material during both the adult hours and times usually set aside for kids at the tv screen. Outlet purchased a package of 29 Johnny Mack Brown films from Vitapix, part for showings on Saturday from 9:30-10:30, and part for exposure on Mondays between 6-7 p.m. Plan goes into effect Saturday, April 3, and the following Monday.

Bid for the adults on Saturday evening is laid out in the hope of making inroads against strong web five stan-
ces.

The 29 features, half in one spot the rest in the other, will be run through in a 14-week cycle at the end of which time station programmers will, in all probability, save only one of the hours for future first run exposure. It all depends on which gets the better audience. Heretofore, WATV has used only second and third run films in those hours.

WPIX Feature Batch

WPIX, Gotham video station, picked up 48 feature films from three different distrib outfits this week. Pix are chiefly first-runners in the New York area.

Seven films were bought from Quality Films, 28 from Motion Pictures for Television and 13 feature westerns from M & A Alexander.

All This, Too

Liberace has graduated to king-size: Guild Films, producer-distributor of the pianist's vidpix show, has had an arrangement with sponsors whereby it supplies them with specially-waxed Columbia recordings with the sponsor's name on the label, for use as self-liquidating premiums. Guild has distributed some 200,000 of the disks thus far at a cost of 23c each to the sponsors.

This week, Guild client service chief Art Gross wrapped up a deal with Columbia whereby Guild will furnish 10-inch Liberace LP's to those sponsors that want them. Eight-number recordings will cost the sponsors \$1.25 per, with the bankroller's name going on the jacket and the label.

OF's \$2,500,000 Gross as Hackett Sets New Product

Hollywood, March 23.

Official Films will have gross sales of approximately \$2,500,000 for the current fiscal year, and show a substantial profit, prexy Harold Hackett predicted here just before returning to N. Y. following a business trek to the Coast. Hackett said OF has seen a tremendous growth within the organization, that it has increased its sales force, and where the operating nut was \$3,000 a week, it's now \$8,000 weekly.

Hackett discussed with several producers a new series—a comedy show, a cops-'n'-robbers with a name star, and an anthology series. Under discussions being held, Official will go 50-50 on financing of a pilot for the producer. Then, if it's sold, it would go to Official for the distribution following the network run.

While here Hackett also discussed details of syndication of "Four Star Playhouse." The official commented that "the star system is strong in tv. Sponsors want big names—they help sell the product. A show such as 'Four Star Playhouse,' featuring top stars, has set the future pattern of telefilm operations program-wise."

Official has also telefilmed a half-hour hillbilly show, and Hackett is confident this type of programming will sell, particularly in the south and midwest.

Hackett, who also discussed with Bill Brody the deal whereby Brody has acquired films from Robert L. Lippert for distribution by Official, doesn't think there's any chance of the major studios releasing their pix to video—"as long as they want to stay in the business."

SADDLED WITH HIGHER RATES

Rising station rates, a consequence of increased set saturation, is creating an economic problem for both stations and vidpix distributors via a slow squeezeout of limited-budget local and regional advertisers. While the problem isn't one of major proportions, it does involve a good chunk of syndicated film business. And the nature of the problem leaves the syndicators unable to do anything about it.

Some relief, however, is in sight from the station end. Number of stations, cognizant of the danger to a strong source of their business, have created "local rates." Under such a setup, a purely local sponsor can buy time at a lower rate than an out-of-town or national account, usually at a discount equal to that paid the national sales rep. Thus, while the end effect is to equalize the national and local rate, a break is given to the local guy.

Reason for this setup is simple. The local department store has so much coin budgeted for a filmed tv show. It's all set to go on the air when the station, with more sets in the area, decides to raise its rates. Local bankroller finds he's now way over budget. Syndicator won't and can't come-down in price, especially since his price in most cases is based on the station rate or the local set count. Local sponsor bows out, buying either a cheaper show, a live segment, spots or other media entirely.

Admittedly, it's a tough problem created by natural economic forces. But the local bankroller can't see it that way, and while the syndicator can understand it, he can't do anything about it. Rise in set saturation would ordinarily cue a rise in the price of his show in a particular market, but here again the syndicator is holding the price line with the realization that local customers are limited. Establishment of these local rates help, but so far they're limited to scattered markets.

What some syndicators see is an eventual shift in sales to the point where most deals are made with stations, rather than sponsors or agencies. If the trend of rising rate continues, they fear, number of local sponsors available will be at a minimum, and stations will buy films for use as spot carriers. While from the viewpoint of the local sponsor, having the sole identification with a vidpix series is most desirable, the economic picture may make necessary a share-sponsorship setup via the use of spots.

NTA Dickers 'Beulah' Vidpix, May Finance New 'China Smith' Pix

Hollywood, March 23.

Negotiations are reported in progress for National Telefilm Associates, the new N. Y.-based distribution outfit, to take over syndication of the "Beulah" films and to finance new "China Smith" production. NTA took over the old "Smith" series a few months back when it bought out the Prockter Syndication International catalog.

Reps of the Kon Dollah estate, which owns the "Beulah" pix (which ran network via ABC-TV up to last year) said they are going to N. Y. to negotiate the sale, but wouldn't comment beyond that. Bernie Tabarkin, who's producing a new batch of the Dan Duryea adventure starrers, said any comment on financing of the pix would have to come from N. Y.

Landau's 'No Comment'

NAT Prexy Ely Landau refused to comment on the report that NTA is acquiring the Beulah pix and financing more "China Smith" films, but said that an announcement on the firm's "expansion plans" would be made later this week.

Foreign-Language Features Seen Boon To Program, Sponsor-Starved UHFers

Time Out for English

Erberto Landi, packager of the "Italian Feature Film Theatre" on WABC-TV, N. Y., is trying an experiment in translation of the Italian-language films on April 17. Instead of using the customary subtitles, he's having Lew Danis, host of the show, narrate an English translation of the action and dialog during pauses in the soundtrack.

If it works, he says, it might be a sales angle for vidpix distributors trying to reach overseas markets. With dubbing costs high and sometimes linguistically unsatisfactory, and with subtitles sometimes an eyesore, the vidpix distrib might be able to sell pix to South America and Europe with the narration technique as the answer.

30 Feature Pix Set for Bow Via Gen. Teleradio

Film division of General Teleradio definitely starts syndication of the 30 feature films it purchased less than a month ago from the Bank of America for \$2,350,000. Price list will be ready on the films by March 29. This is the first actual move toward selling its products that the new vidpix firm has made since its organization last fall, and the syndication will begin even before permanent executive posts are filled.

GT staffers will handle sales and syndication on the films until a full complement of salesmen is hired. With the ball rolling heavy emphasis in these early stages will be devoted largely to rounding out the sales operation. It has been reported that many of the staffers for GT vidpix setup will come from within the mother General Teleradio operation, since head man Tom O'Neill has received many "I'm interested" signs from men now on his payroll, and is looking favorably upon their advances. General manager should be in the saddle by April 15, and the next regular man to join will be a sales chief.

The former Bank of America property consists of 30 films, many of them of 1948 vintage or not much earlier, viz., "Arch of Triumph," "Body and Soul," "Casbah," "Double Life," "Macbeth," etc. Dwight Martin, roving brain-truster for GT, who has been on top of the vidpix setup since its inception, made it clear that no General Teleradio-owned video station will get preference in purchase rights on the film available.

Elsewhere in the vidpix operation at GT, work has begun on the scripts of the "Bobby Benson" series. A run of 26 will be ready for fall distribution, after being shot some place in the east. One spokesman indicated that location shots for the cowboy film with the juve lead will be made on a "New Jersey ranch."

Brown Shoe's 6th Year On 'Smilin' Ed' Series

Hollywood, March 23.

Brown Shoe Co. has renewed "Smilin' Ed's Gang," telefilm series produced by Frank Ferrin, for another year, making it the sixth annum for the moppet show on teevee.

No decision has been made as yet regarding how many of the shows in the 52-week period will be reruns. Leo Burnett agency handled the deal. May 4 is the renewal date.

Use of foreign-language feature films as program and sales material in certain areas may prove a boon for UHF stations in those markets. That's the belief of Erberto Landi, packager and agency head, whose "Italian Feature Film Theatre" is winding its fourth year in New York and will be on the air in some seven or eight cities by the summer. Landi envisions a small chain of 15 to 20 stations using the films by 1955.

Just as in radio, he points out, smaller operations with unfavorable dial positions found foreign-language broadcasting an unexpected boon, so will UHFers. Progress has been slower in tele because of the conversion problem, he says, but eventually that's the format that will evolve. Such telecasting would be restricted, of course, to markets with foreign-language populations (in his case, Italian), but these include such markets as N. Y., Chicago, Los Angeles, San Francisco, Philadelphia, Boston, Pittsburgh and Buffalo.

Unlike foreign-language broadcasting, however, the programs are likely to appeal equally to English-speaking-only audience, due to the influence foreign films have had in the U. S. and because of the use of subtitles on the films. Landi says his current N. Y. audience is equally divided between Italian-speaking and English-only viewers, based on mail pull over the past several months. Wherever there's an art house, there's an audience for the foreign-languagers, he believes. As an added attraction the foreign-made pix usually cost far less than American film—step cost to Landi is usually about \$500 for a film, his price to stations much less. To add to the attraction, he generally brings in one or two N. Y.-based clients, to which the station adds local sponsors.

Films are currently on WABC-TV, N. Y. and in Steubenville, O., near the Pittsburgh market. Series starts again in Chicago the first week in April, and preems in Rochester April 10. It's more than likely they'll repeat this summer in Atlantic City, and there's been negotiations with Walter Reade Circuit's Asbury Park (N.J.) station. Additionally, Landi is dickering deals in Boston and Los Angeles. Program, in its four years in N. Y., has been a constant sellout, with Landi hooking on to his clients via his own ad agency, which services Italian-market accounts in all media.

In terms of product, Landi has, (Continued on page 44)

Sterling Hot On Industrials, Too

Sterling Television has entered the field of industrial films for video. Topper Saul Turell hired Charles F. Dolan to head up the firm's new division, believed to be the first among commercial video distributors. The new appointee began officially last week.

The distrib company has for the past several days been negotiating with a handful of major industrial firms ancient films for video exclusively. Names of manufacturers were not disclosed, but Sterling reports that pix are strictly of public relations and informational nature. Turell admits that the new industrial service is ostensibly in conflict with his regular commercial video operation, but he feels that by supplying stations free film he will strengthen their support elsewhere. Nut will be paid by manufacturer, according to present plans, to expose the pix, and price "will be as low as \$7.50 per telecast."

Dolan's last post was with the short subject department at Tele-news.

VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.

NEW YORK

Set Count—4,195,690

Stations—WCBS (2), WNBT (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

Program and Type	Sta.	Distrib.	Day and Time	Rating	COMPETING PROGRAMS				
					Program	Sta.	Rating	Program	Sta.
Rheingold Theatre (Dr)	WNBT	Interstate	W 10:30-11:00	23.5	Blue Ribbon Bouts	WCBS	16.2	My Hero	WABC
Superman (Adv)	WNBT	Leo Burnett	M 6:00-6:30	23.1	{ 6 o'Clock Report	WCBS	5.5*	Magic Cottage	WABD
					{ Early Show	WCBS	12.3*		
Foreign Intrigue (Dr)	WNBT	J. W. Thompson	Th 10:30-11:00	23.1	Place the Face	WCBS	13.8	China Smith	WABC
I Led Three Lives (Dr)	WNBT	Ziv	Su 10:30-11:00	18.0	What's My Line	WCBS	31.3	Man Against Crime	WABD
Victory at Sea (Doc)	WNBT	NBC	Tu 7:00-7:30	14.8	Early Show	WCBS	15.5	{ Captain Video	WABD
								{ Marge & Jeff	WABD
Favorite Story (Dr)	WNBT	Ziv	M 10:30-11:00	14.3	Studio One	WCBS	26.2	{ Feature Boxing	WABD
								{ Ringside Interview	WABD
Abbott and Costello (Com)	WNBT	MCA	S 6:00-6:30	13.4	Ramar of the Jungle	WPIX	5.7	Sky King	WABC
Badge 714 (Myst)	WOR	NBC	W 9:00-9:30	12.7	Kraft TV Theatre	WNBT	31.6	Strike It Rich	WCBS
Amos 'n' Andy (Com)	WCBS	CBS	Su 2:30-3:00	12.4	Feature Theatre	WABD	1.1	Better Living Playhouse	WABC
Hopalong Cassidy (W)	WNBT	NBC	W 6:00-6:30	10.3	{ 6 o'Clock Report	WCBS	5.5*	Magic Cottage	WABD
					{ Early Show	WCBS	12.3*		

* Average rating for the week.

PHILADELPHIA

Set Count—1,588,132

Stations—WCAU (10), WFIL (6), WPTZ (3)

Cisco Kid (W)	WCAU	Ziv	F 7:00-7:30	26.0	Captured	WFIL	8.8	TV Reporter	WPTZ
I Led Three Lives (Dr)	WCAU	Ziv	W 7:00-7:30	25.4	I Am the Law	WFIL	11.7	Sports; Weather	WPTZ
Badge 714 (Myst)	WCAU	NBC	Sa 6:30-7:00	24.4	Kit Carson	WPTZ	12.3	TV Reporter	WPTZ
Boston Blackie (Myst)	WCAU	Ziv	Th 7:00-7:30	23.8	Hopalong Cassidy	WFIL	8.8	Sports; Weather	WCAU
Wild Bill Hickock (W)	WPTZ	Leo Burnett	Tu 6:30-7:00	21.8	Early Show	WCAU	9.3	{ Walsh Looks 'Em Over	WFIL
Victory at Sea (Doc)	WFIL	NBC	Tu 7:00-7:30	20.3	Big Idea	WCAU	11.7	Newsreel	WFIL
Craig Kennedy (Myst)	WCAU	Louis Weiss	Sa 6:00-6:30	15.6	Frontier Playhouse	WPTZ	10.0	TV Reporter	WPTZ
Front Page Detective (Myst)	WCAU	Consolidated	Sa 5:30-6:00	14.6	NBC Opera	WPTZ	6.5	Sports; Weather	WPTZ
Dick Tracy (Myst)	WCAU	Combined Tv Pct	Sa 5:00-5:30	13.6	Ramar of the Jungle	WFIL	11.2	{ Walsh Looks 'Em Over	WFIL
								Newsreel	WFIL
Foreign Intrigue (Dr)	WCAU	J. W. Thompson	Th 10:30-11:00	12.7	Mystery Hour	WPTZ	17.1	TV Reporter	WPTZ
								Sports; Weather	WPTZ

CLEVELAND

Set Count—1,020,982

Stations—WEWS (5), WNBK (3), WXEL (8)

I Led Three Lives (Dr)	WEWS	Ziv	F 10:30-11:00	32.8	{ Greatest Fights	WNBK	13.1	Down You Go	WXEL
Liberace (Mus)	WEWS	Guild	W 9:00-9:30	31.3	{ Fight Interviewer	WNBK	11.5	Strike It Rich	WXEL
Range Rider (W)	WEWS	CBS	Su 7:00-7:30	28.7	Kraft TV Theatre	WNBK	29.1	Paul Winchell	WNBK
Superman (Adv)	WNBK	Leo Burnett	M 6:00-6:30	28.5	You Asked for It	WXEL	17.6	{ Desert Deputy	WXEL
					Movie Matinee	WEWS	6.1	Bob Neal	WXEL
City Detective (Myst)	WNBK	MCA	W 10:30-11:00	23.1	Midweek Theatre	WEWS	13.1	Blue Ribbon Bouts	WXEL
Foreign Intrigue (Dr)	WEWS	J. W. Thompson	Su 10:00-10:30	22.8	Letter to Loretta	WNBK	26.4	Sports Spot	WXEL
Wild Bill Hickock (W)	WNBK	Leo Burnett	W 6:00-6:30	21.9	Movie Matinee	WEWS	6.9	Death Valley Days	WXEL
Annie Oakley (W)	WNBK	CBS	Sa 6:30-7:00	21.3	Rocky King	WXEL	6.1	{ Desert Deputy	WXEL
Victory at Sea (Doc)	WNBK	NBC	M 7:00-7:30	20.4	{ News; TV IQ	WEWS	4.4	Inside Catholic Schools	WEWS
Badge 714 (Myst)	WNBK	NBC	M 10:30-11:00	19.4	{ Art Linkletter	WEWS	8.2	Green Thumbs	WEWS
Kit Carson (W)	WNBK	MCA	Th 6:00-6:30	19.4	Studio One	WEWS	24.0	Captain Video	WXEL
					Movie Matinee	WEWS	5.6	{ News Parade	WXEL
								{ Feature Boxing	WXEL
								{ Ringside Interview	WXEL
								{ Desert Deputy	WXEL
								Bob Neal	WXEL

BALTIMORE

Set Count—675,506

Stations—WAAM (13), WBAL (11), WMAR (2)

Superman (Adv)	WBAL	Leo Burnett	W 7:00-7:30	29.9	{ 7 o'Clock Final	WMAR	6.0	Movietime	WAAM
Ramar of the Jungle (Adv)	WBAL	TPA	M 7:00-7:30	25.3	{ Dinner at Belvedere	WMAR	5.6	{ News	WAAM
Badge 714 (Myst)	WBAL	NBC	Sa 10:30-11:00	24.2	{ 7 o'Clock Final	WMAR	7.4	Movietime	WAAM
Wild Bill Hickock (W)	WBAL	Leo Burnett	Sa 7:00-7:30	22.8	{ Big Questions	WMAR	2.1	{ News	WAAM
Cisco Kid (W)	WBAL	Ziv	Tu 7:00-7:30	22.7	Premium Playhouse	WMAR	23.4	Story Theatre	WAAM
I Led Three Lives (Dr)	WBAL	Ziv	W 10:30-11:00	19.5	This Is Your Zoo	WAAM	10.2	Pride of the Family	WMAR
Rocket Squad (Myst)	WAAM	ABC	F 10:30-11:00	17.0	{ 7 o'Clock News	WMAR	5.3	{ Movietime	WAAM
Hans Chris'n Andersen (Ch)	WBAL	Interstate	W 6:00-6:30	17.0	{ Henry A. Barnes Mailbag	WMAR	2.8	{ News	WAAM
City Detective (Myst)	WMAR	MCA	Su 11:00-11:30	14.6	Blue Ribbon Bouts	WMAR	22.8	Basketball	WAAM
Dick Tracy (Myst)	WBAL	Combined Tv Pct	M 6:00-6:30	13.5	{ Sports Spot	WMAR	11.6	{ Greatest Fights	WBAL
					Person to Person	WMAR	19.3	{ Fight Interviews	WBAL
					Early Show	WMAR	6.7	Movietime	WAAM
					Mystery Marquee	WBAL	8.4	Read's Movie Theatre	WAAM
					Early Show	WMAR	7.4	Movietime	WAAM

PROVIDENCE

Set Count—521,321

Stations—WJAR (10), Boston WBZ (4), WNAC (7)

Favorite Story (Dr)	WJAR	Ziv	Th 8:30-9:00	59.4	Broadway to Hollywood	WBZ	3.8	Four Star Playhouse	WNAC
Liberace (Mus)	WJAR	Guild	Su 5:30-6:00	51.6	Hall of Fame	WBZ	3.1	Omnibus	WNAC
Range Rider (W)	WJAR	CBS	Su 6:30-7:00	48.1	Pleasure Playhouse	WBZ	5.0	You Are There	WNAC
D. Fairbanks Presents (Dr)	WJAR	Interstate	Su 7:00-7:30	40.6	Range Rider	WBZ	7.5	Life With Father	WNAC
Wild Bill Hickock (W)	WJAR	Leo Burnett	W 6:00-6:30	35.3	{ Wonder World	WBZ	0.6	{ Yankee News Service	WNAC
					{ News	WBZ	0.6	{ Drey Pearson	WNAC
Superman (Adv)	WJAR	Leo Burnett	Sa 6:00-6:30	34.4	Annie Oakley	WBZ	2.5	Abbott and Costello	WNAC
Gene Autry (W)	WJAR	CBS	M 6:00-6:30	34.4	{ Science Sketches	WBZ	0.6	Kit Carson	WNAC
					{ News	WBZ	0.6		
Badge 714 (Myst)	WJAR	NBC	Su 1:30-2:00	31.6	3 Chefs Theatre	WBZ	1.9	Pride of the Family	WNAC
I Am the Law (Myst)	WJAR	MCA	M 10:30-11:00	30.6	Mr. & Mrs. North	WBZ	0.6	Studio One	WNAC
Boston Blackie (Myst)	WJAR	Ziv	W 10:30-11:00	29.4	Big Story	WBZ	0.6	Blue Ribbon Bouts	WNAC
								{ Sports Spot	WNAC

SAN ANTONIO

Set Count—163,325

Stations—KGBS (5), WOAI (4)

City Detective (Myst)	KGBS	MCA	Th 9:30-10:00	41.5	Yesterday's Newsreel	WOAI	10.0		
Favorite Story (Dr)	KGBS	Ziv	Tu 9:00-9:30	34.6	{ Sportsman's Club	KGBS	41.5		
Liberace (Mus)	WOAI	Guild	F 8:30-9:00	25.4	Texas in Review	KGBS	10.0		
Superman (Adv)	KGBS	Leo Burnett	Th 5:30-6:00	18.8	Our Miss Brooks	WOAI	43.8		
Art Linkletter (Com)	KGBS	CBS	F 9:30-9:45	16.7	Sagebrush Ranch	KGBS	14.0		
Captain Midnight (Adv)	KGBS	H'wood TV Serv.	Su 12:30-1:00	16.3	{ Cavalcade of Sports	WOAI	27.1		
Ramar of the Jungle (Adv)	WOAI	TPA	F 5:45-6:00	13.3	{ Greatest Fights	KGBS	20.0		
Wild Bill Hickock (W)	WOAI	Leo Burnett	M 5:00-5:30	10.4	Youth Wants to Know	WOAI	2.5		
Lilli Palmer (Wom)	KGBS	NBC	Th 4:45-5:00	5.4	Sagebrush Shorty	KGBS	13.0		
					Sagebrush Shorty	KGBS	11.3		
					Rowdy Doody	WOAI	14.2		



Something's happening

And this newsclip of French soldiers bringing in Vietminh prisoners is just a split second of the story.

For Newsfilm — a service of CBS Television for *all* stations — covers all the news that happens every 24 hours... then supplies stations with the 12 most dramatic minutes.

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And it's happening on more and more stations all the time. It can happen on yours.

For details on Newsfilm, just call your CBS Television Film Sales representative in New York, Chicago, Los Angeles, Boston, Atlanta, Detroit, St. Louis, Dallas or San Francisco. The distributor in Canada is S. W. Caldwell Ltd., Toronto.

CBS TELEVISION FILM SALES

also distributors of the following: *Amos 'n' Andy*, *Crown Theatre with Gloria Swanson*, *The Gene Autry Show*, *Art Linkletter and the Kids*, *Files of Jeffrey Jones*, *The Range Rider*, *Holiday in Paris*, *Cases of Eddie Drake*, *Strange Adventure*, *Eye on the World*, *Hollywood on the Line*, *Annie Oakley* and *Varsity U.S.A.*

SWG Talking Reciprocal Policing Setup With TWG on Rerun Fees

Hollywood, March 23.

In effort to put teeth in its enforcement of Screen Writers Guild's telepix pact, provisions on rerun payments; the Television Writers Group of SWG is currently trying to work out a reciprocal arrangement with the TWG of the Authors League of America, whereby the N. Y. group would report on telepix reruns in the east, while SWG policed the west.

Assistant exec. secretary Nora Padway is in charge of the policing at the SWG, which is watching the situation closely, as the initial rerun coin is being received by scribblers. Since the coin is sent to either the writers or their agents, the guild has no accurate estimate of the amount received thus far, at this time.

The SWG vidpic pact marks the first time in Hollywood history that a writer gets a piece of his work, unless he's a top name, it was pointed out by Albert Duffy, chairman of TWG's exec committee publicly.

Pact went into effect Nov. 24, 1952, and it's only now that vidpix made after that date are beginning to hit the rerun circuit for the third time (or more) around, when the writers cash in. Some writers, who made percentage deals with producers before the pact was inked, are receiving coin from those pre-pact situations. Screen Gems does not pay rerun money since it hasn't inked an SWG contract yet. Guild is currently negotiating a vidpix pact with the majors, and Screen Gems, a subsidiary of Columbia, will be covered by that contract.

Vidpix writers on anthology series receive 25% of their original compensation, on the third and fourth runs; 25% on the fifth and sixth runs; 25% on the seventh and eighth runs; 25% on the ninth and tenth runs; 25% on the eleventh and twelfth runs; and 25% on the thirteenth runs.

Scribblers of serials get 33 1/3% of the original coin on their third and fourth runs; same on the fifth, sixth, seventh and eighth runs, and not less than 10% for the ninth, tenth, eleventh and twelfth runs, and 10% for the thirteenth run.

DuM's New L.A. Tie

Hollywood, March 23.

On April 1, DuMont switches its L.A. affiliation from KTTV to KHJ-TV. It's been announced by DuMont managing director Ted Bergmann; proxy Willet H. Brown of the Don Lee division of General Teleradio, and KTTV manager Dick Moore.

Bergmann said "the shift was made primarily to provide a Los Angeles outlet for the rapidly increasing volume of national business which the network had available, and could not be handled at attractive hours under the new KTTV policy of emphasizing local service and local programs."

"Move will also make KHJ-TV production facilities available for DuMont originations," he added.

NEW CYCLE OF 13 ON 'JANET DEAN' IN CAN

Cornwall Productions wound up shooting last week on the second cycle of 13 "Janet Dean, Registered Nurse" vidpix at the Marion Parsonnet Studios in Long Island City. Series, being distributed by Motion Pictures for Television's film syndication division, bowed in N. Y. last night (Tues.) on WNBT.

Second group of the Ella Raines starrer was directed by James Neilson and Robert Boyle. Joan Harrison produced. Shooting on the third cycle starts in May.

Madison Sq. Garden Sports Sold in Toyko

Tokyo, March 16.

The Nippon Television Corp. (NTV), Japan's only commercial tv skein, has signed a contract with Editor's Press Service here for 26 half-hour "Madison Square Garden" film shows. Winik Films exports the sports show which is sponsored here by Shibaura Electric Co. Show will run on Sunday at 8 p.m., the "Golden Hour" here.

Japan Broadcasting Corp. (NHK), semi-governmental controlled tv net, has inked a contract with Editor's Press Service here for 250 three-minute musical vidpix produced in the U. S. by Official Films.

Nasht 'Orient Express' Set For BBC-TV Ride

London, March 23.

A series of telepix made primarily for U. S. webs by John Nasht, has been bought by BBC-TV who will start telecasting on April 3. Films were lensed in Europe under the umbrella title of "Orient Express" with locations in Berlin, Vienna, Rome and Paris.

The BBC have acquired 11 of the series and will tee off with "Intend to Kill," the story of a GI deserter, which is set in the ruins of Berlin. Rital Paul is featured in the initial entry and others in the series will star Nadia Gray, Cathy O'Donnell and Jean Pierre Aumont.

WHAM-TV as Vitapix Stockholder Station; 40 Outlets Lined Up

Rochester's WHAM-TV joined the Vitapix Corp., as a stockholder station last week. Addition of the Bill Fay-headed Stromberg-Carlson station gives Vitapix 40 station stockholders, covering more than half the total U. S. television homes.

Station-owned distributing outfit is currently peddling its series of 26 features produced for television in Germany by Burt Balaban's Princess Pictures. Additionally, it's got a series of Johnny Mack Brown westerns and a wrestling series, and is in the process of testing several local live shows on KTTV, one of its members, for conversion to film.

NIELSON ON COAST FOR 'DEFENSE' SERIES

Hollywood, March 23.

With the arrival here of James Nielson who was brought from New York to direct the tv film series; Sam Bischoff has launched final preparations for the filming at RKO-Pathe studios of "For the Defense," which he is producing in association with Edward G. Robinson. Latter will also star in the role of a legal defender and champion of the poor.

Nielson flew here immediately after completing the Ella Raines series, "Janet Dean, Registered Nurse," in New York. He has directed 20 of the "Ford Theater" video presentations.

Bischoff also signed James Van Trees, cameraman formerly associated with Robinson at Warner Bros., as head of the camera crew.

70,000,000 VIEWERS FOR AIRCRAFT TELEPIC

United Aircraft's feature-length documentary on the history of flight, "We Saw It Happen," has set some sort of record for exposure. In the three months it's been in circulation to tele stations, it's appeared on 276 stations, in many cases more than once. Calhoun Studios, which is distributing the film for United, estimates it's been seen by some 70,000,000 people.

Film, produced by United in commemoration of the 50th anniversary of powered flight, features many of the pioneers of the aviation industry. It's available to stations on a free basis.

Peter Paul Cottons Up To Vidpix Via 'Palooka'

Peter Paul, recently moved into the Dancer-Fitzgerald-Sample fold, is feeling its way into tv program sponsorship for the first time. Candy outfit has bought the syndicated "Joe Palooka" vidpix series on WABD, N. Y., and has bought a local segment in San Francisco for its caramel line. It's sticking to spot announcements for Mounds for the time being, until after the slack summer months.

Firm, one of the bigger candy spenders, has never had a tele program up to this point, with its coin expended only in spots and in radio. It's understood D-F-S is looking at more syndicated film shows for other markets for a fall start for both its caramels and for Mounds.

Bagnall Takes Over Ex-Fairbanks Vidpix

Hollywood, March 23.

Nine vidpix series produced by Jerry Fairbanks, and acquired recently from Consolidated Television Sales by Shull Bonsall, have been purchased by George Bagnall & Associates.

Properties involved are "Paradise Island," "Crusader Rabbit," "Ringside With the Rasslers," "Public Prosecutor," "Front Page Detective," "Hollywood Half Hour," "Jackson and Jill," "Going Places With Uncle George," and "Television Closeups."

Vidpix Chatter

New York

Anita Colby replaces Arlene Dahl as hostess of Revue Productions' "Pepsi-Cola Playhouse" on ABC-TV starting April 2. . . . Guild Films ad-pub v.p. Lou Shainmark back from the Coast after a look-see at "Joe Palooka" and "Liberal" production. . . . Jimmy Yoham did some Signal Corps films last week. . . . Stanton Osgood, NBC Film Division's production manager, to address the National Television Film Council's monthly luncheon meet at the Warwick tomorrow (Thurs.). . . . Intensive spot campaign begins next week for Pro-Fresh, a new dry cleaning device, with blurbs filmed by Animated Productions via Lewin Williams & Saylor agency. . . . Martin Balsam and Nita Talbot out to feature roles in "Inner Sanctum" episodes being filmed by NBC's Galahad Productions. . . . Official Films proxy Hal Hackett and v.p. Herman Rush back from Coast production talks. . . . UTP Gotham veep Aaron Beckwith files to Chicago today (Wed.) for the firm's first sales clinic.

New 'Big Town' Cycle

Philip N. Krasne, Gross-Krasne topper and president of United Television Programs, planned into New York from the Coast last week to set final details with Lever Bros. on filming of a new cycle of 39 "Big Town" pix, with filming to begin in May. He'll also huddle with Aaron Beckwith, UTP's Gotham veep, on the distribution outfit's syndicated product.

He was accompanied from the Coast by John R. Allen, Lever television director, who supervised filming of Lever commercials on the Gross-Krasne lot last week.

British Fear U.S. Vidpic 'Menace'

London, March 23.

Demand that a quota be placed on American telepix imports on Great Britain's future commercial stations was voiced before the House of Commons by a delegation of Actors Equity members, Gordon Sandison, Equity proxy, asked some 40 M.P.'s that at least 80% of the programs on the commercial stations should be British.

Sandison said the chief menace to British actors is the import of American telefilms, which having covered their production costs in the U. S. could be offered to Britain at a low price which would attract British advertisers. He said American firms were offering half-hour shows at \$150 each.

Low-Priced 'Gravy'

Number of New York-based vidpix distributors confirmed the fact that their price on half-hour telepix for London was about \$150 each. This compares to some \$1,200-\$2,000 for New York but there are only a fraction of New York's receivers currently installed in London.

Distributors admit, however, that the low price was mainly for the purpose of breaking into the British market and also "gravy," insofar as recouping production cost goes.

LARDNER YARNS FOR 'AUTHORS PLAYHOUSE'

Hollywood, March 23.

"Authors Playhouse" will shoot four Ring Lardner stories beginning April 1, with the telecasts currently being penned by the son of the late author, John Lardner.

Set to roll are "A Frame-Up," "Anniversary," "A Day With Conrad Green" and "The Maysville Minstrel." Producers Eugene Solow and Brewster Morgan are currently in N. Y. for confabs with John Steinbeck on inclusion of his yarns in the series.

SAG 'Or Else' Edict To Princeton Film Center

Screen Actors Guild this week warned Princeton Film Center that unless it signed a contract with the union, its new Coast production setup at the Fred Rockett Studios there would be declared unfair and would be picketed. Vidpic firm's Princeton, N. J., studios are non-union, but action is aimed primarily at the Rockett studios, which is already on the Hollywood AFL Film Council unfair list.

An SAG spokesman said Princeton had signed with the union some time back for a one-picture deal, and since had not renewed. If Princeton picks a union studio on the Coast, SAG will sign with them.

Foreign Pix

Continued from page 41

shown some 250 to 300 films on the show. They've come from various sources, mostly from indie distributors in the U. S., who release the pix to television a couple of years after they've played the arthouse and Italian nabes. He's also got an office in Rome, which keeps track of production there and sets deals for product. Some of his pix come through Italian Films Export, but not the bulk of them. Product, as Land sees it, doesn't constitute too much of a problem, but nonetheless, telecasting to a small but loyal audience, he's got misgivings about the use of repeats.

WANTED

TV Film Salesmen

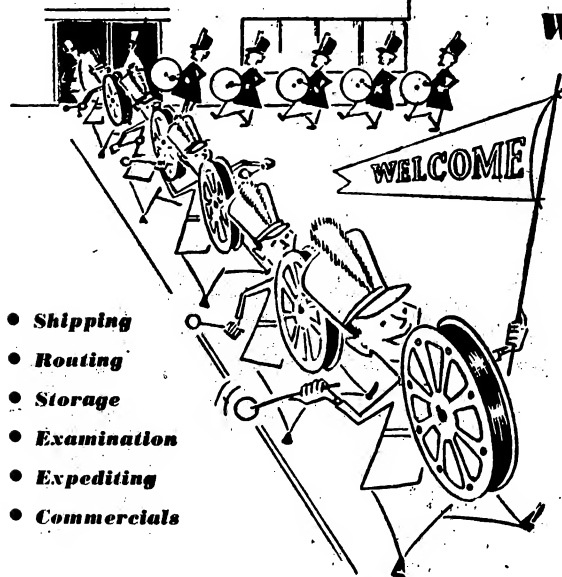
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JUKE FEELERS FOR LICENSE DEAL

Decca Eyes More Diversification In Asking for 1,000,000 More Shares

In a move to permit further expansion and diversification, Decca Records is asking proxy approval to increase the company's authorized capital stock from 1,500,000 to 2,500,000. At the present time, Decca has 1,500,000 stocks in circulation and Decca's management wants the authorized limit extended by 1,000,000 so that it can expand its operations "when the opportunity arises."

Proxy solicitation indicated that Decca may be planning investments in other fields, beyond its present two-thirds stock ownership in Universal Pictures. Statement, signed by secretary Samuel Yamin for the board, stated that "just as many other business organizations today have been extending the scope of their operations into new fields, we may find our next opportunity for expansion in a field outside of, although compatible with, our present business of record and motion picture production." Decca's statement pointed to Columbia Records as "a good example of the type of diversification we have thus far undertaken."

Latter diskery bowed into the hi-fi equipment market last year and is now going into the phono needle and general plastic's biz.

Statement declared that the newly authorized stock would not be used for "any bonus, profit-sharing, stock option, pension, retirement, or other plan for the benefit of officers or employees of the corporation, without prior approval of the stockholders."

All the present members of the board have been renominated for reelection. These include Milton R. Rackmil, proxy of both Decca and Universal; Leonard W. Schneider, exec vice-pres; Robert W. Lea, of Olin Industries Inc. and a Universal board member; Harold I. Thorp, of Laurence M. Marks Co. and U directors; and Samuel H. Vallance, vice-chairman of Industria Elctrica de Mexico and U director. Only Lea was noted as a U stock owner with 100 shares in his name. Rackmil was listed as owning 11,713 shares of Decca with an additional 15,460 shares owned by his immediate family.

Rackmil's salary was listed as \$43,317 from Decca plus \$81,540 from Universal in addition to \$18,550 expense account paid by the picture company. Schneider gets \$40,769 and Yamin, \$30,475.

Proxy solicitation also called for the reappointment of Peat, Marwick, Mitchell & Co. as auditors for the company.

Top Col Artists Set For Novel Carnegie Benefit; Session to Be Recorded

A novel benefit concert for the N. Y. Lighthouse for the Blind has been set by George Avakian, Columbia Records pop album director, for Carnegie Hall, N. Y., April 9. Featuring top names from Columbia's artists' roster, the concert will be in the form of a recording session before a paying audience. There'll be a \$10 top for box seats. The Mariners, Erroll Garner, the Four Lads, Helen Ward, Fred Lowery, Les Elgart's orch and a jazz band now being organized by John Hammond will be featured in the concert and disk session. All recording equipment will be on stage in full view of the customers.

Columbia will pay all recording fees to musicians and singers, but a deal is being worked out with the American Federation of Musicians and the American Guild of Variety Artists to waive payment for the concert performance. The Lighthouse will get the gate receipts plus a percentage of the \$100,000. A couple of years ago, Sarah Vaughan and George Shearing's combo staged a concert for the Lighthouse in Carnegie Hall but it wasn't recorded.

Alcoholics Synonymous

The record biz is now moving in on the tipplers. Latest release from the indie Premier label is "How To Make The Most Popular Cocktails and Long Drinks."

Maurice Dreicer, food and drink connoisseur, handles the verbal instructions on the 10-inch longplay platter. Dreicer's dissertation is backed by such sound effects as cracking ice, opening bottles and mixing drinks. Premier, which headquarters in St. Louis, plans to have the disk on the market next week.

Major Diskers Still Studying Recorded Tapes

Major disk companies, such as RCA Victor, are showing increasing interest in packaging recorded tapes but there's little likelihood of an early entry into this field, because at this time the potential of the market is still unknown. Other limiting factors are also putting a brake on the move to tape.

Chief obstacle currently is the high cost of the raw material. The raw tape now runs several times higher than vinylite material and that would boost the price of recorded tape considerably higher than conventional platters. There's no indication, moreover, that the cost of tape will drop radically in the near future.

Victor is equipped to market tapes via its duplicating setup, but company execs don't know what price to put on the product or how many consumers are interested in buying music in this form. Estimates of the number of machines in circulation run from 200,000 to over 1,000,000, with only a handful in a bracket that would qualify as high-fidelity equipment.

Another hurdle in the tape field is the problem of speeds, which is much more chaotic than existed in the disk industry when 33s and 45s were introduced. Tape speeds now start at 3 3/4 inches per second and go up to 15 and 30 feet per second. Few machines are able to play more than one, or two speeds. It's believed that the industry must arrive at some standardization before recorded tapes become widespread.

LLOYD'S DECCA BOARD SLATE NOW A ? MARK

Time is running short for George L. Lloyd, dissident Decca stockholder, to come up with an alternate slate of directors in any projected proxy fight before the annual stockholders' meeting in N.Y., April 13. No slate has been filed to date with the Securities & Exchange Commission and trade insiders are now doubtful whether Lloyd has sufficient time left to wage any kind of successful campaign for support among some 5,000 stockholders spread over the country.

At this point, Lloyd has an "okay" from Everett Crosby, Bing's brother, but not necessarily his spokesman, to run for board member. It's understood, however, that Lloyd got a turnaround from both Fred Waring and Robert Montgomery, both of whom were approached as possible nominees for directorial posts. Lloyd originally indicated that he would come up with an alternate board a couple of weeks ago, but apparently has not been able to complete his slate to date.

EXPECT OKAY OF MCCARRAN BILL

With a strong likelihood that the Copyright Act will be amended in Congress this session or next, some jukebox operators and their associations are now ready to talk turkey with ASCAP and BMI on a licensing setup. Both the American Society of Composers, Authors & Publishers and Broadcast Music Inc. have been sparking support for the pending McCarran bill, which would remove the present licensing exemption from coin machines.

Proposals from segments of the jukebox industry have been made to fix the licensing fees at a reasonable level in advance of Congressional action on the McCarran bill. ASCAP held a special meeting last Tuesday (16) on the jukebox situation which, at present, looks more promising than at any time in the past.

Although no method of licensing the jukeboxes has been devised, it's known that both ASCAP and BMI are counting on only nominal fees. Some blanket fee on an annual basis for each machine is the likeliest alternative. Both ASCAP and BMI execs have stated that they want to see a healthy jukebox industry and have no intention of taxing them out of business.

Decca Markets Hi-Fi Equipment; MGM Joins Kick

Decca Records is the latest major platter company to enter the hi-fi equipment field with a phonograph priced in the \$200 class. Machine, which is being distributed by Decca through its regular branches, is tagged the Decca Hi-Fonic Phonograph and features a three-speed turntable with variable reluctance arm and specially-designed speaker chamber.

At the same time, Decca is starting to put a hi-fi imprint on its new longhair recordings made under quality standards. First release for the audiophiles will be Alfred Wallenstein conducting the Los Angeles Philharmonic Orchestra in Beethoven and Mendelssohn symphonies. This disk, incidentally, marks the 25th anni for the L. A. symph.

MGM Records is latching on to the high-fidelity fever. Growing disk-buyer interest in hi-fi waxings has spurred MGM to attach a special statement on each longplay album guaranteeing that it's "a high-fidelity recording."

This follows the pattern set by the other major labels which have been attaching various hi-fi imprints on their disks.

RCA Prepping Biggest Disk Jock Giveaway

RCA Victor is coming up with its biggest disk jockey giveaway to date in its current pop promotion drive. Diskery is cuffing one color video set, valued at over \$1,000, plus four all-expense vacation trips to New York to five jockeys giving the strongest ride to Victor disks.

Victor is focusing the promotion on Tony Martin's "Here," Ames Bros.' "Man With A Banjo" and Lou Monte's "Somewhere" and "Won't You Forgive Me."

MENC Conclave in Chi

The Music Educators National Conference begins a week's stand in Chicago (tomorrow Thurs.) at the Conrad Hilton Hotel. It's the MENC's 33rd conclave. The meets are held bi-annually.

Among the Gotham music men trekking to Chi for the powwow and exposition are Herbert E. Marks and Jack Robbins.

Capitol Records Sales Hit Alltime High In 1953 With \$16,941,230

Say It With Wax

Capitol Records believes in saying it on wax whenever possible.

Current statement to stockholders includes a 45 rpm disk containing proxy Glenn E. Wallich's statement on one side and a medley of the company's top hits on the other.

Capitol Records sales, which have risen steadily over the past four years, reached an alltime high of \$16,941,230 in 1953; exceeding the previous year by 15%. The company's net soared 38% over 1952 to \$600,154, equal to \$1.43 a share on the 476,230 shares of common stock.

In his annual report to stockholders, proxy Glenn E. Wallich reported that the diskery's working capital stood at an alltime high of \$3,819,207, compared with \$3,362,939 a year earlier. In 1953, the company purchased and retired \$100,000 par value of its preferred stock at a cost of \$80,707, thereby adding 4.1c to the book value of the common stock.

Of the \$1,500,000 par value of the original issue of preferred stock, \$1,379,750 has been retired in the past three years. Bank borrowings were reduced by \$200,000 in 1953, leaving a balance of \$300,000 to be repaid in three semi-annual installments.

Wallich reported that Capitol was putting increased emphasis on expansion of foreign markets. At the present time, it's the only company selling disks in all major countries under its own label.

Roundup on Capitol's financial returns is as follows:

	1953	1952
Net Sales	\$16,941,230	\$14,728,241
Gross Profit	6,470,851	5,517,400
Net Income	1,424,154	1,144,993
Federal Taxes	734,000	644,700
Net Income	690,154	500,293
Cash	2,544,417	2,060,453
Working Capital	3,819,207	3,362,939
Total Assets	8,804,452	7,893,653

Dave Kapp Launching Own Platter Company With Relisox Set

Dave Kapp, yet disk exec formerly with Decca Records and RCA Victor, kicks off his own label, Kapp Records, next week with a special interfaith album, titled "One God—The Ways We Worship Him." Set is based on a religious non-fiction best-seller of the same title by Florence May Fitch and was adapted for wax by Jerome Lawrence and Robert Lee. Theme song, "One God," was written by Erwin Drake and Jimmy Shirl, part of the "I Believe" clefting team with Al Stillman and Ervin Graham.

Eddie Albert stars in the dramatization of the Fitch tome, which has sold 300,000 copies since its publication 10 years ago. Miss Fitch wrote the text for the album liner and also okayed the Lawrence-Lee script for its accuracy in depicting the ideas of the various religious creeds. Several interfaith organizations have shown interest in using the set for educational purposes.

Kapp has already set six distributors in key cities and plans to add six to eight more for national coverage of his output. He plans to issue 12 to 14 albums a year with singles to be extracted from the sets for disk jockey exploitation. If the singles show any potential, he will issue them separately. At this point, however, Kapp is accounting albums in the standard field.

Decca Goes Off B'way To Snag Kaye Ballard

Off-Broadway legit made its first inroads on the disk industry with the tapping of thrush Kaye Ballard to a Decca Records pact. Warbler, who is currently featured in the legitimer, "The Golden Apple," at the downtown Phoenix Theatre, will cut "Lazy Afternoon," one of the top songs from the show. The score was written by Gordon Jenkins orch.

Several major labels currently are dickering for the original cast album rights. The musical is prepping a move to Broadway next month. Chappell Music is publishing the score.

Mercury in Row With Richmond Over Page Dub

Hassle between Mercury Records and publisher Howie Richmond flared up this week over the unauthorized release of a Patti Page coupling of "Autumn In Rome" and "Indiscretion." The coupling, which was culled from the soundtrack of the David O. Selznick pic, "Indiscretion of American Wife," isn't on Mercury's release schedule.

Platter was aired last week for the first time by Art Ford, WNEW, N. Y., disk jockey, and Mercury alleges that Richmond got it to him. Richmond, however, claims that Selznick had several "dubs" made and distributed them to Mercury. Jack Rael, Miss Page's manager, as well as to himself. "Anyone could have given the disk to Ford," he adds.

Although Miss Page warbles both tunes in the prolog to the pic, Mercury had decided against putting it out on its regular release schedule. Diskery currently is stressing her current platter, "Cross Over The Bridge," and didn't want to come out with another release while it was still riding high.

The diskery currently is prepping an action to halt further deejay plays of the "dub." The pic tunes have been cut by Columbia and Decca with Jo Stafford and Peggy Lee, respectively.

TAPE MACHINE SOLOS IN NEW SYMPH WORK

Louisville, March 23. A tape recorder was the soloist with the Louisville Orchestra in the performance of a commissioned work Saturday (20). "Rhapsodic Variations for Tape Recorder and Orchestra" was an intensive experiment in sound and local hi-fi fans were enthusiastic over the result.

Unusual noises on the tape were prerecorded in New York. Composer Otto Luening and his collaborator Vladimir Ussachevsky explained that through numerous manipulations with tape splicing and tape-speed variation, a breadth of range and of rhythmic complexity has been achieved which is impossible to obtain within the limits of any instrumental group.

Luening teaches at Barnard College and Columbia U., N.Y. The Louisville Orchestra commissioned and performed his "Louisville Concerto" in 1952.

Decca Extends Tieup With 4-Star On Artists

Decca Records is extending its alliance with Four Star Records, indie Coast label, for release of disks by artists under contract to the latter company. Slim Willett platters in the country field will now be handled by both diskeries.

As with several other folk artists, Decca and Four Star distribute different numbers by the vocalists to avoid clashes on any one disk.

Jocks, Jukes and Disks

By HEYM ECHOENFELD

Mindy Carson: "This Above All" (Columbia). Mindy Carson has been looking for her first smash disk for a long time and this coupling shapes up as her strongest bid to date. "This Above All" is an exceptionally fine ballad with a strong beat and Miss Carson projects it for maximum results with a solid lift from Jimmy Carroll's orch and chorus. "Speedy Gonzales" is a clever novelty in a swinging Latin format that could also hit big.

George Shaw: "A Fool in the Ways of Love." There Must Be Some Mistake (Decca). Decca's young vocalist, George Shaw, who broke through with his first "Till We Two Are One" disk, has a strong followup coupling in this release. "Ways of Love," a strong ballad with a torch theme, gets a sock commercial treatment for strong jock and juke potential. Flip is another fine entry with a good lyric idea.

Doris Day: "I Speak to the Stars." "The Blue Bells of Broadway" (Columbia). Doris Day has

loved. "Let Me Tell You About Louisa" (MGM). Dean Parker is one of the crop of younger vocalists who are aiming to make it with one big record. Parker has fine clear pipes which he handles tastefully. "Beloved" is a hitting ballad with good chances. "Louisa" is a fair tune.

Lita Roza: "Just a Dream or Two Ago." "I Was a Fool in Love" (London). British songstress Lita Roza is a fine stylist and she gets good material in "Just a Dream," a pleasing ballad with a good idea. She also impresses on "Fool in Love."

Album Reviews

Les Compagnons de la Chanson (Angel). Les Compagnons, French vocal combo which has played the U.S. several times, have packaged a set of French songs for a specialized market. Most of the songs are delivered in French, but the language barrier is unimportant because of the simple and beautiful harmonization. "I Believe," in English, is among the least im-



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
134th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
DARKTOWN STRUTTERS BALL
and
I LOVE YOU
With Jimmy Wakely

Prince Geo. Hotel, N.Y., Places Hi-Fi Platters On Cafe Allegro Menu

Full dimension sound and a full course dinner is now part of the bill-of-fare at the Cafe Allegro in New York's Prince George Hotel. Operating under the romantic tag of "Classics By Candlelight," the medley of high-fidelity and tasty cuisine should keep the room's chef and disk jockey hopping.

It's a pleasant and comfortable room yet large enough to take the hi-fi volume projected by specially constructed equipment. Setup was installed by John R. Andrews' Music of Distinction outfit and it gets the most out of the wax. On opening night (18) it got a little too much out of the platters and the sound enveloped the room. However, the initial sound tests were made when the room was empty and it's expected that they'll be able to control the sound once they get an estimate of how much the tablers' ears can take.

The music menu runs the gamut from Bach to Richard Rodgers. Each diner receives a card with 36 longplay albums from which to make a selection. Format is simple. The waiter carries each selection to an attractive deejay, Sally Jessup, up front and you can eat or drink to Copland's "El Salon Mexico," Ravel's "Daphnis and Chloe," etc., with no cover or minimum. When the volume is right the equipment reproduces a brilliant sound.

Howard Letts, RCA Victor assistant general manager, returns to N. Y. today (Wed.) after a two-day o.o. of the Indianapolis plant.

Label X Jazz Albums

RCA, through its new quasi-indie Label X, is making a major contribution to the history of jazz with its new program of releases selected from its archives. With its first installment of nine albums, in a series that will eventually comprise over 100, Label X is filling in the gaps in the available repertoire of jazz classics. For musicologists, discophiles and jazz students, this series ranks among the most important to be released in recent years on the new speeds.

Most of the sides in this first block of albums go back at least 25 years to one of the most important periods in traditional jazz. One set is devoted to the Original Dixieland Jass Band of 1918, a legendary combo of white jazzmen who are credited with making the first recordings in the field. Other groups in the series include Jelly Roll Morton's Red Hot Peppers of 1926, Benny Moten's Kansas City Jazz of 1927, Johnny Dodds' Washboard Band of 1929, Eddie Condon's Hot Shots of 1929, Ben Pollack's Orchestra with Benny Goodman of 1926-29, Jimmy Lunceford's Chickasaw Syncopators of 1930, and sets by Jimmy Yancey and Rex Stewart's Orchestra cut in 1940 and '41.

First-rate liner notes are written by Bill Grauer Jr. and Orrin Keepnews, who are handling the jazz reissue program for Label X. Both Grauer and Keepnews have been doing a similar jazz history on wax via their own Riverside Records operation.

Herm.

Longhair Disk Reviews

Wolf: Quartet in D Minor & Italian Serenade in G (Columbia; \$3.95). The w.k. Serenade, with its gay, sentimental rhythms, and the seldom-played Quartet, a dramatic, impassioned work on a rather heroic scale, get fine readings by an accomplished group new to Col, the New Music Quartet.

Roberta Peters Album (RCA Victor; \$5.45). Victor presents the talented young Met soprano in a choice selection of Italian operatic arias, adding three numbers sung by Lily Pons, Luisa Tetrazzini and Amelita Galli-Curci for interesting contrast. It's a good merchandising stunt, but earlier diskings methods make this slightly unfair to the oldtimers. Miss Peters stands up very well on her own, and album is worth having.

Schumann: Etudes Symphoniques & Brahms: Variations on a Theme by Paganini (Angel; \$4.95). Two sets of romantic yet sturdy variations played poetically and expressively by a gifted pianist in Geza Anda.

Rossini: Il Signor Bruschino (Vox; \$5.95). Engaging, tuneful short comic opera, well sung by an Italian group of artists, makes a sprightly recording and good fun. Eida Ribetti and Carlo Rossi are accomplished romantic leads.

Alfven: Midsummer Vigil & Svendsen: Carnival in Paris (M-G-M; \$4.85). The lyric Alfven and gay Svendsen, plus some shorter Norse pieces, make up an attractive, representative disk of modern Scandinavian composers. Royal Opera House Orch of London plays them with spirit and skill.

Ibert: Concertino da Camera & Debussy: Rhapsody for Saxophone (Capitol; \$3.98). French sax virtuoso Marcel Mule handles the evanescent Debussy and more exotic, flavorsome Ibert with skill, as well as round smooth tone and fine musical quality. Paris Philharmonic under Manuel Rosenthal assists.

Bron.

Florence Foster Jenkins' Fractured Soprano Gets

Low-Fi Victor Reprise

It is not very likely that this wishful thought will ever come to pass, but in this era of offbeat and tongue-in-cheek and anything-for-a-laugh approach to entertainment an album such as RCA Victor's "A Florence! Foster! Jenkins!!! Recital!!!!" could become a freak vogue of a sort. Just about in the same degree that Mrs. Jenkins—a "Broadway Rose" of sopranos, excepting that she had a bankroll—enjoyed a certain "following." It was a cruel following, as only a less than once-overlightly listening of this "concert cameo" will attest. It was sizeable enough to gross \$8,000 in a one-nighter at Carnegie Hall, after Mrs. Jenkins for years wrangled the rafters of the grand ballroom of the now defunct Ritz-Carlton Hotel, in New York, at \$2.50 a head. The Carnegie tariff presumably was higher.

Mrs. Jenkins died a month and a day after her one and only Carnegie cavort on Oct. 25, 1944, which Francis Robinson, asst. manager of the Met, reports, in his album liner, caused the N. Y. World-Telegram's music critic, Robert Bagat, to observe, "She was exceedingly happy in her work. It is a pity so few artists are. And the happiness was communicated as if by magic to her hearers..." She died at 76, so Mrs. Jenkins must have survived many a "broken heart" at her Ritz-Carlton capers.

George R. Marek, manager of RCA Victor's artists & repertoire, wanted to label this "recital" a "low-fidelity album," which would be fidelity indeed. Cosme McMoon, her longtime accompanist, gets credit in the billing, which incidentally, has those single, double, triple and quadruple exclamation marks as indicated above. The platters were private recordings which Marek assembled from divers sources, including pianist McMoon.

The excerpts are Mozart's "Magic Flute" aria: "Queen of the Night"; Liadoff's "Musical Snuff-box" in English (lyrics by Adele Epstein); another original, "Like a Bird," by Mrs. Jenkins, music by McMoon; "The Bell Song" from Delibes' "Lakme" (in French); and McMoon's "Serenata Mexicana," in Spanish. Reverse side leads off with a flute and piano accomp to David's "Charmant Oiseau" (in French) from "Pearl of Brazil"; Bach-Pavlovich's "Blossy" in Russian based on Bach's Prelude 16 (words by Pushkin); "Adele's Laughing Song" from Johann Strauss' "Fledermaus" (English version by Lorraine Noel Finley).

That's a lot of credits and a question whether it'll be worth the bother. Somehow, in the abstract, it comes off more-pitied-than-scorned, although who should pity this septuagenarian soprano (soprano?) who apparently printed her own money and was able to indulge this infiction on a certain group.

Brazil Pub To U. S.

Brazilian publisher Cesar R. Bahar, named into New York Monday (22) for an o.o. of the music biz scene. Bahar also heads SBACEM, Broadcast Music Inc.'s Brazil affiliate.

He'll be guesting with Henri Rene, RCA Victor musical director.

Best Bets

MINDY CARSON	THIS ABOVE ALL
Columbia	Speedy Gonzales
GEORGE SHAW	A FOOL IN THE WAYS OF LOVE
Decca	There Must Be Some Mistake
DORIS DAY	I SPEAK TO THE STARS
Columbia	Blue Bells of Broadway

another beautiful ballad in "Speak to the Stars," from the Warner Bros. pic, "Lucky Me." It's in the "Secret Love" groove and could grow to be just as big. Reverse is a bonnie lassie Scottish melody takeoff with Miss Day delivering colorfully.

Henri Rene Orch: "The Happy Wanderer." "My Impossible Love" (RCA Victor). A European import, "Happy Wanderer" is a marching song with a catching melodic line and good lyric. In this version, Henri Rene's musette, backed by orch-and-chorus, come up with a stirring and colorful side. Flip is an attractive instrumental showcasing Rene's musette.

Jane Turley: "Such a Night." "It's You, It's You I Love" (Decca). "Such a Night," which was launched by Johnnie Ray for Columbia, gets another makeover by Jane Turley in a way that spotlights the rhythm & blues indigo quality. It's solidly commercial. Dinah Washington, for Mercury, gives it a rocking ride slanted for the r&b market. On the Decca flip, Miss Turley belts another bright rhythm number but in a more conventional groove.

Redd Evans: "Trapped." "Idle Gossip" (Redd E). Redd Evans, songwriter and publisher, is one of the best song demonstrators in the business and, now on his own label, he makes a good bid for the wider pop market with a couple of stand-out numbers. "Trapped" is an unusual material piece which Evans gives a stylish rendition. "Idle Gossip" is a change-of-pace slow ballad on which Evans is not so comfortable, but he underlines the tune's commercial potential.

Jo Stafford-Frankie Laine: "Rollin' Down the Line." "Goin' Like Wildfire" (Columbia). The Stafford-Laine team has turned up with several hits for Columbia, but these sides are in a too familiar groove for smash impact, although both are bright enough to garner lots of jock and juke spins. "Rollin'" is one of those country-type rhythm numbers with a repetitive lyric, while "Wildfire" is another in the same groove with no particular distinction.

Jud Conlon Rhythmaires: "He's Gotta Be Right for Me." "It Doesn't Have to Be" (Trend). "Right for Me" is a snappy rhythm item delivered in ace style by Jud Conlon's vocal combo backed by organ and rhythm section. It's a good sound with definite juke potential. On the reverse, Jerry Duane's vocal is impressive, although a bit too mannered for best results.

Johnny Parker: "Runnin' Around in Circles." "The Way I Feel" (Coral). Johnny Parker has an unusual vocal style that straddles both the blues and pop markets. That baritone waver could be offbeat enough to hit on the rhythm number, "Circles," with Neal Hefti's orch furnishing expert backing. "The Way I Feel" is a slow-tempoed ballad which Parker also handles commercially.

Dean Parker: "Be Mine, Be-

pressive things they do while "Moulin Rouge" is among the best in the album.

HMV, Brit. Columbia Launch EP Program

London, March 23.

HMV and Columbia Records are launching extended play 45 rpm disks in April to become the first companies here to introduce doughnuts to British turntables.

First list includes Furtwangler conducting the Vienna Philharmonic, Toscanini and the NBC Symphony Orchestra, Gigli, Mario Lanza, Arthur Fiedler and the Boston Promenade Orchestra, the Benny Goodman Quartet, Tommy Dorsey, Sidney Bechet and his New Orleans Feetwarmers, Tony Martin and the Ralph Flanagan orch.

Prices for the new disks range from \$2.25 for the longhairs to \$1.30 for the pops.

Ostfeld Joins Bourne

Ray Ostfeld has been added to the plugging staff at ABC Music, Bourne subsid.

Ostfeld will work under Charlie MacGregor, who was named ABC's professional manager a couple of weeks ago.

VARIETY

10 Best Sellers on Coin-Machines

1. MAKE LOVE TO ME (8)
2. SECRET LOVE (8)
3. YOUNG AT HEART (4)
4. WANTED (3)
5. I GET SO LONELY (6)
6. CROSS OVER THE BRIDGE (4)
7. FROM THE VINE CAME THE GRAPE (2)
8. OH, MY PAPA (14)
9. TILL WE TWO ARE ONE (7)
10. NO TEARDROPS TONIGHT (1)

Second Group

- STRANGER IN PARADISE
MELANCHOLY ME
SOMEBODY BAD STOLE DE WEDDING BELL
ANSWER ME, MY LOVE
THAT'S AMORE
DARKTOWN STRUTTERS BALL
HEART OF MY HEART
FROM THE VINE CAME THE GRAPE
ANEMA E CORE
TILL WE TWO ARE ONE
TILL THEN
SOMEBODY BAD STOLE DE WEDDING BELL
JONES BOY
LOVIN' SPREE
BELL BOTTOM BLUES

(Figures in parentheses indicate number of weeks song has been in the Top 10)

- Jo Stafford Columbia
Doris Day Columbia
Frank Sinatra Capitol
Perry Como Victor
Four Knights Capitol
Patti Page Mercury
Hilltoppers Dot
Eddie Fisher Victor
Georgie Shaw Decca
Tony Bennett Columbia

- Tony Martin Victor
Eddy Howard Mercury
Eartha Kitt Victor
Nat (King) Cole Capitol
Dean Martin Capitol
Lou Monte Victor
Four Aces Decca
Gaylords Mercury
Eddie Fisher Victor
Eddy Howard Mercury
Hilltoppers Dot
Georgia Gibbs Mercury
Mills Bros. Decca
Eartha Kitt Victor
Teresa Brewer Coral

Al Jarvis, Original Disk Jockey, Says Music Biz Overrates Deejaays

Hollywood, March 23.

The music business has overrated the importance of the disk jockey. That's the opinion of Al Jarvis—and he ought to know. He's the grand-daddy of the platter spinners, having started out here on the Coast more than 21 years ago.

"There were announcers using records," he explains, "but there wasn't anyone actually doing any programming. They'd just toss records on, apologetically, to fill time."

Now that the wax whirling has become big business, Jarvis is more than a little concerned about what he feels is the exaggerated emphasis the music business places on the jockeys' worth. Jarvis feels that he has proved in 21 years of platter spinning that the most a jockey can do is let a platter break for a hit more rapidly than it might have without air plugging. "I've never made a hit out of a dog," Jarvis points out. "And I've never made a dog out of a hit record just by refusing to play it."

Besides, the vet spinner opines, the influence of a deejay is extremely limited on a territorial basis. A record company would have to line up a majority of the nation's approximately 2,000 deejays, he believes, in order to force the necessary penetration to give hit status to a mediocre record. And such consolidated cooperation can't be obtained—or even bought, he feels, despite the general music business feeling about payolas.

"Most jockeys, particularly those with the big shows and the big audiences," Jarvis contends, "aren't going to bother with that kind of a setup. They can't if they want to maintain their audience. The listener is extremely critical. We have people calling all the time, expressing their opinions of the records we've been spinning. We couldn't get away with trying to push dogs."

On a Local Level

Despite the occasional attempt at it, Jarvis feels that a coast-to-coast disk jockey program can never achieve the success of the purely local show because of varying territorial tastes and conditions. A record that is strong in the East may mean nothing in the West, Jarvis emphasizes, and—breaking it down still further—it can be big in Los Angeles and meaningless in Seattle.

"Or look at what happens with varying weather conditions. I'm out driving in a real California downpour and I have the radio on to a deejay show. As a listener, I'm not paying any attention to the fact that the guy is broadcasting from New York. All of a sudden, he says—'Isn't this a beautiful day?' Boom—that program is shot for me. I can't believe anything he says."

A firm believer in severely limiting commercials, Jarvis feels that deejays who load up on spots and wind up playing only one record in 15 minutes are doing a disservice both to the audience and to the various bankrollers. "It doesn't take long for people to start shifting that dial if there's more commercial than music. I'd rather get a few bucks less—and keep my audience."

Barris-Gottler-Brooks Head 'Songwriters' Show'

Hollywood, March 23.

"The Songwriters' Show," in which three top tunesmiths, Harry Barris, Archie Gottler and Sheldon Brooks, compose melodies right on the spot to fit lyrics selected from those submitted by amateur lyricists, in the audience, has been packaged by Enterprise Productions, Inc., headed by Nat Nigberg and Lee Loeb.

Also signed as a regular on the show is June DiMaggio, niece of Joe DiMaggio, who sings the past hit songs of the three songwriters as well as the new songs composed on the show, plus those of a guest composer introduced each week. Miss DiMaggio was previously known under the professional name of June Alpino.

The regular composers have scores of hits to their credit, including Gottler's "America, I Love You," Barris' "I Surrender Dear" and Brooks' "Darktown Strutters Ball."

Sheldon to Handle

Sales for 'Somewhere'

Sheldon Music has picked up the selling rights to "Somewhere There Is Someone" from Chase Music, Coast pubbery. Chase was recently formed by Charles Nathan, Tonie Nathan and Dave Heisler. Lou Monte kicked off the tune last week via RCA Victor etching.

Sullivan's Disk 'Toast'

Awaits Industry Okay

Ed Sullivan's second tribute to the record industry over his CBS-TV "Toast of the Town" show is now waiting for a green light from the Record Industry Assn. of America's exec board. Dick Linke, Capitol Records' promotion manager who is acting as liaison between Sullivan and the RIAA, will meet with the exec board when it convenes March 30.

"Toast" salute to the disk industry will depend on whether all the companies want to go along with the promotion. Sullivan previously toasted the diskers on a tele show last year.

Best British Sheet Sellers

(Week ending March 13)
London, March 16.

I See the Moon.....Feldman
Happy Wanderer.....Bosworth
Oh My Papa.....Maurice
Changing Partners.....Mellin
Don't Laugh At Me.....Toff
Tennessee Walk.....F.D. & H.
Swedish Rhapsody.....Connolly
Bell Bottom Blues.....Reine
That's Amore.....Victoria
Cloud Lucky Seven.....Robbins
Rags to Riches.....Chappell
The Book.....Kassner

Second 12

Ebb Tide.....Robbins
If You Love Me.....World Wide
Answer Me.....Bourne
Luxembourg Polka.....Dash
Blowing Wild Harms-Connolly
Here to Eternity.....Dash
The Jones Boy.....Wood
Golden Tango.....Wright
Heart Belongs to You Kassner
Cuff of My Shirt.....Connolly
Bimbo.....Macmelodies
Heart of My Heart.....F.D.&H.

Mitch Miller to N.Y.

After European Trek

Mitch Miller, Columbia Records pop artists & repertoire chief, is due back at his New York desk this week after a two-week European jaunt.

Miller had been eyeing the music big scene in England and on the Continent.

Conkling Likes Present Chart Setup; Livingston, Bernstein Want Revamp

By ABEL GREEN

While several disk company and publishing execs believe that the present chart setup in the music biz needs revamping, Columbia Records' prexy James B. Conkling is of the opinion that "in spite of occasional evidence to the contrary, they (the charts) are normally pretty accurate—I would say perhaps 90% of the time."

While veteran music publisher Louis Bernstein (Shapiro-) is "afraid that even a good, honest chart wouldn't be accurate because who will determine the value of a performance?" two RCA Victor record executives decry the charts "because when we're on top we often know that we don't rate it, as often as when somebody else is on top that we know just how much has been our volume compared to theirs." These are the opinions of Victor's sales exec Bill Bullock and a&r manager George R. Marek.

Footnoting this is Capitol Records' Alan W. Livingston's opinion that "your idea (about an all-industry chart) is a good one. There is little doubt in my mind that many a hypo puts a song on the trade charts which is actually being outsold by something that does not appear. We know this by comparison of the relative position of

our songs within the chart itself." This, in effect, is the consensus excepting that, lacking any other barometer, "the charts" seem to be a countenanced evil—if evil is the word for it.

Conkling Observes

The proposal by VARIETY that some disinterested agency, such as the Record Industry Assn. of America, undertake the compilation of an accurate chart finds Col prexy Conkling observing:

"I have not always agreed with the listings in these charts—and, from time to time, have tried to prove, statistically, that they were subject to certain error.

"The question now is, can they be better? As a believer in research methods for popularity listings, I certainly do not oppose looking at other possibilities but, at the same time, I do believe that certain questions must be answered:

"1. Independent surveys of this nature are terribly expensive. Who is equipped to pay for them? I cannot see this as a function of the Record Industry Association since it does not benefit the industry in general but benefits only certain segments (Popular, Country, and Rhythm & Blues). An industry association should give careful consideration, I believe, to expenditures which benefit only a segment of the association.

"2. Within the realm of reasonable cost, can a research organization deliver a more accurate poll than we are presently receiving from the trade publications? These organizations normally project a national rating based on a very small sampling which they are able to prove is accurate within a few percentage points. Already, I believe, some of the trade publications are polling a much larger sample than a research organization would poll, and if their methods of projection, rating, etc., are logically handled, then perhaps their poll is already as accurate or even more accurate than a specialized research organization could deliver.

"Columbia is certainly ready and willing to inspect any alternate methods of improving the present popularity charts. However, I must re-emphasize my own feeling that these charts, over a period of time, are reasonably accurate and that any new method would have to indicate a much larger error than I think exists to justify its very substantial cost."

Livingston's Opinion

Cap a&r veepee Livingston concludes, "Whether or not a system satisfactory to all record companies can be worked out by the Industry Association, I do not know, but your editorial is certainly a most logical proposal."

Music publisher Bernstein is quite vehement in his position that the "charts" discourage newcomer entries in the music sweepstakes if the principle that the deejay "most played" is the true barometer of public taste:

"If people play songs because of their position on a chart, you just wouldn't get new songs played at all. That is, if disk jockeys and others played only what was on the chart. That's a very important feature to consider. For quite a while deejays and others relied upon the Hit Parade. As a sample of how what we think about the Hit Parade, our song, 'Oh! My Pa-Pa,' was No. 1 in the country for at least four weeks, before it went on the Hit Parade. And although it continued being the No. 1 song I don't believe it ever got above No. 2 on the Hit Parade. And that's an organization that spends a lot of money to get information. I would be very much in favor of an accurate chart, providing it wouldn't prejudice people who play music against new compositions. That is the biggest handicap to overcome."

RCA's Yorke Hits Road

As 'Caravan' Advance

Bob Yorke, RCA Victor merchandise manager, hit the road last week as advance man for the "Country Caravan" show, headlining the diskery's top hillbilly stars. "Caravan" will play 14 cities in the south, starting April 25. Part of admission price will be the purchase of one Victor disk.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	JO STAFFORD (Columbia)	Make Love To Me
2	3	PATTI PAGE (Mercury)	Cross Over The Bridge Changing Partners My Restless Lover
3	2	DORIS DAY (Columbia)	Secret Love
4	6	PERRY COMO (Victor)	Wanted
5	4	FRANK SINATRA (Capitol)	Young At Heart
6	5	FOUR KNIGHTS (Capitol)	I Get So Lonely Oh, My Papa Anema E Core A Girl, A Girl
7	7	EDDIE FISHER (Victor)	Answer Me, My Love
8	..	NAT (KING) COLE (Capitol)	(No) Teardrops Tonight
9	10	TONY BENNETT (Columbia)	Stranger In Paradise
10	9	HILLTOPPERS (Dot)	(Vine Came The Grape Till Then

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*SECRET LOVE	Remick
2	2	*MAKE LOVE TO ME	Melrose
3	3	†YOUNG AT HEART	Sunbeam
4	5	*WANTED	Witmark
5	4	*CROSS OVER THE BRIDGE	Laurel
6	8	*I GET SO LONELY	Melrose
7	..	*ANSWER ME, MY LOVE	Bourne
8	6	*STRANGER IN PARADISE	Frank
9	7	*OH, MY PAPA	Shapiro-B
10	..	*FROM THE VINE CAME THE GRAPE	Randy-S

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 0 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

• **ASCAP.**

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Critics and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. * BMI.

Pos. Pos. No. wk. wk. In log this last weeks	Artist	Label	Song
1	Frank Sinatra	Capitol	"Young at Heart"
2	Perry Como	Victor	"Wanted"
3	Jo Stafford	Columbia	"Make Love to Me"
4	Doris Day	Columbia	"Secret Love"
5	Four Knights	Capitol	"I Get So Lonely"
6	Patti Page	Mercury	"Cross Over the Bridge"
7	Nat (King) Cole	Capitol	"Answer Me, My Love"
8	Eddie Fisher	Victor	"Oh, My Papa"
9	Four Aces	Decca	"Stranger in Paradise"
10	Ames Bros	Victor	"Man With the Banjo"
11	Patti Page	Mercury	"My Restless Lover"
12	Gaylords	Mercury	"Vine Came the Grape"
13	Hilltoppers	Dot	"Till Then"
14	Tony Bennett	Columbia	"No Tearsdrops Tonight"
15	Lou Monte	Victor	"Darktown Strutters Ball"
16	Georgie Shaw	Decca	"Till We Two Are One"
17	Hugo Winterhalter	Victor	"Latin Lady"
18A	Don Cornell	Coral	"Size 12"
19	Bunny Paul	Essex	"Such a Night"
20	Four Aces	Decca	"Amor"
21	Four Aces	Decca	"So Long"
22A	Hilltoppers	Dot	"Vine Came the Grape"
23B	Georgia Gibbs	Mercury	"Stole De Wedding Bell"
24	Tony Martin	Victor	"Here I Am"
25	Eddie Fisher	Victor	"A Girl, A Girl, A Girl"
26	Lew Douglas	M-G-M	"Turn Around Boy"
27	Crows	Rama	"Gee"
28A	Tony Bennett	Columbia	"Stranger in Paradise"
29B	Eddie Fisher	Victor	"Anema E Core"
30A	Artie Wayne	Mercury	"Changing Partners"
31	Dean Martin	Capitol	"That's Amore"
32	Four Aces	Decca	"Heart of My Heart"
33	Eartha Kitt	Victor	"Lovin' Spree"
34A	Ronnie Gaylord	Decca	"Cuddle Me"
35B	Kitty Kallen	Decca	"Little Things Mean a Lot"
36	Artie Wayne	Mercury	"Warm Over Kisses"
37	Teresa Brewer	Coral	"Bell Bottom Blues"
38	Eddy Howard	Mercury	"Melancholy Me"
39	Jo Stafford-Liberace	Columbia	"Indiscretion"
40A	Karen Chandler	Coral	"Hit the Target, Baby"
41	Joni James	M-G-M	"Am I in Love"
42	Teresa Brewer	Coral	"Our Heartbreaking Walks"
43B	Jo Stafford-Liberace	Columbia	"April and You"
44	Ray Anthony	Capitol	"Secret Love"

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Japan Disk Biz Building Rapidly Under Impetus of Tours by U.S. Names

Tokyo, March 21. The past year has seen a terrific upbeat in pop disk biz in Japan with all established companies reporting grosses over past years and with several new labels debuting auspiciously. Also marking the rise in interest in Western platters is the emergence of several new disk shows on local airwaves, formation of platter clubs, and a monthly jazz magazine published by the long-established but only recently rapidly growing Hot Club of Japan.

Personal appearances of western talent is credited with the hyped interest. Prominent among last year's visitors were Norman Granz's "Jazz at the Philharmonic" aggregation, Louis Armstrong and Xavier Cugat. Most recently reported to be prepping a Nip trek is Nat (King) Cole.

Country has also been visited more frequently by exes from the U. S. recording companies, most recent being Warren Birkhead, Far East rep of Capitol, who left last week after huddles with Mercury's Japan man, Robert Weiller. Sessions developed plans for new Japanese pressings of western talent on LP and 45s.

Japan Victor is going all out to make 1954 even bigger than last year in the pop field and is ready to run test records of LPs and may press 45s.

Among the new labels added to the music shop shelves in the past year have been Granz' JATP and the latiners, Seeco and SMC. Entries in the longhair field include Britain's EMI (including HMV), London, Deutsche Gramophone, Westminster and Period.

Currently spinning frequently throughout the country are Dinah Shore's Victor "Blue Canary," Charlie Applewhite's Decca "I Love Paris," Bill Darnell's Decca "Tonight Love," Ike Carpenter's Decca "Blue Pacific Blues" and sagebrush thrush Jean Shepard's Capitol "A Dear John Letter."

Spitalny Orch Clicks As Stars of Annual Mpls. Builders Show

Minneapolis, March 23. Over the years, this annual locally-produced show at the Auditorium here has relied on a single shrewdly-selected big attraction for its stagefare, instead of presenting assorted variety acts to supplement its numerous exhibits and other features. The policy has always undoubtedly helped the show to return good boxoffice dividends.

They're keeping the turnstiles heavily greased again currently with Phil Spitalny's "Hour of Charm." This offering, of course, stacks up with the best of the previous topnotchers in providing entertainment. Indications are that last year's attendance record, set when Spike Jones and his gang were the attraction, will be challenged, despite the handicap of blizzards on the two opening days.

Spitalny's 60-minute concert potpourri, absent from the local scene for several seasons, is once more served up, tastily in music, song and dance by his talented feminine group. Everybody seems to relish this treat.

Handsomely-attired 24 young women, scintillating both as an orchestra and choral group, again have the advantage of surefire routine and arresting arrangements and Spitalny's deft showmanship. The latter manifests itself once more in the brief introductory, lighting, groupings, incidental business, solo spotlighting and the pace-changing that also affords a diversity of music from all tastes.

Outstanding and the biggest applause-grabbers at show caught included Evelyn and her "magic" violin, as always; vocalizing by featured singers Glynn Hill and Rose Marie, Jenny McLane's trumpet, Louise's keyboard massaging, Viola's frenzied manipulations of drumsticks and Lolita's exotic Mexican flamingo.

In between opener, "Battle Hymn of the Republic" and the thrilling stirring "National Emblem March" finale, 12 other numbers, all clicko, were sandwiched. And Spitalny wisely left 'em clamoring for more.

Bestselling Bonnet

Decca Records, which has a virtual corner on Irving Berlin's perennial seasonal hit, "Easter Parade," has sold over 2,000,000 copies of the number on three different disk versions by Bing Crosby, Guy Lombardo and Ethel Smith.

For this year's holiday, Decca is issuing another "Easter Parade" slice by Fred Waring.

Canary Flights In Band Field A Mass Phenom

Bands are still having a tough time holding on to vocalists. During the past several months there has been a large stream of switches in the piping contingent of a number of orchs.

Reasons for the constant change-over in singing personnel vary from a yen to go out as a single to a desire to settle down to house-keeping. In any case turnover shapes up as a time-consuming job. Each time a new singer is packed by a band, the booking agency has to revise its billing sheets, send out new pix and in some cases revamp entire press books.

Recent changes among the band vocalists include Marie Johnson, who left the Tony Pastor orch after about six months. Lucy Purcell replaced. After about two months with the Ralph Flanagan orch, Nora & Marge exited the band, with Scottie March taking over. Since mid-'51 Ray McKinley has had four different vocalists, the latest being Peggy Barrett, who's been with the orch for about three months.

Other recent changes include, Patty Malloy replacing Sally Ann Summers (Sammy Kaye), Dorothy Kai replacing Jeanne McManus (Hal McIntyre), Ginger LaMare replacing Paula Martin (Claude Thornhill), Joan Carter and Dick Holland replacing Thelma Gracen and Ted Stanford (Jan Garber) and Jo Ann Miller replacing Marie Mitchell (Blue Barron). Also, Frankie Lester recently exited the Buddy Morrow orch and Frankie Mann left the Ralph Marterie aggregation. Both singers haven't been replaced as yet.

Merc to Build New Band With Med Flory

Mercury Records is embarking on a band-building program for Med Flory, alto sax player formerly with the Claude Thornhill and Woody Herman bands. Flory will also be featured as a vocalist in the new band.

Bobby Shad, Mercury Records rhythm & blues chief in N. Y., will supervise the crew's initial sides.

Fee Sked Set For Disk Jocks

In a move to cut down costs of distributing cuffo disk jockey platters, several of the major companies have devised a new subscription type of service for smaller stations. Under this setup, the minor outlets are being asked to pay a nominal monthly fee for disks. Fees are designed to cover the costs of pressing and handling rather than to make a profit.

Capitol Records launched its subscription program some time ago and now Decca Records has followed suit. Decca's fee schedule calls for \$8 monthly payments for pop disks with a \$4 charge for either country platters and rhythm & blues. For the whole works, a station has to pay \$12.

It's understood that Columbia Records is also mulling a similar plan to cover disk jockeys in fringe areas. The gratis service to the major stations by both Capitol and Decca continues as formerly.

Faith, Bennett Start 30-Day Tour in Balto With 3½G Guarantee

The Percy Faith-Tony Bennett tour kicked off in Baltimore last Friday (26). Package already has 17 consecutive one-niters lined up with other dates currently being set to round out a 30-day swing.

Unit is being sold on a percentage deal against a \$3,500 minimum guarantee. Faith is traveling with a 38-piece orch. Willard Alexander is booking the tour.

Both Faith and Bennett are Columbia Records' diskers and the label is tying in with the tour for promotion and exploitation. Faith, incidentally, backs Bennett on the crooner's Col etchings.

3 Laurie Sisters Join Merc Roster

The Laurie Sisters, vocal trio, have been tapped by Mercury Records to a longterm deal. Pacting is in line with Merc's new talent prowl. The artists' repertoire division for the tyro diskers is headed up by Hugo Peretti and Luigi Creatore.

Initial release by the Laurie Sisters will be on the market in a couple of weeks.

Hot Griddles With Jazz Spark Cool B.O. at N.Y. Paramount Childs

Paddy's Day?

Omaha, March 23. St. Patrick's dances in Omaha last week were played by:

Adolph Urbanovsky's Bohemian orch at Crescent Ballroom, Grant, and Toothless Simon and his Five Cavities at the Rushville Legion Club.

Indie Labels Still Getting Share of Hits

Indie labels are still holding their own in the battle for top honors with the major diskeries. Although not as powerful as last year, indie company output is currently placing among the big guns being released by the majors.

One of the top indie contenders currently on the market is the Four Tunes recording of "Marie." Issued by Jubilee, a rhythm & blues label, the number has moved into a dominant position in the pop field. Although presently waning in popularity, Eddie Calvert's "Oh, Mein Papa" has been hyping receipts for the Essex label. Coverage of the tune by Eddie Fisher for Victor, however, cut into full potential of the Essex release, with the Fisher version topping the bestseller lists for the past few months.

Another Essex entry that's been getting some play is Monte Kelly's "Granada." Number has also been cut by several other waxeries including Columbia's Frankie Laine slicing. The Rama label has moved into the competitive picture with "Gee" by The Crows. Tune is also circulating under the Epic banner via the Somethin' Smith recording. Jave P. Morgan has been drawing buyer action via her Derby etching of "Life is Just a Bowl of Cherries" and the Hilltoppers are beginning to stir up some interest for Dot with their diskling of "From the Vine Came the Grape" backed by "Till Then."

Install Local 242 Execs

Youngstown, O., March 23. Harmon Jones has been installed as president of Local 242, American Federation of Musicians.

Other officers are William Smith, vice-president; Charles S. Exum, secretary and national delegate; Floyd S. Burke, treasurer, and Joseph McRae, business agent.

Mixture of hot jazz and hot griddles at the N. Y. Paramount Childs restaurant on Times Square has paid off with a 71% increase in patronage since eatery adopted a two-beat rhythm-policy two years ago.

The 650-seat cellar operation, which marked its second anni as a jazz outlet last Wednesday (17), has developed into a recognized showcase for two-beat instrumentalizing. Besides the daily showcasing of a jazz aggregation, spot offers Sunday night jazz concerts in which the spotlight is put on specialty attractions—and in a number of instances the management has landed some strong draws.

Lil Armstrong, former wife of Louis Armstrong, made her first New York appearance in about 10 years at a recent Sunday night concert. Pee Wee Russell, Joe Sullivan and Zutty Singleton, who made a number of records together several years ago, reorganized for a concert appearance at Childs last month. A band consisting solely of sidemen, who at one time were fronted by Armstrong, is skedded for an appearance at the eatery April 18.

Jack Teagarden made his only recent Gotham appearance at a Childs' concert, while Sidney Bechet also was spotted at one of the Sunday bashes. Prior to gaining disk popularity on the Dot label, the Hilltoppers were booked into the restaurant for a Sunday concert. The Dixieland Rhythm Kings were also given a Sunday showcasing. The Salt City Five, in their first Broadway engagement, ran for 27 weeks at the Times Square location, while Conrad Janis' orch has been at the site for the past eight months. Incidentally, elements of the teenage customers who frequent the restaurant, have formed a Janis fan club.

Locale also served recently as a showcase for the preem outing of a newly-formed six-man combo tagged The Wildcats. Group, comprised of a tooter, 88er, trombonist, bass player, drummer and saxer-clarinettist, followed stand at Childs with an engagement at the Glenn Island Casino, New Rochelle, N. Y., as part of series of Sunday jazz concerts being held there. Unit did an okay job at Childs, registering as a pleasant musical crew. Arrangements varied from fox-trot rhythms to some hot two-beat instrumentalizing.

Col's Gene Becker Eyes Tele Talent For Comedy Disks

Columbia Records is mulling a move-in on the comedy disk field. Plan currently is being worked out by Gene Becker, Col's director of special pop repertoire.

Becker expects to pattern the novelty turnout along the lines set by Capitol Records' Stan Freberg and Andy Griffith and RCA Victor's Homer & Jethro. In the past year novelty platters have taken on new proportions in the disk jockey and jukebox field and Becker wants Col to get on the bandwagon.

He's currently prowling artists and material for his "operation novelty." A couple of tele personalities are being considered but no pact has yet been signed. Once the new venture starts rolling, Becker expects to issue novelty disks in the instrumental as well as the vocal groove.

Becker, who joined Columbia several months ago, is currently concentrating on the label's band promotion.

Chandler To Double Between U & Decca

As part of the tieup between Decca Records and Universal Pictures, filmpayer Jeff Chandler has joined the diskery's artists roster under a regular term pact. His initial coupling will be "More Than Anyone" and "I Should Care," with Chandler due to make a regular disk jockey tour to promote his debut disk.

Last year, Don Cornell, who cuts for Decca's subsid, Coral Records, was linked to a Universal picture deal. Decca owns the major stock interest in the film company.

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

			New York (MDS)	Boston (Moshier Music)	Rochester (Neisner Bros.)	Philadelphia (Charles DuMont)	San Antonio (Alamo Piano)	Chicago (Carl Fischer)	Indianapolis (Pearson's)	Detroit (Grinnell Bros.)	Kansas City (Jenkins Music)	St. Louis (St. L. Music Supply)	Minneapolis (Schmitt Music)	Los Angeles (Freeman Music)	Seattle (Capitol Music)	TOTAL POINTS
1	1	*Secret Love (Remick)	3	1	3	3	1	4	2	3	1	2	1	5	3	111
2	2	†Young at Heart (Sunbeam)	2	3	2	3	1	4	1	1	1	3	4			85
3	5	*Make Love to Me (Melrose)	9	4	5	5	2	2	3	2	3	9		4		82
4	8	*Wanted (Witmark)	1	2	4	1	10	3	5	6	6	10				62
5	3	*Stranger in Paradise (Frank)	10	6		10	4	7	1			4	2			7
6A	3	*Heart of My Heart (Robbins)	8		7	8	5	9	9	7	4			6	5	42
6B	7	*Changing Partners (Porgie)	5	9	8		6			5		8	4			42
8	9	*Cross Over Bridge (Laurel)	4	7	9	7		8			8	6		1	10	39
9	6	*Oh, My Papa (Shapiro-B)		8			7	5	7			5	8	9	2	37
10	12	*I Get So Lonely (Melrose)	7		6			6		4	9	7			6	36
11		*Answer Me, Love (Bourne)	6		1	4		10	6					7		32
12	11	*That's Amore (Paramount)					8		10		5	9	6			19
13	12	*Vine Came Grape (Randy-S)					9			8	7		5	10		16
14	9	*Till Two Are One (Shapiro-B)					9			9	3					12
15		*Ebb Tide (Robbins)		10				8						8		7

Polka Pair's Busy Radio-Orch Sked

Victor Zembruski, who has been conducting Polish language and Polish music programs on radio stations in his native Connecticut since 1934, now has his wife Sophie in the act. This act, presently requires the pair to travel weekly to local stations in Danbury (WLAD), New Haven (WELI), Waterbury (WATR), Bridgeport (WNAB), and Albany, N.Y. (WPTR). At each stand the pair use the station's tape-recording facilities to transcribe Polish disk jockey participation programs averaging 90 minutes per week per station. Zembruskis' share 50-50 on the money take from the spot announcements. Mrs. Zembruski has also taken over the continuity.

On the side Zembruski has still another identity, that of leader of a six-man Polish polka orchestra. Dance dates are played not only in the Connecticut area but at such scattered points as Cleveland, Detroit, Milwaukee and certain sections of Pennsylvania where the three-step is esteemed.

Zembruski has built up a library of 4,000 Polish recordings. Some of these he himself has recorded. A typical Polish polka recording sells 5,000 to 10,000 copies; 50,000 is big; one release some years back hit a fabulous 300,000.

Admitting that polkas and mazurkas with their eighths and sixteenths are very arduous on dancers, Zembruski comments: "What do you think it does to the musicians? We have to slow down to foxtrots."

With reference to the radio programs, which are taped under the title, "Mr. and Mrs. Polish Eagles," only about 2% actual Polish language is employed. Poles, like Italians, increasingly prefer to speak and hear the English of their adopted land or, as in the second and third generations, their native land.

Zembruski's orchestra has been booked for the Danbury Fair next fall and will appear in Polish national costume.

AKM, GEMA In Feud Over \$10,000 Building

Vienna, March 16.

A bitter feud has broken out between AKM (Austrian society of authors, composers and publishers) and GEMA (the German society). Bernhard Herzmansky, as delegate for the members of the old AKM (dissolved in 1938 by the Nazis), won his case before the local courts for restitution of the \$40,000 dollar building on the Ringstrasse. The building was bought by the old AKM (the now existing AKM is not its successor) as security for the old age pension fund.

Dr. Roman Sas, lawyer for the GEMA in Austria, notified all members of AKM that the German society will not accept this verdict, as back in 1939 more than 1,000,000 marks, at that time \$40,000, were paid out to the members for the sale of the house to the Perlmoser textile factory.

The Germans sold the house to the Perlmoser factory in 1940, and Perlmoser was ordered to hand the house back to the old AKM.

Bernhard Herzmansky informed the members that the claim of Dr. Sas is unfounded, but inasmuch, as no state treaty exists, and cannot be expected for years to come, the final settlement is far distant.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

		JO STAFFORD (Columbia)																					
1	1	"Make Love to Me"	8	3	7	1			7	1	1	3	6	2	3	4	8	2		4	2	2	153
2	3	PATTI PAGE (Mercury)																					
		"Cross Over the Bridge"		2	6	3	3		6	4	4	1		1	5	2	2	6	6		10	1	114
3	2	DORIS DAY (Columbia)																					
		"Secret Love"	1	6	5	2	4		2	2		6	2	8	2			1	9	1	3	10	112
4	6	PERRY COMO (Victor)																					
		"Wanted"	2	5	1	6	8	3	1	7	7	5	1	6	7	3	1	10					103
5	4	FRANK SINATRA (Capitol)																					
		"Young at Heart"	3	7	3	9	1			3	3	4	5			1	9	3	1	9	4		100
6	5	FOUR KNIGHTS (Capitol)																					
		"I Get So Lonely"	9	4		10	9	6	3	6	2		3		1	7	10	4		6	1		84
7	9	NAT (KING) COLE (Capitol)																					
		"Answer Me, My Love"	7	1	10	5	2	5	10			2				6				2	7		64
8	10	TONY BENNETT (Columbia)																					
		"Stranger in Paradise"	4			7		8	8		10							5	5	3			38
9	7	GEORGIE SHAW (Decca)																					
		"Till We Two Are One"	5			4	10	10	4	10				5				9		7			35
10	8	EDDIE FISHER (Victor)																					
		"Oh, My Papa"	6						9	5								8	3	8		6	32
11		RONNIE GAYLORD (Mercury)																					
		"Cuddle Me"											4	4		8	4						24
12A	22	TONY MARTIN (Victor)																					
		"Here"		2	7					10						10	7						19
12B	11	GAYLORDS (Mercury)																					
		"Vine Came the Grape"					6		5														3
14	15	HILLTOPPERS (Dot)																					
		"Till Then"										7			4				4				18
15	14	CROWS (Rama)																					
		"Gee"						1															4
16	15	HILLTOPPERS (Dot)																					
		"Vine Came the Grape"				8					9			6					5				16
17	12	EDDIE FISHER (Victor)																					
		"Anema E Core"						2		6													14
18		EDDIE FISHER (Victor)																					
		"A Girl, A Girl"		8	9												3						13
19A	18	TONY BENNETT (Columbia)																					
		"No Teardrops Tonight"						8			9					5							11
19B		FOUR ACES (Decca)																					
		"Heart of My Heart"														10			7		5	11	
21		FOUR ACES (Decca)																					
		"So Long"										7						5					10
22	20	DEAN MARTIN (Capitol)																					
		"That's Amore"								9				9	9					10		9	9
23A		MILLS BROS. (Decca)																					
		"Jones Boy"					5														9		8
23B	17	PATTI PAGE (Mercury)																					
		"Changing Partners"																	7			7	8
25		FOUR ACES (Decca)																					
		"Amor"						7			8												7

SIX TOP ALBUMS

1
GLENN MILLER
STORY
Film Soundtrack
Decca
DL 5519

2
GLENN MILLER
MEMORIAL
Glenn Miller
Victor
LPT 3057

3
KISMET
Broadway Cast
Columbia
ML 4850

4
MUSIC FOR
LOVERS ONLY
Jackie Gleason
Capitol
8352

5
SONGS FOR
YOUNG LOVERS
Frank Sinatra
Capitol
H 488

6
I BELIEVE
Perry Como
Victor
LPM 3188

Hendl's Guest Shot

Dallas, March 23.

Walter Hendl, conductor of the Dallas Symphony Orchestra, will guest conduct the New York Philharmonic Orchestra Feb. 5 next season in N. Y.

Hendl was assistant conductor of the Philharmonic before coming here.

Hot Tapes

Continued from page 2

are named as defendants, was adjourned until April 12. Several sales already have stated that they are taking the Urania disks off their shelves and will consent to an injunction. The Urania release is in competition in the U.S.

with the RCA Victor disk, which Furtwaengler cut with the Vienna Philharmonic last year.

In a prior suit in France, the court ordered that all copies of the Urania waxing be seized and that Furtwaengler's name be removed from them. Similar French court decisions have been handed down in suits against Urania and its French distributor on disks cut by pianist Walter Gieseking and the Vienna Philharmonic.

Carlton Shuttle

Joe Carlton is on a shuttle between New York and Los Angeles. Returning to N.Y. after a brief Coast stopover last week, RCA Victor's pop a&r chief took off for another trip to Hollywood yesterday (Tues.)

He's due to supervise a recording session with Dinah Shore.

CRYSTAL BALL

1423 and 45-1423

A SMASH by the

JOHNSTON BROTHERS

LONDON
RECORDS

His latest...

HIS GREATEST!

LOU MONTE

Two "A" sides

**SOMEWHERE THERE
IS SOMEONE**

**WON'T YOU
FORGIVE ME**

*with Henri René and Hugo Winterhalter
and their orchestras*

20/47-5691



A great jazz version of "Night Train"!

ALL NIGHT LONG BUDDY MORROW

and his Orchestra

KNOCK ON WOOD

20/47-5707

(Shaye Cogan on vocal - Watch her!)

RCA VICTOR



On The Upbeat

New York

Bob Anthony, Eagle Records crooner, currently at the St. George Hotel, Bermuda. . . Paul Burkhard, "O Mein Papa" tune-smith, due in from Europe at the end of April. Milton Goldman and Paul Small are lining up tele guest shots for him. . . Josephine Premice cuts her first sides for Coral Records in Chicago April 1. She's currently appearing at the Black Hawk niter there. . . Jimmy Shirl and Edwin Drake have based their new tune, "Winko," on the k-y word used by Jack Barry on the CBS tele show, "Winky Dink and You." Song will be premed on the show Saturday (27). . . The Taylor Maids, new Eureka Records vocal trio, wound up a week of deejay promotion in New York on their initial waxing, "Nu, Nu, Nu," Sunday (21). . . Peggy Taylor, who's been appearing at London's Colony Club, returns to the U. S. April 15. . . Nat (King) Cole's current Capitol release is "It Happens to Be Me" not "It Happens to Me" as erroneously in last week's VARIETY.

Chicago

Dick Jurgens orch claiming record of 22 years without being late or absent for a date. . . Ken Griffin pegged for Miranda's in Rock Island April 19 for three weeks. . . Mugsy Spanier, who opened the Blue Note originally seven years ago, is reopening it a second time on April 2. . . Sammy Kaye added chirp Patty Malloy to his orch. . . Oh Henry's Ballroom hooked solid through summer with Don Reid opening three weeks on April 14. Russ Carlyle following for lone frame on May 10. Ray Pearl booked from May 19 through June 27, and Tommy Carlyn taking over through Aug. 1. . . Carlos Molina Latin band playing Cotton Carnival, Memphis, May 8-16.

Pittsburgh

Al Marsico named musical director for the Pittsburgh Field Club. . . Joe Schafer's band will furnish the music for the Food Show at the Hunt Armory next week. . . Walt Harper orch signed to record for the indie Gem label. . . Al Fremont's former arranger, Murray Gerson, now a copyist for Metro, arranging and copying for Academy Awards shindig for sixth straight year. . . Guy Mitchell set for the Vogue Terrace April 17. . . Jerry Murad and the Harmonicats play week of April 26 at Twin Coaches. . . Maurice Spitalny engaged to assemble the band for Liberace's stand at Syria Mosque March 11-12.

Dallas

Johnny Cola quintet, with June Duncan on vocals, opens Monday (29) at Cipango Club. . . Kay Thompson comes in for her third date April 9 at Hotel Adolphus Century Room. . . Betty Clooney

current at Colony Club. . . Plantation has one-nighters for Lionel Hampton orch, March 29; Duke Ellington, April 5; Dorsey Bros., April 13; and Billy May, June 8. Les Brown also due May 18. Dallas Athletic Club debuts its new country club, April 5-10, with Jan Garver orch. . . Ralph Marterie orch, with acts, pencil ed for April 15 concert at SMU's McFarlin Aud. . . State Fair Aud has Frankie Carle orch heading a revue April 29. . . With Johnnie Ray and comedian Gary Norton current, Baker Hotel's Mural Room follows with Joanne Wheatley, March 29; Wilder Bros. (3), April 24; Sammy Kaye orch show, April 23; and Julius LaRosa, May 21-29. Leo Plesner orch, on deck for five weeks, will be followed by Carl Sands, May 3-20, after the Kaye interim stand.

Houston

Merton Smith, sax player, takes over the band at the Devonshire on March 21. Pat Larson is quitting to devote his full time to teaching piano. . . Johnny Cola and combo with June Duncan, vocalist, will open at the Cipango Club, Dallas, March 29. Dick Barlow orch opened last week at the Anacacho Room of the St. Anthony Hotel, San Antonio.

Scotland

David Hughes, young English singer, now skedded to headline at Empire, Glasgow, April. . . Eddie Calvert's "O Mein Papa" still topping Scot hit parade, with Bing Crosby's "Changing Partners" on Brunswick a close second. . . Robert Wilson's "Marching Through the Heather" is top Scottish record, and Burl Ives' rendition of "The Lollipop Tree" on Columbia the best-selling juve market disk. . . Eric Winstone orch into Playhouse, Glasgow. . . Billy Eckstine set for vaude dates at Glasgow and Edinburgh Empires in June. . . Guy Mitchell skedded for Glasgow appearance in late spring, with an Edinburgh week also likely. . . David Hughes due at Empire, Glasgow, April 5.

Arnstein Must Post Bond in Porter Suit

Federal Judge Edward Dimock ordered Ira B. Arnstein to post a \$2,500 bond to cover costs before he can examine Max Dreyfus, Chappell Music topper, before trial. Arnstein is pressing a piracy suit against Dreyfus, Cole Porter and legit producers Cy Feuer and Ernest H. Martin on the score for "Can-Can."

The three defendants moved to vacate the notice of examination. Judge Dimock ruled that the proceedings would be stayed until the bond is posted. It's believed to be the first time Arnstein has been thwarted in his "nuisance suits" against publishers and writers, Porter in particular. Arnstein has lost all of his previous suits, but never had to pay off on the costs.

Dittenhoefer to Col

Harold Dittenhoefer has joined Columbia Records as service engineer for the phonograph division. He'll set up servicing facilities for all Columbia instruments with the company's distributors.

He formerly was sales engineering manager for Olympic Radio & Television.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of March 12-18, 1954

Amor	Southern
Answer Me My Love	Bourne
Bell Bottom Blues	Shapiro-B
Rimbo	Fairway
Breeze And I	Marks
Changing Partners	Porgie
Cross Over The Bridge	Laurel
Dark 'n' Strutters Ball	Feist
Heart Of My Heart	Robbins
I Get So Lonely	Melrose
I Really Don't Want To Know	H & R
I Seek To The Stars—"Lucky Me"	Witmark
I Went Out Of My Way	Broadcast
Lost In Loveliness—"Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Man With The Banjo	Mellin
Marie	Berlin
My Restless Lover	Chappell
Oh My Papa	Shapiro-B
Pine Tree Pine Over Me	Miller
Ridin' To Tennessee	Johnstone-M
Secret Love—"Calamity Jane"	Remick
Somebody Bad Stole De Wedding Bell	Morris
South	Peer
Stranger In Paradise—"Kismet"	Frank
That's Amore—"The Caddy"	Paramount
Till We Two Are One	Shapiro-B
Until You Said Goodbye	Blackstone
Wanted	Witmark
Young At Heart	Sunbeam

Second Group

A Dime And A Dollar—"Red Garters"	Famous
A Girl A Girl	Valando
Am I In Love	Miller
Anema E Core—"Three Coins In The Fountain"	Leeds
Baubles Bangles And Beads—"Kismet"	Frank
Cleo And Meo	Joy
Come Over And Say Hello	Shaw
Dream Dream Dream	Feist
Flirtation Waltz	Bourne
From The Vine Came The Grape	Randy-S
Gee	Morris
I Don't Think You Love Me Anymore	BVC
I Love Paris—"Can-Can"	Chappell
Jilted	Sheldon
Jones Boy	Pincus
Latin Lady	Roxbury
Man Man Is For The Woman Made	Garland
Melancholy Me	Sheldon
That's What A Rainy Day Is For—"Easy To Love"	Robbins
Turn Around Boy	Brandom
Woman (Man)	Studio

Top 20 Songs on TV

(More In Case of Ties)

A Girl A Girl	Valando
Anema E Core	Leeds
Changing Partners	Porgie
Dream Dream Dream	Feist
Eh Cumpari	Rosarch
Granada	Southern
Heart Of My Heart	Robbins
Hi-Lilli Hi-Lo	Robbins
I Get So Lonely	Melrose
If You're Irish You Sing	Montauk
Make Love To Me	Melrose
Oh My Papa	Shapiro-B
Pine Tree Pine Over Me	Miller
Secret Love	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise	Frank
That's Amore	Paramount
Till We Two Are One	Shapiro-B
Wanted	Witmark
Young At Heart	Sunbeam

† Filmusical. • Legit musical.

Mambo Bash Spawns Unit For Tour of Auditoriums

The recent mambo concert held in Carnegie Hall, N. Y., has been expanded into a unit that will take to the road after the Lenten season, April 19, for a tour of arenas and auditoriums. Gale Agency has packaged the outfit and is currently lining up a series of dates.

In the unit, tagged the "Mambo-Rumba Mardi Gras," will be the Tito Puente Orch, Joe Loco Orch, Miguelito Valdes, Mirta Silva and Mercedes Valdes, plus others still to be set. Dates have already been set in Raleigh, Norfolk, Washington, Philadelphia, Brooklyn (Paramount Theatre), Boston, Cleveland, Detroit, Milwaukee and Chicago. Other stands are being lined up.

Col Waxes Atwell

Winifred Atwell, British jazz pianist, will get a wax kickoff in the U. S. via Columbia Records. She cut several sides for the label in England recently.

Miss Atwell's debut platters will be out on the market this week.

Dawn Into Pops

Dawn Records, recently formed rhythm & blues subsid of Seeco Records, is expanding into the pop field. Label will launch its pop schedule with crooner Bob Marshall.

Marshall will preem with "Be-witched Am I," backed by "Soulvenir of Madeira."

Aragon-Trianon Ballroom Chain Splits as Karzas, Moore End Partnership

Chicago, March 23.

The Aragon-Trianon ballroom chain, major dancery operation in Chi., split last week as William Karzas bought out full control of the Aragon and severed his connections with what now is called the Prom Co., helmed by Kenneth Moore. Latter involves the Trianon, the Surf in Clear Lake, la., Prom in St. Paul and the Terp in Austin, Texas.

Indications from Moore are that he may sell the Trianon too. Cancelling of a Chuck Foster date in April at the ballroom spotlights the possibility of a purchase, but Moore refuses to commit himself. For years the notion has been bandied about that the Trianon might switch to an all-colored policy, in view of the fact that it is located in a transition neighborhood. Strained race relations in the locale have been threatening the ballroom's box office. It's likely that a purchase may bring about a policy change towards a segregated clientele.

Aragon was built in 1926 by William and the late Andrew Karzas at a cost of \$1,500,000. When pre-war ballroom biz was ailing and threatening the Aragon-Trianon operation, Moore, operating the Chicago Bonding Co., bought into the organization to rescue it. Both ballrooms flourished during the war years, but business has been on a steady decline since.

JAP KABUKI TROUPE TO GET COL ALBUM

The Azuma Kabuki Co., Japanese dancers and musicians, has been tapped for a special longplay album by Columbia Records. The company winds its five-week stand at New York's Century Theatre Saturday (27) and heads out on an extended road tour.

Cal plans to have the album out on the market within the next couple of weeks. Company did a similar set on the Balinese dancing troupe which played N. Y. a couple of years ago.

Monroe Cuts Jersey Date Short Due To Illness

Vaughn Monroe was forced to cancel part of his stand at the Stage Coach Inn, Hackensack, N.J., this week because of an allergy ailment. In for 10 days, Monroe was scheduled at the spot until Sunday (28). He returned to his Boston home for treatment.

It's the first time in 15 years that Monroe cancelled out of a date. He'll return to the spot in May.

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MARION MARLOWE	Columbia
JAN 'PEERCE	Victor
EDITH PIAF	Columbia
DOROTHY SQUIRES	London
VERA LYNN	London
HADDA BROOKS	Epic
SHIRLEY HARMER	MGM
JULIUS LaROSA	Cadence

Published by DUCHESS MUSIC CORP.

Obscure Showtunes By Top Cleffers Get Indie Wax Treatment

Generally obscure showtunes, heretofore relegated to party playlists and intimate nitery singers, are now getting a spread on wax via the indie disk companies.

Vintage songs by such tunesmithing vets as Jerome Kern, Cole Porter, Rodgers & Hart, Vernon Duke and George & Ira Gershwin are steadily becoming available to the legitimate aficionados in newly cut longplay albums. The works of such other vet show score writers as Harold Arlen, Vincent Youmans and Arthur Schwartz & Howard Dietz are currently being considered by the indies for an LP work-over.

Although the oldie legitune sets are far from being in the best-seller class, the diskeries figure they can go into the black after hitting the 2,000 sales mark. Many of the albums have topped that figure and the upped sales on each successive release indicates that the market is widening.

One of the indie outfits spearheading the showtune revival is Walden Records. Firm is now being operated as a parttime venture by its toppers Ed Jablonski, Stanley Green and Leon Seidel. They are earning their living in other jobs now but expect that they'll be able to devote fulltime to the diskery in a couple of years when they've built up the Walden catalog. Firm currently is expanding its distribution setup so that it can hit the majority of retail outlets around the country.

Label has geared its LPs for the show biz crowd with a tieup with Al Hirschfeld, N.Y. Times legit page caricaturist, to do original covers. Albums also feature extensive liner notes on the songs. Firm recently released a Rodgers & Hart set and "Gershwin Rarities" package.

Atlantic Records, primarily a rhythm & blues label, has also stepped into the showtune field. In its catalog are vintage tunes by Gershwin, Kern and Duke. The indie Heritage label has packaged LP sets of tunes by Kurt Weill and Ira Gershwin and Harold Rome.

Some of the majors, too, have been on an oldie musical binge. RCA Victor, for example, hit the market a couple of months ago with its "Curtain Time" release. Series spotlighted four tunes each from 16 vintage tuners. It was packaged on eight LPs. Columbia's legit musical kick includes such fave shows as "Pal Joey," "Gilda," "On Your Toes," "The Band Wagon," "Anything Goes" and "The Boys From Syracuse."

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. I GET SO LONELY	Four Knights
2. I COULDN'T STAY AWAY FROM YOU	Frank Sinatra
3. TAKE A CHANCE	
4. ANSWER ME, MY LOVE	Nat (King) Cole
5. WHY	
6. I REALLY DON'T WANT TO KNOW	Les Paul-Mary Ford
7. SOUTH	
8. I'D CRY LIKE A BABY	Dean Martin
9. HEY BROTHER, POUR THE WINE	
COLUMBIA	
1. MAKE LOVE TO ME	Jo Stafford
2. ADI, ADIOS AMIGO	
3. SECRET LOVE	Doris Day
4. DEADWOOD STAGE	
5. TWO PURPLE SHADOWS	Jerry Vale
6. AND THIS IS MY BELOVED	
7. EASTER PARADE	Liberace
8. THE ROSARY	
9. THERE'LL BE NO TEARDROPS TONIGHT	Tony Bennett
10. MY HEART WON'T SAY GOODBYE	
CORAL	
1. JILTED	Teresa Brewer
2. LE GRAND TOUR DE L'AMOUR	
3. THE ZOO	Johnny Desmond
4. WOULD YOU LET ME HOLD YOUR HEART	
5. SIGNPOST	Eileen Barton
6. JESSE JAMES	
7. SIZE 12	Don Cornell
8. HOLD ME	
9. BELL BOTTOM BLUES	Teresa Brewer
10. OUR HEARTBREAKING WALTZ	
DECCA	
1. AMOR	Four Aces
2. SO LONG	
3. TILL WE TWO ARE ONE	Georgie Shaw
4. HONEYCOMB	
5. YOUNG AT HEART	Bing Crosby-Guy Lombardo
6. I GET SO LONELY	
7. LITTLE THINGS MEAN A LOT	Kitty Kallen
8. I DON'T THINK YOU LOVE ME ANYMORE	
9. I SHOULD CARE	Jeff Chandler
10. MORE THAN ANYONE	
LONDON	
1. CRYSTAL BALL	Johnston Bros.
2. THE CREEP	
3. IF YOU LOVE ME	Vera Lynn
4. C'EST LA VIE	
5. MY LITTLE MUSTARD SEED	Lee Lawrence
6. MY LOVE FOR YOU	
7. JUST A DREAM OR TWO AGO	Lita Roza
8. I WAS A FOOL IN LOVE	
9. FLIRTATION WALTZ	Frank Chacksfield
10. PRELUDE TO A MEMORY	
MERCURY	
1. CROSS OVER THE BRIDGE	Patti Page
2. MY RESTLESS LOVER	
3. FROM THE VINE CAME THE GRAPE	Gaylords
4. STOLEN MOMENTS	
5. CUDDLE ME	Ronnie Gaylord
6. OH AM I LONELY	
7. MELANCHOLY ME	Eddy Howard
8. I WONDER WHAT'S BECOME OF SALLY	
9. SOMEBODY STOLE DE WEDDING BELL	Georgia Gibbs
10. BAUBLES, BANGLES AND BEADS	
M-G-M	
1. AM I IN LOVE	Joni James
2. MAYBE NEXT TIME	
3. LOST IN LOVELINESS	Billy Eckstine
4. DON'T GET AROUND MUCH ANYMORE	
5. THERE'LL BE NO TEARDROPS TONIGHT	Hank Williams
6. MIND YOUR OWN BUSINESS	
7. POSITIVELY NO DANCING	Alan Dean
8. HOLD ME CLOSE	
9. STEPS OF ST. MARIE	Bob Stewart
10. I WENT OUT OF MY WAY	
RCA VICTOR	
1. ANEMA E CORE	Eddie Fisher
2. A GIRL, A GIRL	
3. WANTED	Perry Como
4. LOOK OUT THE WINDOW	
5. HERE	Tony Martin
6. PHILOSOPHY	
7. SOMEBODY STOLE DE WEDDING BELL	Eartha Kitt
8. LOVIN' SPREE	
9. SOMEWHERE (THERE IS SOMEONE)	Lou Monte
10. WON'T YOU FORGIVE ME	

Prep Early Start For RCA Plant In Spain

Madrid, March 23. Gabriel Soria, general manager of Industria Electrotecnica, the Spanish representatives of RCA, is prepping an early start for the new factory on the Madrid-Barraja airport main road. The machinery for waxing and pressing records has arrived from the U. S. and is being installed.

The production of records with local talent will be the first activity of RCA representatives in Ma-

drid. It is hoped the first records will be ready in a couple of months' time and put on the market soon after. The new Madrid factory will also help to solve many problems of importation of RCA products in Portugal as the exchange situation between the two countries is good.

Portugal Expansion

Lisbon, March 23. Marc J. Matzen, RCA regional director, and Rudy Tolnay, company's European representative, are here to confab about extending RCA operations in Portugal. Major hitch is the difficulty in getting dollar permits for importation of the many RCA products which would be sold here.

Instituto Pasteur, which represents RCA in Portugal, has organized a series of demonstrations of industrial tv with apparatus introduced in the country under a temporary importation permit. RCA personnel is giving all technical assistance to the Portuguese Radio department which is studying the possibilities of installing tv in this country.

Inside Stuff—Music

Goddard Lieberson, Columbia Records exec vice-prexy, voiced his partiality for "imperfect" disk performances while acting as commentator on the CBS broadcast of the Philadelphia Orchestra Saturday (20). Lieberson said: "Very often the perfect performance is the dull one. Mathematical correctness can act as a cold shower to inspiration. . . . My own preference, and I think the preference of most musical people, is for an energetic, moving performance, wrong notes, and all. Sometimes a wrong note even adds a human touch to a recording. No one minds a grammatical error in a declaration of love."

Federal Judge Sidney Sugarman's decision last week for Remington Records in the E. B. Marks suit contained an unusual angle in its disallowance of attorney fees for the winning side. The judge ruled that the plaintiff, Marks, had the right to bring suit on the basis of previous similar cases and therefore did not penalize the publisher with costs. Sugarman's decision, which held that pre-Copyright Act tunes are not entitled to mechanical royalties, will be appealed by Julian T. Abeles, Marks' attorney.

MGM Records is prepping a big push on its soundtrack album of "Rose Marie" via a special platter for the deejays and record librarians around the country. Platter features two songs from the track of the Metro film musical, "Rose Marie" and "Indian Love Call." It's being sent to 1,400 record librarians and 200 key disk jockeys. Label also has set up a dealer-exhibitor contest for the best tieup between the pic and the album.

The recent meeting between President Eisenhower and ASCAP prexy Stanley Adams at the annual White House Correspondents Assn. dinner in Washington was not the first time that a President of the U.S. met an ASCAP topper. Gene Buck, former ASCAP prez, was a familiar figure in the Capitol and was a personal friend of Presidents Coolidge, Hoover and Roosevelt during their administrations.

RCA Victor's "Little Dog" insignia, which was enlarged recently on the diskery's longhair releases after fading into a near-microscopic trademark for several years, will now be spotlighted on all of Victor's pop releases as well. Swingover to the new labels will be completed in May.

Forecast, Coast Label, Sets Midwest Distrib

Chicago, March 23.

Carl Hoff and Lloyd Shaffer are making first attempt to launch their new Forecast label in the midwest, though headquarters for the indie diskery will be in Hollywood. Currently the company toppers are on a two month tour of this area setting up national distribution.

Forecast is using all masters formerly released on the Crystal-ette tag, with Marilyn Maxwell, Georgie Auld, Jackie Fontaine, Wilder Bros., and Lloyd Shaffer or as artists.

Teresa Brewer Skeds 1st One-Niter Swing

Teresa Brewer will hit the one-niter trail next month, marking the first concentrated tour for the songstress. Distaffer's show biz activities in the past have been confined mostly to recordings, tv appearances and one film.

Tour begins April 17 at Asbury Park, N. J. Music Corp. of America, which is handling the bookings, already has about 10 dates lined up. Singer will hit some niteries and will also play a few ballroom dates. In some instances, she'll be booked along with a band.



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AGVA Wins Again In Can. Hassle

Toronto, March 23.

In the second round of the current battle between the unions (American Federation of Musicians and the American Guild of Variety Artists, both AFL), Ernest Corley, AGVA puppeteer, has been issued a writ in Supreme Court here for breach of contract, cancellation of his act and unclaimed damages against the International Hobby Show management and the Toronto chapter of the musicians union.

Corley bases his court claim on yanking of his "The Ministars" act from the Canadian National Exhibition's Coliseum when Walter Murdoch, musicians' union topper in Canada, allegedly told the show's management that musicians could not play for other acts on the same bill as Corley.

In this concerted AGVA battle, with Jackie Bright, president of AGVA, up from New York, and Lou Smoleve, AGVA's topper in Canada, spearheading, prosecuting counsel last week won the first round when CBL-TV, Toronto, which had dropped "The Revue Dancers," were ordered to reinstate the quartet when Justice Stewart granted an interim injunction prohibiting the musicians union from refusing to play for the dancers. (Corley is an AGVA member who refused to take out an "auxiliary membership" in the musicians union.)

Another Paris Disease Set for U.S. Dates

"Existentialist" singer Genevieve debuts on this side of the Atlantic at the Ritz Carlton Hotel, Montreal, April 7. Luc Poret, French composer and guitarist, is to make trek with her.

Thrush, who heads Chez Genevieve in Paris, is being prepped for a New York appearance toward the end of the season by her manager Barron Polan. Polan expects to set up a session in Quebec before the Gotham run.

ONE VEGAS OP IS FULL UP WITH NON-FULL ACTS

Las Vegas, March 23.

Beldon Katelman, operator of El Rancho Vegas here, cannot be blamed for being puzzled at actions of the performing gentry. Katelman, who faces suit by Marilyn Cantor for not permitting her to do her full act, is attempting to get Les Paul & Mary Ford to do a full turn.

Katelman is set to petition the American Federation of Musicians to permit him to bring suit against the Capitol disk singers for failure to live up to the terms of their contract. According to Katelman, their contract stipulates the services of an offstage singer, usually Carol Kamin (Miss Ford's sister), so that they can more closely achieve the multi-voiced effects they get on their disks. They failed to bring along the third singer, it's charged.

Vaude, Cafe Dates

New York

Starting date for Denise Darcel's repeat at the Pierre Hotel, N.Y., set at May 18. Anna Bros. signed for the Radio City Music Hall, N.Y., April 1. Manuel & Marita Viera (Tippy & Cobina), following their current stint at the Paramount studios, depart for Havana where they'll play the Montmartre and double into a vauder. They'll also do television guest shots while on the island. Charivels and Beatrice Kaye pacted for the June 17 lineup at the Mapes Hotel, Reno.

Joyce Bryant at the Celebrity Club, Providence, May 3. Myron Cohen to the Latin Quarter, Boston, April 19.

Sam Levenson pacted for the Copacabana, N.Y., June 10. Mary Small is an April 1 starter there.

Elsa & Waldo start a six-week stand at the Biltmore Bowl, Los Angeles, April 14 on a Leon Newman Agency booking. Pat O'Brien resumes nitery dates with a stand at the Mapes Hotel, Reno, May 6. George Tapps set for the Hollenden Hotel, Cleveland, April 17. Jonathan Winters is an addition to the Blue Angel, N.Y., tomorrow (Thurs.).

Chicago

Dwight Fiske into Black Orchid May 11 for a month, with Burl Ives following June 8 for four weeks. Liberate playing Opera House April 28-30. Harvey Stone repeating at Gay Haven, Detroit, tonight (Wed.) within four weeks of previous visit. Chico Marx to Wilhurst Country Club, Denver, tomorrow (Thurs.) for a fortnight.

Phoney African 'Prince' Shills For SF Hot Spot

San Francisco, March 23.

This burg is giggling over a pair of highstepping imposters from East St. Louis who palmed themselves off on the local chichi as Prince Onaga and Princess Muana from Africa. They came complete with a routine of folklore and dances.

Exposure came only after they had been extensively interviewed by press and video. They are actually Fred and Margaret Williams. Once the swindle was played up in the papers the Club Downbeat, le jazz hot spot, hired the "prince" for \$100 for three nights. He appeared with a sheet wrapped around a business suit and carrying a corn husk wand.

Stunt intrigued the town, especially the prince's allusion to his wife as "my consort."

SHAWN'S TOP SCOT SPOT AFTER LONDON SUCCESS

London, March 23.

After finishing two successful weeks at the London Palladium, Dick Shawn has gone to Paris for a vacation. He returns to headline for Val Parnell at the Empire, Glasgow.

Success of Shawn at the Palladium has caused Parnell to play this newcomer to England on percentage at the Empire, a thing Moss Empires rarely does. Shawn is reputed to get 30% of the take, which is likely to be at least \$3,500.

Union Sets Drive On Borscht Belt

American Guild of Variety Artists is set to open an offensive in the organization of New York mountain resort hotels. Union has called a special membership meeting of the N.Y. branch for today (Wed.) at the Capitol Hotel to discuss the borscht belt problem exclusively. Organization of the mountain inns follows the expiration of the pact signed between the mountain ops and the union in 1951.

Union will seek contracts signed by individual hotelmen. In adopted by AGVA some years ago, no organization contracts will be recognized and individual ops must sign pacts.

Call for the meet follows closely on AGVA's second victory over the Lakewood, N. J., hotelmen. Last week the N. J. Superior Court sitting in Freehold denied a temporary injunction to a group of Lakewood innkeepers. Union had been tied up by a restraining order. Previously AGVA won a legal test in N. Y. Federal Court, also in the Lakewood case, when a temporary injunction was denied.

Armed with these two decisions, union feels that its position is considerably stronger in the organization of mountain hotels. It's felt that the legal precedents set because of the Lakewood decisions will apply to the borscht belt hotelmen as well.

Guild in its letter to members, stated that it would not renew the 1951 pact with the N. Y. mountain bonifaces, which it called "a disgrace." AGVA will seek individually-signed contracts with hotels which in turn must issue individual contracts to acts. Union will also seek welfare fund payments and improved working conditions, including higher dressing room standards.

ANDREA TRIO TO PLAY LAS VEGAS IN JULY

Glasgow, March 23.

Andrea Trio, adagio dancers, a current hit in Howard & Wyndham pantomine at Theatre Royal here, are slated to open in the Lew & Leslie Grade unit for six-week stint in Las Vegas (U.S.) July 6, with Reno to follow. Act expects to stay in America for a year. They were last in the U.S. in 1952 for three months, playing N.Y. and Cuba.

Trio opens on the London Palladium bill April 5 for two weeks, then planes to Helsinki for a month's engagement at the Fiske-torget nitery. After playing the Villa Rosa, Madrid, for three weeks starting June 8, trio planes to America June 29.

Circus Fire Receiver Counsel Awarded 60G

Hartford, March 23.

Edward S. Rogin, who had been acting as receiver for the Ringling Bros., Barnum & Bailey Circus during the period in which the show was paying out the \$4,000,000 claims as a result of the 1944 Hartford fire, was awarded \$60,000 for his services by the Connecticut Supreme Court.

Rogin, initially, asked \$175,000, claiming that 5,000 hours of work were put in to bring the matter to a close. Court made the award on the basis of 2,000 hours.

During the 1944 fire, 169 persons were killed and almost 500 were injured.

Kay Thompson again pacted for the Century Room, Hotel Adolphus, Dallas, April 9-17. Herman Waldman and his orch will back.

THANK YOU!

Jack Durant

Wilbur Clark's

DESERT INN

EXECUTIVE OFFICES

Las Vegas, Nevada
January 28th, 1954

Mr. Jack Durant
Wilbur Clark's Desert Inn
Highway #91, South
Las Vegas, Nevada

Dear Jack:

On behalf of the DESERT INN, I want to let you know that you have done one of the most outstanding jobs that any comedian has done in the Painted Desert Room.

There has never been a night where you have not had the audience rocking with laughter. Your material has been outstanding, and you, yourself, have been most cooperative.

I just want to let you know that we think it was a job well done!

Sincerely,

WILBUR CLARK'S DESERT INN

Allard Roen

Allard Roen,
Executive Offices

AR/fj3

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BLACK
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DUNDEE

(Beauty and the Beast)

A new act in
Glamor Comedy

Staged by
Mervyn Nelson

Currently at
BOULEVARD

New York

Net. Cass Franklin
Lee Walters Ent.

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New York



AGVA Sees End to Legal Bickering, With Hypo for Organizational Work

The American Guild of Variety Artists now feels that the end is approaching to the legal bickers that have handicapped the union in its organization of the field. Because of a series of legal victories in recent months, it's now felt that a solid base is being set for the Guild, and it will soon be able to go out in the field and line up operators and performers without being thrown by a law suit.

The recent decisions handed down by various courts have given the union a solid organizational foundation. Under Jonas T. Silverstone & Mortimer S. Rosenthal, chief counsel for the union, AGVA's position in the field of theatrical unionism is now sounder than it has been for a long time. At the same time, the foreseeable end to the legal squabbles in virtually all parts of the country is likely to save AGVA a lot of coin, and thus the Guild will have more money to throw into organization.

The recent court rulings handed down include one in the N. Y. Supreme Court which definitely gives AGVA a union status and its members the appellation of employee. Both facts had been denied by various employers, who had sought to designate performers as independent contractors and AGVA as a trade association which wouldn't be covered by collective bargaining legislation. A decision last week in the New Jersey Superior Court, sitting in Freehold, affirmed the major parts of this decision.

Under Silverstone & Rosenthal, union also scored a notable victory when the N. Y. Supreme Court in Long Island ruled affirmatively on AGVA's right to organize piteers. Jurist declared that the question of whether performers are employees or indie contractors has nothing to do with AGVA's inherent right to sign nightclub to a minimum basic agreement.

Several major legal hassles have taken place because of a tiff with the American Federation of Musicians. In several cities, AFM members refused to back up AGVA acts, and in Toronto, the AFM organized an auxiliary for performers. AFM move was defeated in Massachusetts, and a temporary injunction was obtained against the musicians in Toronto in two decisions. Sole defeat for the union was in Montreal, where the court refused a temporary injunction against the AFM.

The court fights increased just when nitery owners were called upon to chip in \$2.50 per performer per week for welfare payments. This has been the reason for the increase in courtroom visits, and now that this issue is on its way toward disposal, legal difficulties are expected to be on the downbeat.

COLE MAKES BIG IMPACT IN PALLADIUM BOW

Nat (King) Cole hit top response at the Palladium yesterday here yesterday (Mon.) on the opening show, with a songolop comprising his discards. Performance climaxed a fairly harrowing day for the performer. Because of the fact that he's backed by a trio, the British Federation of Musicians sought to prevent his appearance. There's reciprocal ill-feeling between the British union and James C. Petrillo, head of the American Federation of Musicians. Until Petrillo relaxes his bar against British musicians playing in the U. S., American musicians will not be permitted in Britain. British union, however, permitted Cole to open because he is doing an act and not displacing local musicians.

Other U. S. headliner, Henny Youngman, started slowly, but built firmly and walked off a hit despite the fact that most of his patter is familiar to British audiences.

The Palladium lineup was also helped by the Trio Bassi, Continental rissley turn. British comedy is represented by Michael Bentine. Others on the layout include Tony Payne & David Evans, impressionists; Devine & King, comedy musicians; Three Hellos, cymbalists; Wazzan Arabs, acrobats; Morlidor Trio, contortionists and, of course, the Tiller Girls.

Heidt to Wind Up N. Y.

Statler 'Showcase' Job

Horace Heidt will wind up his stay at the Statler Hotel, N. Y., April 8 after a 10-week stand. Heidt went in with the idea of showcasing his new type of presentation for video, and had his show cased by network and ad agency execs. Move meant a big loss to Heidt on the engagement.

Unfortunately, Heidt hasn't been able to nab a tele show as yet. However, there have been a few inquiries, and a video program may still come up.

Philly's AGVA

Hauling Booking Agents to Trial

Philadelphia, March 23. Charles Garvey, local head of AGVA (American Guild of Variety Artists), is sending registered letters this week to every booking agent in the Philadelphia area, declaring they are to be brought up for trial before the national executive committee of the actors' union.

The notices were sent to every member of AAA (Associated Agents of America), the ARA (Artists Representatives of America) and TAPA (Theatrical Agents Protective Assn.). The principal squawk against the 10 percenters (a favorite target for the AGVA) is their slipshod handling of bookings.

Action stems from events of recent months, when acts sought injury benefits from AGVA and Garvey had never heard of clubs in which they were playing. Bookers grab local performers for club dates and forget about such matters as the insurance fee and filing copy of contract, etc.

Specifically, the complaint against the agents charges them with failure to file bookings in advance, refusing to issue contracts in quadruplicate form, and permitting employees to act as associates. Practice has become widespread and AGVA has been unable to get either information or help from Pennsylvania Dept. of Labor & Industry and was turned down on its appeal to the state's Attorney General.

Union has decided to take reins in own hands, since agent situation in this city is an old sore. According to Garvey, nine years ago there were 35 bookers in Philadelphia. The number of performers in area has remained the same, about 1,000; but noocaters making a livelihood from the same number of acts—a fact which never fails to steam the AGVA officials.

GRADES SET LAINE FOR THIRD BRITISH TOUR

London, March 16. The Lew & Leslie Grade office has booked Frankie Laine for his third British tour, commencing at the Empire Theatre, Liverpool, next Sept. 20.

The tour will last for five or six weeks, and unless the London Palladium summer show has finished by then, will not include any London dates.

Negotiations for Jo Stafford, Tennessee Ernie and Perry Como are still in progress.

Shrine Circus 150G, Chi

Chicago, March 23. Shrine Circus, which closed a 14-day run here last week, played to 135,000 people, setting an attendance record for the annual Shriners' benefit show.

Customers shelled out a total of 150,000, proceeds of which were turned over to the Shrine Hospital for Crippled Children in Oak Park, Ill.

Constance Tower booked for the Maisonette, St. Regis Hotel, N. Y., starting April 8.

Can. Unit to Korea

Toronto, March 23. Skedded to fly from here to Korea next week to entertain Canadian troops is a unit, including Mildred Moore, comedienne; Zena Cheevers, wancer; Joe Handley, pianist, and Edith Zaiger, accordionist.

Overseas tour follows their trans-Canada services hospital circuit, with Miss Moore making her second trip to Korea.

N. Y. Bypasses Moritt Bills

The N. Y. State Legislature adjourned last week without taking action on the Fred Moritt (D., Brooklyn) amendment to the General Business Law which would have permitted theatrical agencies to charge 10% commissions on salaries beyond \$200 weekly. At present the law limits commissions to 5%.

Bill had passed the Senate last week, but pressure of other legislation didn't permit a vote on the measure. Failure to act on proposed change will not affect agencies for the time being, inasmuch as they customarily collect 10% on every booking irrespective of salary.

Another Moritt measure to fall by the wayside in the Assembly, after adoption by the Senate, authorized cities to impose a tax of not more than 50% on rentals and other income from hatched facilities and commissions. It met the same fate last year—snuffed out in an Assembly committee—due, Senator Moritt alleged, to "a lobby."

A resolution by the Brooklyn legislator providing for the creation of a committee to investigate the operation of hatched and coat-check concessions in places of amusement, hotels and restaurants, likewise died.

'Mrs. Haroy' a Whale of A Show, 1st Time In U.S.

Although she was a solid b.o. attraction in a 165-city swing through Europe a couple of years ago, Mrs. Haroy, a 75 ton-70 foot whale, had been "at liberty" in the U.S. for close to year. However, now that the Arctic Whaling Co. has its managerial harpoons in her, she's being lined up for a cross-country trek. The outfit is headed up by four outdoor men, Morris Chalfen, Raye D. Perkins, Irving M. Klein and Emery F. Gilbert. Mrs. Haroy got her monicker from Cape Haroy, off Norway, where she was harpooned.

In her New York debut, Mrs. Haroy is decked out under a tent in a parking lot on a specially constructed 92-foot railroad flatcar.

MRS. HAROY (WITH JIMMY ROWE) Novelty-Lecture 10 Mins. Broadway and 69th St., N.Y.

She's in for two months with options and shapes as a steady draw. The o.o. of the sea mammal is being peddled at a 60c tab for adults and 30c for juvenes. School groups can work out a special 15c-a-head deal. There's also a souvenir booklet, priced at 25c, that should help fill the coffers.

Mrs. Haroy is an impressive looker and won't disappoint the anglers or the curiosity seekers. She's preserved and kept odorless via shots and won't offend anyone who has an antipathy to fishstove smells. For her Gotham debut, she was given a glossy blue-green paint job that made her look slightly artificial. Her keepers, however, claim that the new makeup will wear off eventually and give her a more realistic coloring.

Jimmy Rowe is Mrs. Haroy's mouthpiece. He delivers a terse, descriptive spiel, scripted by Dr. Robert Cushman Murphy of the American Museum of Natural History, that's informative and loaded with such inspiring statistics as "her tongue weighs 6,000 pounds," "her heart weighs 1,200 pounds," "she could yield sufficient meat for whaleburgers for every person in a city the size of Chicago," etc. Rowe's seagoing garb adds to the salty setup.

The Gotham bow was kicked off with a cocktailery, catered by Daniel, in an adjoining tent. The featured seafood attractions were oysters and lobsters for the squares and whale beefsteaks, smoked eels and sea urchins for the hepsters.

Penna. Puts Hat on Talent Agencies With Demand for State Licensing

1st Vaudebill of Year At A.C. Steel Pier April 17

The Steel Pier, Atlantic City, will play its first vaudebill for the year, on the Easter Sunday weekend, starting April 17. The George A. Hamid-operated house plays its next layout May 29 for the three-day Memorial Day weekend, and then goes into weekends. Pier will start a full-week operation June 20.

Easter Sunday layout, booked by Al Rickard, will comprise Al Martino, Johnny Morgan, Skating Berries, Honey Girls and Bobby Whalen & Yvette. The Memorial Day bill will consist of Richard Hayman, Georgi Gibbs, Virginians, George DeWitt and the Karpis Trio.

Sports Make Way For Show Biz In Arena Skeds

Boston, March 23.

Recent developments in sports schedules may make it possible for arenas to find more playing time for show biz attractions. Until last year, sports schedules were virtually immobile and once set couldn't easily be shifted to allow a full-week show to come in. However, it's now possible to move basketball and hockey games temporarily to allow in layouts wanting prolonged playing time in the arenas.

This development is an outgrowth of experimental scheduling tried out by Walter Brown, head of the Boston Garden, and president of the Arena Managers Assn. Brown, some time ago, found that during some weeks he had two home basketball games slated for the Celtics. The midweek game always played to sparse attendance. In an attempt to get out from under the load, Brown transferred the Celtics' midweek home game to various points, mainly to New Haven, and he found that the transfer resulted in big grosses for games that were previously run at a loss. More games were then transferred to other points and plan was copied in other cities. In fact, Fort Wayne played one of its home games in Miami Beach recently.

This development means that the hockey and basketball games can be shifted at the will of the arena operators. Thus, should a major show become available for arenas, the scheduled athletic events can be shifted to other points. There were several projects that had to be abandoned, at various times, by the AMA because of the previous immobility of athletic events. For example, when "Porgy and Bess" closed in New York some time ago, AMA had to abandon the project of routing the show in its buildings because of the athletic schedules. Today a sizable route could be lined up by the simple expedient of shifting games to other towns.

The basketball and hockey leagues are now anxious to shift locations because this tends to increase the receipts and to expand the market for the sport.

CORNELL PACKAGE SET FOR RESORT PARK TREK

Joe Glaser's Associated Booking Corp. has packaged Don Cornell. The Gaylords and the Terry Fielding Orch for presentation on one-nighters during the spring and summer. ABC will aim for resort parks with this unit. They'll be getting around \$2,500 against percentages for the outfit.

Group will open at the Totem Pole, Boston, on June 4, and will cover the east, south and midwest.

Booking provides another instance in which agencies are relying on singers, preferably those with a record background, to bolster one-night grosses. By this means, singers will not only be able to get higher than usual salaries because of the barnstorming, but also help hands to their taller grade of coin.

Talent agencies are mulling a course of action regarding the new Pennsylvania decree forcing agents not licensed in the state to take out permits before they can operate in that jurisdiction. In a letter sent to all agencies, Walter Boehm, chief of the division of private employment agency licenses, notified the offices that henceforth they would have to get their own licenses and would be forbidden to work through an agent that had been previously licensed in the state.

A unanimous plan of action is still to be decided upon. Artists Representatives Assn. is now mulling the problem but hasn't reached a decision. Most of the major offices have agreed to stick together on this issue.

The agencies are fearful that once they apply for licenses in Pennsylvania, other states may force the percenteries to take out similar franchises.

The Pennsylvania state regulations are still being studied. N. Y. percenteries are unclear whether an agent must be a resident of the state or maintain an office there in order to get a license.

Until last week, when the letters were sent out, the agents had been signing contracts with spot owners and then processed them through a Pennsylvania office. It's expected that pacts signed under that arrangement will not be disturbed, but it will be impossible to sign under that arrangement for other engagements.

The new demand that all agencies doing business in Pennsylvania be licensed opens up several problems for offices. Fact that the state may demand a license fee and the posting of a bond is of little import to the N.Y. majors. However, the law is being studied to determine whether a Pennsylvania corporation must be set up if they're to do business in the state. If this is the case, the agencies will be hit with corporate franchise fees. This would make the offices subject to taxation in Pennsylvania. Other states might establish the same setup.

The agencies have always contended that the percenterie biz is not of interstate character. They do business under license from the state in which they are home-based, and any interstate transactions are merely an outgrowth of their essentially intrastate character. The original rule of the Keith Albee Circuit vs. Max Hart first established that contention, and the same principle was recently affirmed in the major league baseball decision, which held that the sport was not of interstate commerce.

The problem of obtaining licenses in other states has long been a vexing problem to the N. Y. agencies. Under present conditions, the offices must work through agents, licensed in the states of Massachusetts, Florida, Pennsylvania and Michigan, among others. Problem hasn't been too great because, generally, most agents have been content with only a small fee, and so the expense wasn't too great, but still enough to be an annoyance. It's believed that Pennsy agents pressured the state to take the latest step.

ROSENBLUM USO UNIT TAKING OFF FOR KOREA

Maxie Rosenbloom will head a celebrity unit taking off tomorrow (Thurs.) for Korea under auspices of USO-Camp Shows. The Rosenbloom package is one of two groups heading for that area tomorrow. In the Rosenbloom entourage will be Gladys & Will Ahearn, Pat Moran & Jack O'Connor, Ludwig Dreyfus, Regina Gleason, Gloria Pail, Ruth Gillis, Edith Craig, Peggy Dietrich, Patricia Lynn and Joe South. This outfit previously toured for USO in the European area. Troupe will be out three weeks.

Second show will comprise the Balabanows, Ben Berli, Jeanne Busoni, Barbara Lee, Eddie Tulock and Fran Stewart Quartet. They'll be gone on a 20-week tour.

Barry Sisters, now at the Sans Souci, Miami Beach, follow with the Ankara, Pittsburgh, April 5.

Night Club Reviews

Blue Angel, N. Y.

Felicia Sanders, Martha Davis & Spouse; (Calvin Ponder), Marjane (8); Orson Bean; Jimmy Lyons Trio; Bart Howard; \$5 minimum.

Disciples of Le Boeuf sur le Toit (Paris) tradition of intimate entertainment, which Herbert Jacoby pioneered in America, invariably observe, "We've never seen a bad show at the Blue Angel." That was true also at Le Ruban Bleu, the forerunner Gotham bistro which Jacoby emceed until he and Max Gordon partnered in their own operation. The satisfied customer crack is true, in spades, with the current semester.

Holding over Felicia Sanders and Orson Bean, the paprika Martha Davis & Spouse—that's how she bills her bass-strumming accomp— and Marjane, French song stylist, are the added starters. The blend is a compact package of divertimento that is satisfactory on all counts. It has humor, song and rhythm—what else is lacking? Each component is ultra on its own, give or take a degree, particularly as regards Miss Davis' "Sarah Sits & Shines" patter which is misplaced Central and Lenox Ave. barrelhouse that doesn't belong on East 55th. It doesn't belong long period. Particularly poor judgment is the invitation for audience participation, for while a pro lyricist like Miss Davis may be circumspect in her articulation, wise-guy or thick-tongued response can only result in embarrassing tongue-twisting. Undoubtedly Jacoby & Gordon have axed out something which the pair's own professional judgment should have anticipated. However, this is not a first-time offense; the VARIETY New Act notice in '49 chides them for indigo stuff.

Otherwise, she reminds of the Rose Murphy deft pianologic technique although a heftier femme than the chichi stylist. None the less Miss Davis knows her way around a Steinway and tickles the black-and-whites in effective manner, throwing away much good stuff by playing separate melodies with right and left hands but none of it escaping audience recognition and approval. "Spouse" (Calvin Ponder) is undoubtedly a lam-

mister from an AFM setup, strumming the bass viol. and handling a vocal solo and in combo. For his role spotlighting—he's otherwise in eclipse with the calcium on his wife—he should do a little precautionary brow-mopping for obvious reasons.

Emcee Bart Howard heralds Felicia Sanders for her "top record of 1953" meaning her vocal assist to Percy Faith on "Song From Moulin Rouge." Miss Sanders evidences application to her chores, developing her repertoire beyond the polite singing, with characteristic numbers such as "Billy Came Home," "If You'll Let Me Love You Today" and "Come In, Mr. Spring" along with "Music Maestro" and "Come Rain, Come Shine."

After the colored pair, Marjane, blonde chanteuse, goes the conventional Paris tourist eye's view a step further by tongue-in-cheeking Eartha Kitt's conception of "C'est Si Bon," and then does literal translations of "Ricochet Romance" and "Jones Boy," with a more legit treatment of "Black Magic" in French. (Just as we interpret and frequently pervert Continental pops, the French of late have been on a translation kick of Yank outsiders, also sometimes with wierd conceptions). She does a surefire Paris medley—it's inevitable almost nowadays—that does sound like a Franco-American tourist folder, but it's all palatable. She interlards her stuff with English in generous slices. Her "Merci, Trois Fois" is an early standout following the "Paris Skies" opener. She has an excellent French-Canadian pianist in Walter Eiger for a big assist, along with the traditional accordion (Clark Morgan) for the Gallic atmosphere. Withal a strong entry.

Orson Bean doesn't know it but the recently revised trend of the French chansonniers—modern-day troubadours who typically interpret the moods and mores of the times—is a parallel to his style. He doesn't point out the wit and humor as pedestrian as the Parisian stylists do. Bean is a subtle satirist whose whimsy approach to the passing show of life is adult yet generally appealing for all its off-beat stance. He is a sophisticated gent without being too smart-

alecky, but his observations hit home all the way. He's a welcome returner. Bean is doubling from "Almanac," concurrent legit revue, but Jonathan Winters displaces him this week. Abel.

Ambassador Hotel, L. A.

Los Angeles, March 18.

Mindy Carson, with Sherman Edwards; Jack Durant; the Cerneses (2); Henry King Orch (13); cover, \$2.

Here's a shrewd booking for this time of the year—an entertainment package that will generate enough interest to attract what nitery spending there is during Lent. It's also a triumphant return to the Coast for Mindy Carson, who has gained in stature tremendously since she was here two years ago.

Now a singer with showmanship and class, instead of merely a gal with a good voice, she wallows over a half-hour stint that draws repeated salvos. Whether it's on straight singing, as on "Stranger in Paradise" or "Funny Valentine," or with a socko impersonation of Bert Williams doing "Nobody," there's never a lull.

Jack Durant (Mitchell &), succeeding where most comics have failed, holds and satisfies an audience in the vast Coconut Grove with some standup comedies, based largely on his experiences, with his frau. It occasionally dips into bad taste and is sometimes familiar, but Durant appears to be a solid bet for this room—particularly when he spices the material with some acromedies.

The Cerneses, a youthful dance team, open with five fast numbers that earn attention. They have charm, talent and great promise. Best of their stuff is in the Latune vein.

Henry King orch holds over to back the show and handle dance chores. Kap.

Chez Paree, Chi

Chicago, March 19.

Phil Foster, Dolores Hawkins, Mario & Floria, Brian Farnon Orch (7); \$3.50 minimum, \$1.10 cover.

This is another moderate-priced bundle to bridge a transitional fortnight until the Chez unveils a bevy of topdrawn names, beginning with Danny Thomas April 4. Even so, the first-rate standard acts on this card make up a pleasantly diverting program that should do well enough at the door in what normally are lean weeks for the niteries.

Headlining, Phil Foster holds forth with engaging monologuing for a full 30 minutes on pre-marital planning, domestic relations, children's games and gambling in Vegas. While these are fairly traditional topics among gagmen, Foster exchevrs sheer audacity and slants his stuff with more than a touch of truth. The pointed reality that underlines his humor/heightens its impact tremendously, and he keeps the tabledrolers issuing a constant gale of laughter.

Chirper Dolores Hawkins has plenty to offer both in visual and vocal qualities and is kept aboard for seven nicely-lauded numbers. Gal is arresting in a strapless gown, and her well-timed pippings never fail to land pleasantly. Songalo however, while it has the appeal of the standard nitery design, shows little imagination in selection and could stand a few fresh entries.

Mario & Floria, returning to Chi after a 45-year absence, contribute agile ballroomology in the leadoff spot to big returns. Team works swiftly through a gossamer Cole Porter medley, colors an accelerated Make Believe" with spins and whirls, and makes a proper struttoff with "Darktown Strutter's Ball."

Brian Farnon emcees and fronts the orch in showbacking. Dance sets are divided with vibrant Chamaco Rumba Band. Les

Latin Quarter, Boston

Boston, March 18.

Larry Storch, Joyce Bryant (with George Rhodes), Janette Grey, Bob Conrad Dancers (8), Guy Guarino, "Harry DeAngelo" Orch (8), Zarde Bros. Trio. \$1 entertainment charge.

Although Larry Storch was here for a two-weeker last November, he did so well that boniface "Rocky" Palladino brought him back for another week. Coupled with sepi songstress Joyce Bryant's first Hub nitery appearance, this adds up to a slick bill. Although Storch repeats much of the material showcased here previously, it's all topnotch tomfoolery, hyped by his boffo flair for mimicry and outlandish sense of humor.

Rambling through a series of yuckful impresoes of a sophisticated

Frenchman, a foggy Italian waiter, a femme sot and a tv-cowpoke, he adjusts his voice inflections with rapid fluidity, with the comedy output keeping pace. Guy's timing is socko and his chatter and material guarantee plenty of yucks.

Miss Bryant, not too well-known here except by hepsters, is a pleasant surprise with a nifty song style that ranges from the sprightly to the sophisticated. Gal, swathed in a tight-fitting gown, handles a potpourri of songs that include the fasties, "Everything I've Got Belongs to You" and "Running Wild," and a sexy "Stormy Weather," and a sexy special material number with a punchline, "I want to be like that trollop, Lorelei." Gal really gives out, and her clincher, "Love for Sale," sans mike while inching (due to hobble-skirt) around floor, is a "real gone" sender. Thrush, ably abetted by pianist George Rhodes, is impressive and scores neatly with ringliders.

Bill gets off to a fast start with the slick ballet stepping of Janette Grey, a blonde ballerina, who whips through standard spins and whirls with authority, winding with a series of butterflies and flips for nice and reaction. Bob Conrad dancers are okay in three production numbers, the finale an East Indian number in which Storch reappears togged in Hindu headress and proceeds to break up. Guy Guarino, late of the Moulin Rouge, has taken over the emceeing and production vocalizing chores for neat results and the Harry DeAngelo band showbacks nicely. Zarde Bros. trio alternates for customer terpolgy. Elie.

Bellevue Casino, Mont'l

Montreal, March 20.

Carla & Fernando Dancers (6), Marie Sisters (3), Goetschis (3), Winnifred Hale, Charles Danford, Bill Deegan, Casino Lovelies (10), Biz Belair Orch (13), Buddy Clayton Quartet with Shirley Shelton. Produced and staged by Natalie Komarova, music by George Komaroff; \$1 admission.

Harry Holmok's outsized saloon and terpery puts the accent on Spain for the current offering and with Natalie Komarova masterminding the lavish production numbers the payees get plenty for their buck.

The freely-translated interpretation of a section from "Carmen," which is the high spot midway through the revue, is a repeat from a show seen here several seasons ago but still crowd pleasing. With mezzo-soprano Winnifred Hale and baritone Charles Danford doing vocal leads with gusto, the Carla & Fernando group maintains atmosphere with its spirited Latin hoofing. Only drag in this particular number is a hackneyed bullfight session which is too long and repetitious.

Straight visual acts are divided between the Marino Sisters and the Goetschis. The three sisters take the opening slot and waste a lot of time running through some very dull dance routines till they get to their finale, which is a brilliant tumbling sequence getting them off to salvos. More of this and less of the one-two-three kick stuff would do much to sharpen overall value of this combo. The Goetschis, three medium-height mals, start fast and never break pace as they run through a series of clever unicycle stunts that are clinched by the payoff, which has each of the three brothers pyramided on each other's shoulders, with the bottom one operating the bike. Cincheroo material in this room and a solid vaude offering for any sight medium.

The Casino pony line rates usual kudos for handsome appearances and hoofing ability. Newt.

Mocambo, Hollywood

Hollywood, March 16.

Tony & Sally De Marco, Paul Hebert Orch (10); cover \$2.

Tony DeMarco has been scuffing the wax of 1,900 floors since the Charleston craze and age doesn't seem to have slowed him down.

He's as agile and crafty but perhaps more easily winded than his partner, Sally, a teaming of the last 12 years. How well they do there is a matter of basic preference. In this room on the Sunset Strip they like their singers and comics, although The Champions did alright.

In this cramped floor space they are at a disadvantage, both in their own performance and from the table viewing. The limitations don't allow for any swirling flourishes through their at times dizzying routines, and to follow their rhythmic gyrations requires a straining of necks in uncomfortable positions. Many have to stand up to see lower than their armpits. The small floor, however, has its compensations for the male member, who makes no bones about sitting "this one" out because of the advancing years and the doctor's advice. Maybe he is just spoofing, but he spends a good deal of time in the chair, dabbing at his perspiring brow with a kerchief and sipping frequently of iced aqua.

For their 40-minute turn, generously interspersed with comment by De Marco, which can scarcely be heard because of his habit in dropping the mike, they skim through every type of dance. Sally De Marco matches Tony's every step with finesse and spends much of her time in a whirl. She's a finished ballroom virtuoso with an expressive personality.

Paul Hebert added three fiddles for this engagement and the accomp blends well with the graceful sway of the rhythmic movements. Helm.

Copacabana, N. Y.

Ames Bros. (4), Beverlee Dennis, Blair & Dean, Betty Lorraine & Chuck Brunner, Sandy Evans, Copac Girls (8), Michael Durso and Frank Marti orchs; \$5 minimum.

Copacabana put up its "spring" notice last week with a colorful new show that made up in running time for what it lacked in marquee names. Ames Bros., of diskery fame, are the headliners, and while they could stand some pruning, are a crowd-pleaser once the boys get going. Male quartet errs (Continued on page 58)

"THE ALEXANDERS ARE GREAT!"

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●
Recent TV GUEST APPEARANCE:

Ed Sullivan's

"Toast of the Town"

CBS-TV

NICK CASTLE, Choreographer



9538 Brighton Way

Beverly Hills, California



Night Club Reviews

Continued from page 56

Copacabana, N. Y.

on unimaginative presentation and the heavy-handed clowning.

A pleasant interlude is by Beverly Dennis, (ex-Dennis Sls) with sturdy pipes and a sense of humor. This is her first turn at the Copacabana, judging by the mittings received, she ought to be back again soon. She ties for specialty numbers together with easy patter. Her takeoff on Sophie Tucker is not only funny but shows real talent, and her bit as the elevator operator who falls in love registers. Miss Dennis, accompanied by Peter Howard at the keys, is a comer in her field.

Blair & Dean come up with some pleasing if betimes standard terp routines. She's an attractive gal and both work plenty hard. Honeymoon panto number comprises their top exhibit.

Fact that they're followed by another dance team—Betty Lorraine and Chuck Brunner—doesn't make for good balance. In the show. With Sandy Evans providing the vocals at the mike, and the shapely Copacabana lookers giving a colorful frame, couple goes in for some fancy stepping.

Ames Bros. push off in routine fashion with "Give You Anything But Love" and "Can't Believe in Love With Me." Their Irish specialty lacks conviction. After that, Ed takes over the mike for an okay rendition of "Secret Love." Joe takes on "Old Man River" for mixed effects. Premium appears to be on voice volume with him. After that, and a little entertaining softshoe routine for Vic and Gene, the Ameses do what must come natural for them, even though it becomes a little wearying for the customers. Quartet demonstrates takeoffs on Billy Eckstein, Nat King Cole, Mills Bros., Ink Spots and finally, Vaughn Monroe recorded in quadruple. "I Love Paris" and "You, You, You" are

followed by a spiritual for the exit. Burt Bacharach is the quartet's musical director. Show is backed musically by Michael Durso who also gives the patrons a plenty loud beat.

Desert Inn, Las Vegas

Las Vegas, March 16.

Jimmy Durante, Eddie Jackson, (with Jack Roth and Jules Buffano), Stan Kramer & Co. (3), Tommy Leonetti, Don Arden Dancers (18), Carlton Hayes Orch (18); no cover or minimum.

The off-season high mark in entertainment on Highway 91 is achieved with the big show topped by Jimmy Durante. This fortnight is loaded with talent but the big wrapup is Durante's, as the wily showman resurrects vaude at its best. Good biz is assured.

There's never a lull during 45 minutes of Durante. When the noise isn't coming from the stage, it emanates from the audience in the guise of shrieks and applause. It rained opening night, so emphasis underlined the Schnozz's opener: "Let's Have Fun in the Sun." The act gets on the road with "You've Got to Start Off Each Day With a Song." As is his wont, Durante stops the music to utter Schnozzisms, including his singing of the high note to annoy Mario Lanza on a pseudo-phone. "Kinda Hard to Put It in Words" is sold.

Eddie Jackson comes on to duet "Bill Bailey's Comin' Home" with his old partner, and swings out in a rousing piece of footwork while Jimmy pounds the 88s. Durante scores with "I Refuse to Wear a Beret," with the aid of six line girls who try the star's pate for size in more than two dozen assorted hats. "Let's Do the Old Act Again" brings back Jackson in song and dance reminiscing with Durante and serves as tribute to Lou Clayton, departed member of the act.

"Umbrigo" is smash closer that starts with star tossing piano parts around and winds with entire orch playing among the diners, leaving stage to the star. Jackson and musical aides Jack Roth and Jules Buffano, Stan Kramer & Co. (company being his mother and dad) put on a clever marionette show that is diversified. Dancing dolls include Betty Hutton and Bill Robinson; there's Chandu the Magician, who actually pulls rabbits and alarm clocks from pockets; and a drunk on a park bench takes comedy honors in a routine that finds young Kramer an adept string handler and vocal performer. Act is topnotch all the way.

Tommy Leonetti, a promising singer, delivers not unlike Vic Damone. The handsome youngster croons with sincerity and feeling to warrant satisfactory mitt-sting reaction. "Oh, My Papa" and "With a Song in My Heart" are boffo. A cleverly-arranged medley includes "Sorrento," "Danny Boy" and "My Yiddish Mama," and makes a begoff necessary.

Donn Arden holds over a pair of spectacular line numbers, "Showboat" and "I'm in the Mood." Carlton Hayes orch works from shell with exception of the Durante portion, when crew takes to stage and in both spots does a fine musical job. Bob.

Nautilus, Miami Beach

Miami Beach, March 19.

Mickey Rooney (with Danny Morton); Andre D'Orsay & George; Antone & Ina, Syd Stanley Orch; \$3.50 bev. minimum.

Operators of this pop mid-Beach spot are shelling out highest dough yet for an act to Mickey Rooney, although the sum is far below the \$25,000 paid the filmdie by the old Copa here some years ago. What Rooney is serving up at this stage of his career is okay for the vauders with their pop prices, but in a cafe spot, with hep patronage such as the Driftwood Room has built through series of bookings that featured the better grade of tv and nitero comics, he doesn't quite make the grade.

Act is dependent more on chance to intro acts and exchange patter with aide Danny Morton, than on any substantial framework that would earn plaudits. The crossfire lines that garnered them giggles at the Olympia Theatre here two weeks ago, fall flat with the Driftwood's patronal who have heard the worn lines in every form and twist from other entertainers.

When Rooney does essay a fresh idea, such as a takeoff on "Candid Camera" or an after-dinner speaker satire, there's a fast customer response. Best of the act is Rooney's tried and true impressions of the Hollywood stars, and with it the perfect spot for a walkoff. Instead, Rooney takes over at the Steinway to purvey three original tunes, none outstanding, negating the build of latter part of the act.

House dancers Antone & Ina come up with two bright new routines featuring one-arm and shoulder spins. Andre D'Orsay sets up a pleasing group of vocals in a subdued Billy Daniels style and, Syd Stanley and his orch are solid on the showbacks, also provide inviting dansapport. Larry.

Ritz Carlton, Montreal

Montreal, March 18.

Mary Meade (with Ted Grouya), Johnny Gallant, Joe Settano Trio; \$1-\$2 cover.

Wisely ignoring the hesitant, cautious manner of most bonifaces in Montreal during Lent who cut budgets and figure they can palm off second-rate acts during this particular season, manager John Contant brings in songstress Mary Meade for the patrons of his swank Ritz Cafe with good results.

This is Miss Meade's second engagement in town since returning from Europe more than a year ago and although her songaloy is at times familiar, routing is more assured and direct than on first viewing. An opening song in the glad-to-be-back idiom including lyrics about her physical attributes and gown is novel and moderately effective in establishing a quick relationship between performer and payee. A sultry interl of "You Do Something to Me" draws okay mitting, but a gimmicked Texas routine with this attractive chanteuse garbed in 10-gallon hat and six-shooters seems brassy and out of place so early in programming. Coming back fast, she reprises "I Love Paris," neatly adding special material that takes this particular number out of the hackneyed groove it's getting into.

Midway through session, Miss Meade intros her accompanist and husband Ted Grouya and embellishes acknowledgment by singing several of his own compositions. An accomplished linguist, Miss Meade appeals with a collection of Gallic faves and winds with an amusing song sequence involving a letter in French for a solid begoff. Patter throughout is okay but a trifle forced and at times over-anxious, failing to match the sophisticated appearance of this handsome thrush.

House 88'er Johnny Gallant maintains atmosphere with his fine pianolisms between shows, with Joe Settano's smooth trio doing dance interludes. Newt.

Sahara, Las Vegas

Las Vegas, March 16.

Judy Canova, (with sister Ann and brother, Zeke), Kovach & Rabowsky, Baby Mistin Jr., Saharem Dancers (12), Cee Davidson Orch (12); no cover or minimum.

Judy Canova makes her nitero bow in a pleasing if not sensational show. Charm, personality and talent are sharply defined in the familiar singing role of the femme bumpkin, and she can contrast with good torch-tuning (see New Acts). Sister Ann and brother Zeke render capable support on vocals and Ann accompanies star throughout act on the Steinway. Polish is necessary to tie package together to fulfill

promise it indicates. Show is in for three weeks. Off-season dol-drum may result in no more than fair biz.

Ballet team of Kovach & Rabowsky scintillates, but in the main the offering presents short, fragmentary solos of ballet, just enough to create want for more with the two working together. As it is, in the portions presented during the brief turn, Istvan Rabowsky is a veritable Nijinsky in his midair spins and leaps, while Nora Kovach is captivating in toe dancing, whirls and kicks. Grace and charm of duo are distinct asset to the act.

Baby Mistin Jr., six-year-old prodigy, is a masterful xylophonist, who scores most of the individual honors in the show. Sprite, in Little Lord Fauntleroy curls, handles a symphony ("If I Were King") with same ease and clever stick work as Dixieland and pop tunes. He is an outstanding musical mite, which he has long proven in circuses.

The Saharem Dancers are excellent in a Spanish bullfighting number, authentically costumed and colorfully staged by George Moro. The square dance production that winds with a thrilling precision number comes as a gay surprise, for girls execute the real thing while a local cowboy group plays for the square dance. Cee Davidson orch gives capable backing.

Return of Miss Canova in a glamorous evening gown is the signal for a rousing "When the Saints Come Marching In," and star and entire company file through Congo Room diners while audience beats time with souvenir tamborines. Bob.

Open Door, N. Y.

"Parranda," with Talley Beatty & Co. (17); \$1.20-\$2.40.

Early last month, the Open Door nitero in New York's Greenwich Village made an offbeat move in showcasing a double bill comprised of Jean Paul Sartre's legitier, "No Exit," and a troupe of Haitian dancers. After running the presentation for several weeks, the club premed a new offering March 15. This attraction, tagged "Parranda," is essentially an Afro-Cuban dance program.

Although terp production doesn't have the Sartre name to lure the avant garde element, it does have a potential as a tourist draw. Broken up into three acts, the terping and bongo rhythms in "Parranda" tend to become repetitious. Show could definitely use tightening for faster pacing, especially in the first act. Presentation boasts little in the way of outstanding entertainment, but there's a possibility that Village ogles get a kick out of the costuming and suggestive body movements employed by the terpers.

Production spotlights Talley Beatty & Co. and features Musa Williams, Ryco Sarroga, Doris White and Tommy Gomez. Of the talent lineup, Miss Williams and Sarroga hold down vocal assignments. Former, who appeared in the Broadway production of "South Pacific," does two numbers, "St. Louis Blues" and "Billie Jean," registering effectively on both. Sarroga also does a nice job of songstering and guitar playing. He displays an affable personality and is a welcome pace changer from the steady stream of terp numbers offered.

In the dance vein, Jeanne Parnell and Lucy Bogby have a good bit in "Blues Improvisation." Production numbers in the last act are flashy, winding up with a frantic "Macumba." Beatty and Miss White do an okay job in holding down the major footwork and torso flexing assignments. Beatty did the choreography for the production, with Lawaune Cousin getting credit for one number. Presentation utilizes four bongo players and an 88'er.

Offerings at the club are put on by Cabaret Theatre, which gets the gate receipts, at \$1.20 to \$2.40 scale, while the operators of the nitero cash in on the food and drinks served. Jess.

Billy Gray's, L. A.

Los Angeles, March 15;

Mickey Katz (with Ziggy Elman and Sammy Weiss), Bas Sheva, Bill Falbo, Fraylach Five Minus Two; minimum \$3.

Jazz and comedy share the billing in this layout with diminutive Mickey Katz dishing dialect humor and hot music as headliner. He's on his own for the funny stuff, whether it's a rollicking story or a reprise of one of his Capitol disks. Musically, however, he's aided and abetted by the sock trumpet of Ziggy Elman and skinbeating of Sammy (The Drummer) Weiss. Katz is no slouch with the clarinet, so the turn maintains peak response at all times.

Band Box has another unusual attraction in Bas Sheva, whose fine voice draws tremendous audience response. She has a cantorial quality that she utilizes for good results, particularly on such items as "Caravan" and "The Thrill is Gone" and a liturgical piece which is a socko nitero offering. It leaves both the singer and ringsiders emotionally limp.

Standup comics don't usually wind up in third spot in this room but that's what happens to Bill Falbo in this layout. New to the Coast, he suffers from some bad material and from the fact that he's a sort of comedy Marion Brandt with as bad diction. Opening night, too, he faux pas-ed by using material originated by one Billy Gray, who only happens to be the boss and the favorite comic of the Band Box hearing his name. Kap.

Flamingo, Las Vegas

Las Vegas, March 11.

Ben Blue (with Sid Fields, Sammy Wolfe), Jean Marshall, Kay Scott, Smith Twins, Dave Dyer, Flamingo Starlets (12), Torris Brand Orch (11); no cover or minimum.

Ben Blue returns to Vegas after a brief interval, the new faces and (Continued on page 60)



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Night Club Reviews

Continued from page 18

Flamingo, Las Vegas

material denoting a face-lifting job. While the show is not great, it is diverting, and the three-framer may wind up with fair biz.

Blue scores again in his pantomime version of a down-at-the-heels Frenchman on a Paris street who offers a prostitute a crust of bread for her favor. The special material in an operatic sketch, "Who's On Faust," is effectively put over for laughs by Blue, capable straight man Sid Fields and comic Sammy Wolfe. Trio reach best heights in "What Killed Vaudeville?" Attired in white suits, strawhats and canes, they go down memory lane with Blue a standout in pantomime and terps. As three Harry Richmans, they're boffo in "Birth of the Blues."

Emcee and foil to the star, Fields is a vital cog in the Blue scheme of things. Wolfe, a new addition, is good in takeoffs on Ink Spots and Johnnie Ray and teams with Blue in sketches to give him a good run for top honors. Jean Marshall is a fair warbler who's s.a. is a handy thing to have around in the skits. Kay Scott pleases in a brief tap terps and is also good in sketches. The Smith Twins, a pair of leggy blondes, are neat in vocals of "Satisfied," "What Is This Thing Called Love" and a medley of pops.

The Flamingo Starlets repeat okay "Kismet" and "Sans Souci" productions, featuring Dave Dyer on vocals. Torris Brand and his orch rate a nod for their fine musical backing. Bob.

"His Ed Sullivan Impression . . . a comedy classic." —VARIETY



WILL JORDAN

Currently

TOWN CASINO

BUFFALO

April 2nd

Jerry Lester Show

ABC-TV

Direction: MCA

Mt. Royal Hotel, Mont'1

Montreal, March 18.

Dorpan, Bros. (2), Normandie Dancers (6), Max Chamitov Orch. (8), Bill Moodie Trio; \$1-\$2 cover.

Retaining the pony line of six attractive hoofers, the management of the Sheraton-Mont' Royal Hotel's Normandie Room features only one other act in the current layout. As the feature attraction Charley and Leo Dorman more than hold their own in this reduced Lenten showcase as they extend their song-and-nonsense gamut to the limit to a solid reception.

Performers have appeared before, both in this hotel and other spots around town, but their uninhibited manner of entertaining is still effective, with the tempo good and the yocks coming fast and frequently. Opening in a reasonably legit manner the Dornans soon switch to the comedic side.

Team is one of the few acts to play this town who can carry out an aud-participation routine without slowing up offering or embarrassing the ringsiders. Latter is most apparent when they entice five men up on the floor, put battered hats and wigs on their heads and work a mime sequence that never fails to draw salvos.

Despite pacing and variety of material presented, duo sometimes get a little too casual with their patter and asides to patrons but their quick turns from broad comedy to a straight song keep payee interest throughout.

Preceding and following the Dornan stint, the Normandie dancers, with several new faces in the lineup, clinch a small but entertaining show. With Max Chamitov back at the piano, performers get okay backing and Norma Hutton is effective both as band vocalist and femcee. Bill Moodie's trio spells the Chamitov combo during the dance sets. Newt.

Colony Club, Dallas

Dallas, March 19.

Betty Clooney, Dolly Barr, Bill Tieber Orch (6); \$2 cover.

Betty Clooney debuting locally Friday (19) at the Colony, midtown intimacy proves she has it. Younger Clooney sister takes 'em in from the start with "Sometimes I'm Happy." Brunet looker, in a well-filled white strapless gown, follows with a savvy mixture, "Changing Partners," "A Good Man Is Hard to Find," "Jealous" and "April in Paris," with brief can-can hitchhike.

She wins all the way in the 35-minute bit, with deft banter with tablers in friendly, winning fashion, and displaying fine vocal phrasing and shading on oldies, "All of Me" and "Alone." Other sock offerings are added.

Dolly Barr, showing a classy chassis on rollerskates, clicks as opener. Agile femcee, also a looker, masters the small floor in a top turn of spins, dances and cartwheels. Bark.

Pigalle, London

London, March 19.

"Bluebird 1934," with Danielle Lamar, Bryan Johnson, Greta Unger, Basil Yeo, Showbiz & Dancers (18), Wolf Phillips Orch. Production and choreography by Madame Darnora; lyrics, Bryan Johnson; musical numbers, Wolf Phillips & Nick Demuth; decor, Ian Emmerson. \$2.80 minimum weekdays, \$3.25 Saturdays.

In its few years of existence, the Pigalle Restaurant, located in Piccadilly, has become a popular rendezvous for out-of-towners and suburbanites, but catering hardly at all to the regular sophisticates who patronize most nightspots. They've built up their reputation and following by staging full-scale, French-flavored floorshows, with a star headliner and an attractive line of femce dancers and showgirls.

Starring in the present layout is Danielle Lamar, who made a sock impact when she first played this cafe five or six months back. The French chanteuse is a natural for this room. Her provocative sex-style singing gives the right Parisian touch and the gal has a surefire knack of mingling with the customers. That part of the act may be corny, but is perfect for the Pigalle clientele. There are definite sex overtones in the routine and a couple of quick changes on stage, behind a screen, are clearly designed to excite male interest.

Miss Lamar is no fledgling at selling a song. She has balanced her act with a mixture of English and Continental lyrics and she knows how, and when, to switch from the dramatic to the frivolous and vice-versa. And she knows how to pick alluring costumes. Her first gown, a handsome creation, is exchanged after an opening number or two for a long-sleeved, high-necked pullover and skirt. That matches the mood of a number about Saint Germain de Pres. Then another quick change to a more revealing gown, which carries her through the rest of her act. As a special added effect, she has sparklers on her eyebrows, which have a fascinating appeal.

For the rest, the show is a bright concoction but not up to the usual spectacular standard established in earlier presentations. Bryan Johnson stays on as a solo vocalist and emcee and fulfills both functions adequately. Greta Unger is a spirited dancer and is at her best in leading the can-can. The production sorely needs a good specialty act or two to provide a measure of contrast in the succession of numbers which feature the showgirls.

Wolf Phillips who, until recently, batoned the Skyrockets orch at the London Palladium, is now the maestro here, and his aggregation gives sterling musical backgrounding to the presentation as well as catering for the dansapation. Myro.

Riverside, Reno

Reno, March 18.

Patti Page, Mr. Ballentine, Riverside Starlets, Bill Clifford Orch. No cover or minimum.

It will look like the midsummer session around here for the next 10 days. Patti Page will be working a limited engagement but from the looks of the opening night house, the tally will probably pass the best of some two-week frames.

This is an early feather in the Riverside hat and signifies the beginning of a strong lineup from here on out. This is Miss Page's first trip to Reno, so she has the whole town to draw on, even if the Californians should be blocked by snow. But the way is clear and she'll pull 'em over the hill.

Her songalog is a wonderful concoction of the things she has sold to the record buyers. The dis-

clicks being obvious, rest of ledger shows a medley of "Where or When," "I Only Have Eyes For You," "Everyday I Fall in Love" and back into "Where or When." Only gimmicks as such in Miss Page's act are a puppy for "Doggie in the Window," and a waiter-delivered message for "Tell the Man." Otherwise, it is fine singing, pure and simple, for the 25-minute run.

Only other act here is nice contrast and opener, Mr. Ballentine, a magpie whose neatest trick is making the audience disappear—by tying-blindfold over his eyes. And this is as close to magic as he ever gets. But the slambang, self-ribbing, fouled-up tricks charge the crowd with plenty of laughs.

Starlets bookend the bill with a colorful calypso and frantic "Tuxedo Junction" in red top hats and canes. Routines of George Moro, noted for intricacies, always keep building, running up as many as half a dozen separate sequences in each number.

Bill Clifford voices the "Calypso" opener competently. Mark.

Black Orchid, Chi.

Chicago, March 16.

Josephine Premice (with Chino Pozo), Bob McFadden, Jerri Winters, Rudy Kerpais Duo; \$4 minimum.

Returning to this bolite after a year's absence, Josephine Premice helms a lively four-week bill. In her own longer-than-ordinary slice, she gives a solid demonstration of robust showmanship on a limited stage that normally inhibits animated performers who are less resourceful.

She's backed smartly in her numbers by the vibrant conga drumming of Chino Pozo, who also contributes to the tomfoolery. Songs are largely bouncy Calypso novelties delivered with proper vocal style, suggestiveness and punch. Sole sultry offering is an Edith Piaf-penned softie, "Because of Your Eyes," in a wistful French mood. It's a complete switch from the rowdy, heavily-accented Afro-Cuban ballads that are really her forte.

Ingratiating Bob McFadden turns in thoroughly amusing array of show biz characterizations that score for accuracy. It's good-natured lampooning and the catalog is fresh, involving up-to-date names seldom tackled by impressionists. McFadden has an added hilarious gift of stimulating sound effects and spoofs the soundtracks of western films and Tom & Jerry cartoons. Clincher is a mockery of a farm-country radio show that doesn't miss the funny-bone. Les.

Mars Club, Paris

Paris, March 16.

Garland Wilson, Maurice Allen; minimum, \$1.50.

With two fine performers like Garland Wilson and Maurice Allen, this small bolite is becoming a fine windup spot here. U. S. show biz personalities are beginning to make this an after-hours mecca, and many chime in for some impromptu entertainment. However, top draw is the effervescent pianoing of Wilson, whose fine fingering, rhythms and excellent rep make for top listening. Wilson has a way of interperping his ballads with an intine, raucous voice or letting the notes play across his expressive face that make him a natural for cafe slotting.

Allen is a young English chanter and piano player who possesses a neat feel for the ivories plus a nice, stylized voice for the standards. His addition of a few blues lyrics to the atmosphere is always tasteful and worth yocks. When caught biz was SRO. Mosk.

Blinstrab's, Boston

Boston, March 15.

Guy Mitchell (with Doc Antman), Great Barton, Delrae & Young, Hite & Stanley, Bob Top & Laureen, Michael Gaylord's Orch (7). Lou Weir, organist, \$3 min.

This is Guy Mitchell's second appearance at this outstaid bistro, but it appears that Lent and the income tax deadline bugaboos combined to hand him a backhander. Opening-night audience was far below par, although it failed to dampen his apparent enthusiasm for his chore or the aud's strong reaction. In spite of flying in from St. Louis, arriving here with little or no time for rehearsal with Mitchell's house band, the "Hite" vocalists dish out a very satisfactory stint of the upbeat type of songs associated with him, plus a sprinkling of ballads, passed in previous outing. Also included in his stint is a bit of time-stepping to "Tea for Two," some guitar strumming and general kibbitzing with the ringsiders, all of which adds up to okay entertainment.

Surrounding lineup is okay, although topehappy with acts that have appeared here recently. While Lowe, Hite & Stanley, the three zanies who appeared on the same bill with Mitchell a year ago, present the same routines, consisting of pratfalls and general slapstick plus the record panto of the Andrew Sisters, they garnered fifty yocks. The Great Barton, here a couple of months ago, also scores strongly with his stint of hand-balancing. Bill tees off with a fast shed of roller-skating by Bob Top & Laureen, who whip through their tricks, which includes the male swinging his femce partner by one leg while spinning frantically around a small platform. Delrae & Young score okay in the next-to-closing spot with some slick East Indian terping.

Showbacking is furnished by Gaylord's band with Joe Antman taking over in the downbeat department during Mitchell's stint. Lou Weir fills the lulls with Hammond melodies. Elie.

Conecho Room, Phoenix

Phoenix, March 16.

Alvino Rey & King Sisters (4); Jimmy Wilcox Orch (9); \$1.50 cover, \$1.75 Saturdays.

No stranger to these parts, Alvino Rey is a familiar figure on the local nitery circuit as conductor of his own orch. This time around, he's teamed with the King Sisters, longtime vocal group with the Rey band, and plunks out guitar background for the team with a brief solo stretch while the dolls rest their pipes. Result is an arresting routine that makes for easy listening.

Femme foursome opens with a trio of standards and then cuts loose with a specialty routine, "Memoirs of a King," that spoofs the Duncan Sisters, Andrews Sisters, Mary Ford & Les Paul, etc. Numbers allows for a wide range of vocalistics and is paced for gusto as well as tunelessness.

Rey gives pick a brisk workout on the guitar, steel guitar and banjo, mixing 'em up in five-piece set. Per usual, his "talking" guitar number is the big specialty that pulls the plaudits.

Biz holding up well for first week of fortnight engagement. Jona.

Gatineau, Ottawa

Ottawa, March 19.

Johnny Coy, Nita Beiber Dancers (5), Helen Curtis, Jay Walkers (3), Harry Pozo Orch (8); 75c admission; \$1 Sat.

Johnny Coy and Nita Beiber Dancers are holdovers this week at the Gatineau's Carnival Room, where Helen Curtis and The Jay Walkers have moved in. Miss Curtis, a blond gal-mountain, works standard pops on okay pipes which show to best advantage in her impersones of Rose Murphy, Kate Smith and Sophie Tucker. Best of her own songs is a clicko arrangement of "Side By Side." The Jay Walkers have promising ability but are badly in need of material and producing. Nonsense comedy is okay in spots, even gets guffaws once or twice, but with adequate production of better routine, the act could reach higher. Phil Bower of Jay Walkers emceeds the show. Coy has modified his routine from previous opener week, confining it to a runthrough of a tap dancer's career from first taps to time his style goes out of date, plus specialty, "Tap Dancer's Nightmare," both bofo offerings. Nita Beiber Dancers, with Gerry Gotham, maintain their high standards with Cuban mood terps number and a jazzy bil. Gorn.

TRIXIE

Juggling Star

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Unpredictable Comedy

House Reviews

Palace, N. Y.

Wong Sisters (2), King Johnson, Jeanne Charlebois, Ladd Lyon (2), Trini & Manolo, Ben Yost's Ambassadors (4), Alan Carney, Three Tuckers, Myron Roman, Orch; "The Golden Mask" (UAC), reviewed in VARIETY March 10, '54.

The Palace talent collection shows its best form in the latter portion of the proceedings. Major defect at the start is the method in which the acts are strung together. But once the stride is hit, the audience response picks up tremendously and the overall result is in the plus column.

The major comedy spot is occupied by Alan Carney, a vet in this institution. Carney's top contribution remains his impressions of various soapbox speakers, and it's good for a salvo at the walkoff.

The singing by Ben Yost's Ambassadors (4) similarly keeps the program moving. No matter what tag is assumed by a Yost turn, the singing always comes out the same. The Vikings, Ambassadors, Guardsmen, all of Yost's assembly line, seem to provide a degree of standardization. Some of the singers appear to be interchangeable and they give the impression that all this has happened before. They do an operatic medley, a group of oldies and "Old Man River" for the usually good response.

Three turns qualify for acro classification. Openers, the Wong Sisters (2), provides a good combination of terps and balancing, and team gets off to a good mitt. Midsection, Laddy Lyon starts off with a few mild tricks and with the aid of a femme part in the audience continues with a mixture of comedy and balancing for fine results. Three-Tuckers, two boys and a girl on the trampoline, show some standard tricks. They work out exceedingly well for the closing spot.

Jeanne Charlebois, a Canuck impressionist, gives vocal imitations of instruments and then does a baby voice and simulation of a male baritone. Latter gets her off big. However, it seems that once she establishes the fact that she can perform tricks, with her larynx, she could cut the impressions short instead of going through a full chorus. The only purpose the full tune serves is to eat up time and slow down the act.

Under New Acts are King Johnson and Trini & Manolo. The Jo Lombardi Orch is still being fronted by Myron Roman, who does well at the showbacking. Jose.

Robino, Paris

Paris, March 16. Jacques Pills, Les Quatres Barbus, Tombelly, Neo Boppers (4), Gaijon Bros. & Juanita (4), Mister Ralph, Noelle Norman, Bernard Lavalette, John Vree & Co. (2), Canovas (2), Margit & Margot, Maurice Boulais Orch (12), Simone Morin; top \$1.25.

Robino keeps up its finely-chosen shows with its song top-liners, solid acros and tons and enough offbeaters to round out this present show into a neat package which is doing SRO biz. Jacques Pills (called Pills in the U. S.) headlines this with a fine new songbook and is amply backed by a fast-moving series of acts which effects that there is enough opportunity and talent here in spite of the rapidly mushrooming spate of music halls.

Tombelly is the acro opener, with the usual handstands working themselves into intricate balancing. Neo Boppers (4), a group of jiving kids from the local jazz caves, are not too musically material without the necessary smoky atmosphere, but crowd mites them well. Bernard Lavalette is a snide patter man who wins the aud with very funny material on noptic pomposity, jazz fanatics and fine takeoffs on Canadian and Martini fingers.

Six-year-old moppet, Mister Ralph, a curly-headed kid, plays xylophone and a harpsichord and to drive home the prodigy angle.

A bit precocious, but a born ham, the kid acquires himself well. Noelle Norman, dramatic singer, manages to hold her own after the youthful stint and delivers some dramatic love ballads that benefit from her earlier training as an actress before she turned chanteuse. Voice is good but lacks range, and she is more for specialized and intimate nitty spotting.

First half closer is Les Quatres Barbus, an inventive chorus group who sport pastel colored jackets, skullcaps and authentic beards.

Fine material, expert harmonies and a flair for clever gags and teamwork make this one of the top choral groups here and a crowd fave.

A solid acro-balance act is Gaijon Bros. & Juanita (4), who bring a production dress to the proceedings. (See New Acts). The Canovas (2) are a fine body-beautiful act with two muscled lads making with excellent stands and rippling balance. Margit & Margot are a seeing-double act in which two lanky gal twins cavort in perfect harmony to make this an unusual, beguiling turn. A combo acro and comic stint is John Vree & Co. (2), with a clown fumbling out with a suitcase which looses a long, shrouded figure. His antics in squeezing the fantastically malleable body back into the suitcase make for a good act. The twisted member is a tall girl.

Pills is of the charm-singer school. Blessed by a fine songbook which benefits from his drive, dramatic feeling and phrasing, he makes for a solid song stint. Well-timed voice gives life to "Vine Ton Sae," a dramatic about a murderer's confession, and the other ditties ranging from the lively to the silky love laments. He uses a phone prop for a neat number in singing a lament to a deserting gal and makes this a begoff. Mosk.

Apollo, N. Y.

Harptones (5), Tito Rodriguez Band (15), Mabel Scott, Pigment Merkhom & George Wilshire, Foster Johnson, Michele & Nilda, "Turn the Key Softly" (Indie).

The Apollo has come up with a spirited sesh this week with the recent on Latino. B. C. reports biz off this season, but this bill has as good a chance as any to fill the house. With Tito Rodriguez and the recording Harptones as the lure, teenagers pile in.

To Rodriguez everything is translated into mambo. He opens with a brace of arrangements strictly south of the border, "A Ponerse Duro" for one. Later he turns "In the Still of the Night" into a hip-shaking number, with the bandleader at the vibes.

The mambo kick rarely lets up. The Harptones, who do conventional close harmony, break into "Mambo Boogie." With Michele & Nilda, also billed as mambo artists, they're under New Acts.

Pigment Merkhom, who always draws howls, does a standard comedy skit with an assist from George Wilshire and a beautiful but unbilled gal anent the irate husband who shoots his rival, not because he steals the wife but for passing off a Canadian dime. But even the funster closes show with a mambo bit.

Only regular Harlem fare is delivered by terper Foster Johnson, who shows more action and personality than exceptional ability, and by hefty thrush Mabel Scott, in three bop numbers.

Olympia, Miami

Miami, March 19. "Grand Ole Opry" with Hank Snow, Rainbow Ranch Boys, Joyce Moore, Sleepy McDaniel, Tubby Wise, Moon Mullican and Marly Robbins; Les Rhode House Orch; "Jibarito" (Par).

Change of pace this week saw installation of the "Grand Ole Opry" company on the stage of this lone south Florida vauder, with the stubholders, normally strong on hillbilly acts, reacting in mild fashion to the twang-twang contingent's efforts.

There's nothing new contained in the staging of the headown, with the material a continuous series of broad humor and lyric ideas. Hank Snow is set in the top spot and helps lift the group from the level of mediocrity set through most of the session with his Victor recording songbook.

The layout includes the Rainbow Ranch Boys, Joyce Moore, who comes up with some fair vocalistics; cornball comedies by Sleepy McDaniel, that garner sparse laughs; and barndance fiddling purveyed by Tubby Wise. Group is doing biz, but anomaly is fact that aud reacts mildly. Lary.

Chicago, Chi

Chicago, March 19. Dagmar (4), Gene Krupa Trio, Frank Fontaine, Vanderbilt Boys (2), Louis Basil & House Orch; "Phantom of Rue Morgue" (WB) (3-D).

Boxoffice at the B&K flagship should get a tidy flip from the

name strength of this bill for the coming fortnight. Actual vaude values run high too, generally, though there's a severe letdown in the curtain-closer. At opening show the bill ran about 10 minutes overtime, indicating a need for clipping to take up the sag.

Gene Krupa Trio bags peak customer reaction in a 20-minute segment of solid instrumental diversification. Unsegued through variegated moods and tempos in five highly-improvised jazz numbers, each of which allows ample departure for individual riffs. Smartly, Krupa doesn't predominate until the close but features his two sock sidemen, pianist Teddy Napoleon and versatile Eddie Shu, the latter taking the major leads on sax, clarinet, trumpet and harmonica.

Following this group, which milks audience enthusiasm thoroughly, Dagmar is anticlimactic. While she offers the variety of song, dance, comedy and pulchritude, none of it has force enough to overcome the trio's impact. Her routines are loosely formed, consume more time than they necessitate, and all centre upon the eventually tiresome subject of her eyessque. Conversation pieces with her aides often resemble in tone and humor quality the oldtime burley-breather-skits, and the taste of sex allusions is questionable in this house that caters to family trade. Aides in the comedy moments are Danny Dayton and Mickey Manders, and her dance partner is fexilegged Billy Parsons, who shines with her in a straw hat routine.

Humor notch is commanded by Frank Fontaine, who has no trouble rousing the house's risibilities with characterizations in idiot accents. He's lauded for impressions of Arthur Godfrey and Amos & Andy, which are laughably close, and for a string of toptotch male vocalists alternating phrases of "Home on the Range."

Vanderbilt Boys lead off the bill with a slick synchro tap opener before breaking into sock body-balancing and assorted acro. Garbed in dress suits, the boys have several b-g moments of applause for foot-to-hand, hand-to-head and foot-to-head work. Louis Basil, back to back-house acro after a vacation, emcees and cuts his usually fine show behind the acts. Les.

Vegas Ops

Continued from page 1

This setup means that the top acts will benefit to the tune of \$300,000 annually. It's felt that just as long as there's one holdout among the major hotelmen, talent costs can continue to soar. For example, under the present agreement, the other innmen would be prohibited from bidding on Marlene Dietrich, who recently played the Sahara at \$30,000 weekly. However, Entratter, not a party to the agreement, could bid for Miss Dietrich and up the price. Thus, the Sahara would have to equal or bid higher than the Sands Hotel.

There had been an agreement at one time that no hotelman would pay an act more than \$15,000. This was later upped to \$20,000, but that phase is now virtually non-operative, as is seen by the fact that the Sands will shell out a reported \$50,000 for Dean Martin & Jerry Lewis when they play that spot in May.

The meeting at which the Innmen effected an agreement has been described as an attempt at "financial sanity" in the gaming resort. It has been admitted that salaries have been getting out of hand because of the fact that agencies when submitting talent would encourage the upping of prices by each boniface.

Hotelmen have gotten together prior to the meeting of two weeks ago, when they agreed to stay away from acts committed to a fellow-member's hotel. It's expected that pressures will be put onto Entratter to get the Sands into the fold.

Hotelmen will also attempt to get new members into the organization, although no newcomers are expected for some time. Two gaming licenses have been refused. In the case of the El Patio, it's believed that a permit will ultimately be granted, but only after one of the owners of the hotel pays up \$80,000 he allegedly owes various hotels in the town because of losses at the gaming tables. The Royal Nevada bid was turned down because of a claimed link by some of the syndicate crowd building the spot, with crime in Florida.

New Acts

JUDY CANOVA

With Ann Canova & Zeke Canova Songs-Comedy-Dance 30 Mins. Sahara, Las Vegas

A long established entertainer, Judy Canova makes her nitty bow and leans rather heavily on her relatives for assistance. The bucolic comedienne displays plenty of talent and belts barnyard songs with appropriate yodels for full effect. She can just as ably sing pops.

In pigtail and GI shoes, star does "Put Your Arms Around Me Honey," "I Ain't Got Nobody," "Darlin' Nellie Gray" and "Jesse James." Sister Ann is at the piano, also duets with Miss Canova, and the pair are joined by brother Zeke for some of the aforementioned tunes. The three please but are on too much together to a point where Miss Canova is actually minus in her solo stints. She is adept in piano duet with sister, between jokes and belts "Vaya Con Dios" to good applause. Star's "Ole Ma and Pa" routine with Zeke is fair, and she executes a good softshoe to "Swanee River."

Confidence will come with more nitty work and should result in this trouper finding herself on stage alone more often to belt with the stuff that's been identified with her for years and which made her a star. Bob.

HARPTONES (5)

Songs 15 Mins. Apollo, N. Y. The Harptones are young, accomplished performers. A genuinely listenable Negro quintet, they run through a fistful of colorful tunes, and should be successful on any club, house or video date doing just what they do at the Apollo.

Doing every number in close-harmony, they alternately bounce and roll through 15-minutes of solid entertainment. After kicking off with jumpy "Just for Laughs," they turn to "Sunday Kind of Love." Midway through the stint they appear in at least three distinct flavors: mambo, spiritual and footrot—all to the tune of "Mambo Boogie." Fewsters tire of giving the palms a workout. During the same "Mambo" the Harptones nearly spread themselves across the stage by some smooth but basic soft shoeing and end up in picturesque groupings that any legit megger would admire.

Only one fault comes through during the quintet's five offerings, and that is the voice of the basso. Evidently, it's not his real lung quality because it comes out from time to time like a bullfrog with laryngitis. Even with this minor drawback, the lads look a likely lot.

BRUCE DAVIS

Songs, Impressions 15 Mins. Seville, Montreal

Bruce Davis, a youngster with little more than a year's experience, shows best possibilities of any new performer seen around Montreal in past 12 months. Of medium height, with an ingratiating smile, clad in a neat cut without any zoot angles, Davis, to coin a cliché, is a showstopper as he whams over his song impressions with surprising savvy and inherent showmanship. His limited experience in show biz is apparent from material offered which leans heavily on the obvious but his projection and overall handling of each impress is refreshing and convincing.

Playing in a theatre loaded with payee's all hop to the current platter faves, Davis, on the night caught, drew squeals of delight and an ovation reminiscent of Johnnie Ray's first showing in this house. With the right grooming and a presentation that points up his easy-going manner, Davis with more finesse and fewer mannerisms, should be a cinchero for most visual mediums, particularly in the vaude theatres. Newt.

KING JOHNSON

Skating 7 Mins. Palace, N. Y.

King Johnson, a Negro dancer who works on roller skates, is an okay tapster but needs better routine. He handicaps himself by working in a small space so that he cannot achieve a sweep of motion. There's little that's spectacular in what he shows.

Johnson winds up with a bit of skating on a bridge table which is hardly exciting enough to make a deep imprint. Jose.

JERRI WINTERS

Songs 1 Mins. Black Orchid, Chicago

Onetime Stan Kenton chirper has been around for some time, most recently in Gotham tv circles, and now she's strung together a sheaf of smart tunes in low register for the intermies. Attractive blonde has a fine dusty voice sufficiently stocked with nuance and whisper to be fairly distinctive, and while her dress is modest she enhances visual appeal with twinkling eyework during her thrashing. She's a likely candidate for disks and the small rooms.

Miss Winters has a laudable way with a song and knows her way about the mike, although occasional over-stylizing tends to bypass smariness for flat stiltedness. This should be smoothed out after she's felt her oats on the cafeboards. Songbook is neatly balanced with slow pops, standards and a couple of fresh offbeat numbers that are tastefully dramatized and creditably arranged. Les.

MICHELE & NILDA

Dance 12 Mins. Apollo, N. Y.

After a lightweight kickoff, olay couple shows enough class to keep the Harlem house happy. Nilda is a striking dish, whose black tresses, brief costume and long gams make up for just average danceability, and Michele knows how when it comes to making with a crazylegs kind of bokum. For any house with demands similar to those of the Apollo this is an acceptable act.

After doing two dazzling ballroom choices together, the male does a semi-acro turn alone; then the distaffier appears in knee tights, where before there were none, to make with the vocal chords. She can't sing, but the aud doesn't seem to think she has to.

Since the evening's motif was mambo, Michele & Nilda close with one. Then, as something of an added attraction, they bail on two amateur teams in full mambo regalia to demonstrate. Last bit was a nice bowout.

TRINI & MANOLO

Dance 3 Mins. Palace, N. Y.

Trini & Manolo have been around for some time, but haven't been documented in VARIETY's New Act files. Flamenco team does some fine cleat work, hitting a rapid stride with Latin terping and, for chance of pace, an impression of dolls on a music box.

Team looks well on stage, their costume is colorful and they can cut majority of terp spots. Jose.

London Nightlife

Continued from page 2

formerly partnered Harry Morris in the operation of the Colony Restaurant, branched out on his own when he launched the Copacabana. This lush nitty has fallen an early victim of the depression.

Hoey confirmed last week that he is shuttering the main restaurant and dance floor for the time being, except for private functions, but will continue to operate the snack and cocktail bars. Another swank Mayfair nitty, the Bagatelle, has been dark for some time mainly, it is claimed, because building work on adjacent premises has interfered with the hygienic running of the restaurant. A claim for damages, it is reported, is pending.

Many other prominent West End night spots are experiencing lean times and further shutterings are considered likely. One or two of London's most famous nightspots are expected to close within a short time.

The Cafe de Paris, which had led the race for top class talent in recent years, has this season, been adopting a more conservative policy. Only the Colony Restaurant, among the elite Mayfair cafes, has maintained its steady level of a 50-50 blend of local and imported names. Quaglinos and the Allegro Room continue with moderate-priced attractions. In a different class and appealing to a different type of clientele, the Pigalle, on Piccadilly still stages its elaborate floorshows with a fullscale production. Jose.

Equity Shifts Alien Rule to Include Chorus Members; Limits Waiver Status

Actors Equity will only consider requests for a waiver of the six-month waiting period between engagements applicable to alien performers when the actor concerned is to be starred in a production. New ruling is one of several recently added to the union's alien regulations. Equity also eliminated its requirement that all alien members pay 5% of their weekly salary or at least \$10 weekly. Rule has been revamped with the 5% requirement now applicable to all salaries and the \$10 minimum excluded.

Another addition specifies that alien Chorus Equity members will be required to join Actors Equity. Chorus members were previously permitted to play under an Equity contract without joining the union and therefore weren't subject to the alien rules. Alien members will also be given special Equity membership cards, since the only identification they now have is the receipt for dues paid.

In order to quell confusion as to what foreign productions fall under the alien unit company classification, Equity has added a definition of such an operation to its alien resolution. Union will classify a production as a unit company when it has been produced by a theatre which "has established its identity over a period of years, has attained recognized status for its artistic standards and certifies that the production under consideration is regularly on its production schedule." Groups currently recognized by Equity as unit companies are the Stratford Memorial Theatre, Old Vic, D'Oyly Carte Co., Abbey Players, Dublin Players and Jean-Louis Barrault Co.

Duo Wets Feet In Show Biz Off-B'Way To Recoup Coin But Returns Come Slowly

Theatre de Lys, one of the top off-Broadway showcases, is an established success, but not a money-maker for the operators of the theatre. The 299-seater was taken over in March, 1953, by Anita Post and her brother John, who runs a construction firm in the vicinity of the de Lys.

Greenwich Village spot is rented out to various production orgs on a four-week deal at \$500 per week. This, according to the Posts, is just enough to cover expenses. As lessees of the theatre they pay a monthly rental of \$350. Other costs such as taxes, maintenance of the theatre and insurance, brings the yearly operating expense to about \$15,000. During the past 12 months the house has been dark about 23 weeks, which means that rental was drawn for about 29 weeks, giving the Posts a total take-in of approximately \$14,500.

The Posts took over the de Lys after renovating the location two years ago for William de Lys, who had originally taken a seven-year lease on the spot and had intended operating the small-seater as a theatre club. Following one flop production, "Frankie and Johnnie," de Lys cancelled his plans, leaving the Post Construction Co. holding the bag on a large amount of unrecouped coin, shelled out by the building outfit in refurbishing the theatre.

Rather than suffer a loss, the Posts decided to wet their feet in show biz and assumed operation of the theatre under the firm name of Senior Estates, Ltd. Max Eisen

(Continued on page 68)

Soviet Ballet in Paris For 1st Time in History

Paris, March 23. Arrangements for Moscow's Bolshoi Theatre ballet troupe to play Paris this spring have been completed. Famed Russo terpsiters open at the Paris Opera on May 8 for three weeks. This makes first time in Soviet history that a Russo ballet company is leaving the country for a foreign visit.

Galina Ulanova and Constantin Sergueiev will head the company. Repertoire will include Prokofiev's "Romeo and Juliet," "Cinderella," a ballet using French Revolution as background, "Flame of Paris," and other items not yet announced.

'Madam' to Tee St. Louis' 36th Munny Opera Season

St. Louis, March 23. "Call Me Madam" and "Oklahoma" will be presented for the first time in the Municipal Theatre Assn.'s al fresco playhouse in Forest Park during the forthcoming season that tees off June 3. "Madam" will open the season with an 11-night frame and "Oklahoma" will close with a two-week stand starting Aug. 16.

Eleven productions will be presented during the 88-night season of the Munny's 36th consecutive season. Although costs have risen since last year, execs announce there will be no increase in duet charges and the 1,700 cuffed seats each night for the underprivileged will be continued.

90G Profit On 'Tea' Dished Out

With the payment of another \$30,000 dividend for the four-week period ended Feb. 27, "Tea and Sympathy" has now distributed \$90,000 profit. On the basis of the standard 50-50 split between the management and backers, that gives the latter a 75% profit to date on their \$60,000 investment.

During the four weeks, the Robert Anderson drama grossed \$114,829, against a capacity of \$113,200, for an operating profit of \$28,913. Take brought the total net profit to date to \$105,144. After the distribution of profits, the assets included \$8,970 in bonds and deposits and \$6,174 available for cash reserve.

The Playwrights Co.-Mary K. Frank production, with Deborah Kerr starred, is currently in its 26th week at the Barrymore, N. Y.

HOUSTON ALLEY JOINS EQUITY; DEKKER ANGLE

Houston, March 23. Alley Theatre here has switched to an Equity policy after functioning as an amateur or community theatre since its formation in 1947. Current click of "Death of a Salesman," with Albert Dekker starred, prompted director Nina Vance to make the move. Joining Equity put theatre in a position to negotiate for an extension of Dekker's contract, which expired March 20. As an Equity operation, the Alley will use 50% Equity talent, with a minimum of six members per show. In small-cast plays, some of the union members could be used in backstage capacities.

Asheville Cherokee Drama Reprise Seen in Doubt

Greensboro, N. C., March 23. Few people in Asheville believe "Thunderland" will be presented in 1954. What the community, which invested heavily in the outdoor theatre where the drama was presented, can do to salvage this asset, is now being discussed. There is some talk that the Flat Rock players may use it. There is suggestion of booking periodical attractions there.

"Thunderland" is a forlorn monument to a fact that hardly anyone takes time to consult. All the outdoor dramas have been heavily sponsored. Perhaps none of them could, from beginning to end, stand on their own feet. Even "Unto These Hills," the most successful, started with donations from most of western North Carolina, plus a subsidy from the state and various sinecures.

The latest figures on attendance showed that the Cherokee show drew 137,750 people (paid admissions) in 1953, a decrease from 1952.

"Horn in the West" declined to 43,384. "Lost Colony" increased in 1953 to 52,150, and "Thunderland" increased to 21,823. "Lost Colony's" 1953 report shows it lost money. It is estimated that "Common Glory," at Williamsburg, drew around 70,000.

On the Line
Leslie Caron, on leave from Metro to dance with Roland Petit's Ballets de Paris, now on tour, told an interviewer recently why she preferred dancing to filmmaking.
"In pictures," said the French ballerina-actress, "your work is everybody's—the director's, the writer's, the cutter's, etc. On the stage—it is cash. It is you, yourself, on your own."

Terp 'Ondine' For Ballet Theatre

Taking advantage of the sock Broadway legit hit of the same name, Ballet Theatre is prepping a choreographic work by William Dollar, titled "Ondine," as feature of its next season, its 15th ann. Theme will be the same, based on the folk tale of a Rhine water nymph's romance with a medieval knight. Management is dickering with a foreign ballerina to guest-star in the work. William Fields is booking the tour.

Ballet Theatre also plans a classical work chore'd by Leonide Massine, and a new ballet by Valerie Bettis, for next season. Miss Bettis, a couple of years ago, also chore'd a ballet based on a Broadway hit, in "Streetcar Named Desire."

Meantime, the troupe garnered \$33,500 in seven performances on tour last week, in the far west. Troupe got \$5,000 in Reno on a guarantee; \$10,000 for two in Portland, and \$18,500 for four in Seattle. This week the troupe is in Vancouver for a full semester, starting Monday (22).

The Azuma Kabuki Co., in its next-to-last week at the Century, N. Y., grossed \$26,925.

Critic Kerr Knows Nothing Of Mirrors, or Acting, Sez Fellow-Townsmen Thesp

Editor, VARIETY:
It's all very well for my friend and former fellow Evanstonian, Walter F. Kerr, the N. Y. Herald Tribune critic, to complain about stage mirrors being masked over, as he was quoted recently in VARIETY as doing. But Wally is not an actor and does not understand mirrors from the actor's point of view. I've just finished playing "Angel Street," in which just such a scene, of tying an Ascot before a mirror, occurs in the second act. If you have the mirror real, you can not only see your own image, but the faces of the audience in the first few rows. This is bad.

An actor works from an image in his own mind of what he is projecting to an audience, and does not wish to be distracted by seeing the actual image of his own literal appearance. In addition to that, when he sees the audience, he immediately fears that they also can see themselves in that same mirror. The only thing for the actor to do is have the mirror misted, and learn how to tie the tie by feel. I had never tied an Ascot before in my life, but if I can learn to do it, so can Walter Matthau, of "Burning Glass," and it's his business as an actor to do so, effectively.

Henceforth, let Wally stick to such comments on the subject of writing and directing, which he knows, and not on acting, which he doesn't know, in the practical sense.

Fitzroy Davis

'Prep Coast Letter'

Hollywood, March 23. Rose Wallerstein and Abe Lax will star in "Letter to Mother," an English-language adaptation of a play based upon the Yiddish script, "A Brivele der Mamen," which Oscar Ostroff will produce at the Civic Playhouse here, starting April 19. Ostroff will also direct from Samuel Rudens' English version of the Harry Hofferberg script.

Mary Ellen Kay, Robert Roark, Sandra Stone, Paul Raymond, Chris Drake, Frances Weintraub, Morris Strassberg and Yasha Rosenthal have been set in support.

London Critics Upset Tradition, Buy Tickets If Mgmt. Acts Uppity

Glenville Mulls 2 Plays For Broadway Staging

Edinburgh, March 18. Peter Glenville, who directed "The Prisoner," with Alec Guinness, at the Lyceum Theatre here, is mulling a plan to present two plays on Broadway in a repertory season next year. One is "The Living Room," by Graham Greene. The other is Bridget Boland's "The Prisoner," his current production. He's angling for Dorothy Tutin for "Living Room," and Guinness for "Prisoner," for N. Y.

Guinness things along legit runs are bad for both actors and audiences. "The Prisoner" will run only a limited season in London, because Guinness has a film commitment in June. Star hopes to find four plays which he can make into a personal repertory, dropping or reviving a particular piece at will.

"The Prisoner" is set for filming in the fall, with Guinness, Noel Willman and other members of the present stage cast.

Sliding Scale For Pop 'Poster'

A popular-priced touring edition of "The Fourposter" will be sent out next month under the production auspices of H. Clay Blaney and Cy Metrick. Although the producers are willing to send the show out at a \$2.40 top, various road theatre managers are more inclined to charge what they think the traffic will bear. As a result, show's price scale will vary for each of its first three engagements.

Teeoff stand at the Court Square Theatre, Springfield, Mass., April 15-17, will have a \$3 top. Play then moves to the McCarter Theatre, Princeton, April 19-20, at a \$3.60 high. From there the presentation goes to the Shubert Theatre, New Haven, April 21-24, at a \$2.40 top. Production, which will star John Beal and Carol Stone, is capitalized at \$15,000.

Blaney and Metrick are touring the show via an arrangement with the Playwrights Co. Deal calls for the Playwrights to receive 25% of show's profits, while author Jan de Hartog shares on a graduating scale of 5%, 7½% and 10%. Producers are also using the original Playwrights' production, including scenery, props, etc., for which the Playwrights receive 2% of the gross. Offering can break even at about \$10,500 a week.

FILM BUILDUP FOR ONTARIO SHAKESPEARE

Ottawa, March 23. Columbia Pictures (Canada) will distribute National Film Board's "The Stratford Adventure," a color feature covering the birth of the Stratford (Ont.) Shakespearean Festival. Film, which will feature Alec Guinness because he was star of the Festival, will preem in Stratford, then go to major filmers across Canada and United States before going abroad. Teeoff date not set.

Morten and Gudrun Parker produced the 40-minute documentary. Meanwhile the third, or American Shakespearean Stratford—in Connecticut—has a grant of 12 acres from the town council, is still raising funds, hopes to get started this summer. The parent Stratford in England started its season last week, drawing lukewarm press for two star-less policy.)

Boff 'King' Getaway

Hershey, Pa., March 23. "King and I," which began its road tour at the Community Theatre here today (Tues.), has been sold out in advance for its seven-performance stand to the tune of \$43,000. Musical wound up on Broadway Saturday (20).

Yul Brynner-Patricia Morison starrer moves on to the Music Hall, Cleveland, next week.

London, March 23. A major switch in the accepted legal practice of reviewing plays or films for which invitations have not been sent to the press, is seen developing following recent case against the British Broadcasting Corp. arising out of the criticism of a broadcast musical work.

Hitherto, the generally accepted principle has been that a play or film is a privately owned property and the owners may, if they so desire, invite the press to express an opinion. If an adverse notice followed, it had been believed, the reviewer and the paper would be able to plead "fair comment" if an action ensued. On the other hand, if a paper had been denied an invitation and bought its tickets at the boxoffice, an adverse notice might have to be defended on grounds of malicious libel.

Top legal opinion in Fleet Street (London's newspaper row) now holds the view that there is no basis in law for this opinion. The test should be whether it is a matter of public interest and this, generally speaking, can be held to apply to most public performances but not to shows sponsored by private club theatres.

Acting on this principle, the Daily Express has already intimated that its film critics will buy tickets at the boxoffice if a distributor declines an invitation and, subsequently, review the film in the usual way. The same policy has already been put into effect in regard to legit, and the Express last week jumped the gun on the presentation of "I Am A Camera" by sending its drama critics to cover the show on the first of four paid previews, prior to the official opening. The Express review appeared several days ahead of its competitors.

As the management of the New Theatre had, for reasons of their own, withheld the normal press invitation to VARIETY's London bureau, tickets for the preem of "I Am A Camera" were purchased at the boxoffice and the play reviewed in accordance with this latest legal thinking.

Damyankee Mugg Strays Into Odd Atlanta 'Moon'; Tolerance At \$3.70 Top

By SIDNEY B. PFEIFER

Atlanta, March 23.

Is there anyone in the house interested in the condition of legit in the deep south?

Different people inflict different kinds of punishment upon themselves, especially during Lent. So, after a lifetime spent in the theatre pretty much everywhere, your dam Yankee Buffalo correspondent, finding himself in Atlanta, Georgia (Joe-jia to you!), the other evening with a few spare hours on his hands, resolved to take a chance on the "opening performance" of the traveling "Moon Is Blue," billed as the "original Broadway version"—in which Peggy Ann Garner and Bramwell Fletcher were sweating it out at the Tower Theatre.

The Tower in Atlanta is a pretty nice little commercial legit, in spite of the fact that it posts its current prices in crayon-scratched hieroglyphics alongside the boxoffice—for all the world like a penny lemonade stand. The usherettes look and act like sub-Junior Leaguers replete with low-cut dresses and lace shawls; and the teenage ushers are made up

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'Likely' Comedy Set For Fall B'way Bow

"The Girl Most Likely," new comedy by Irving Brecher and Jo Swerling, has been acquired by Albert Lewis for production on Broadway this fall. Comedy concerns a young couple in California. Lewis expects to be in N. Y. in two weeks to start casting.

Lewis was last repped on Broadway as co-producer of "Three Wishes for Jamie." Swerling is co-author of the "Guys and Dolls" book, and Brecher is a vet screenwriter.

Legit Bits

Al Dabzell will flack for "Picnic" when the show takes to the road April 19. A revival of "Porgy," slated for production at the Dock Street Theatre, Charleston, April 21-24, has been cancelled due to insistence by Negro leaders that the play be offered before an integrated audience. Jan Leighton will appear in "A Sound of Hunting at Cherry Lane theatre. Plak House, by actor Leo Penn, who's currently appearing off-Broadway in the Circle in the Square production of "The Girl on the Via Flaminia," will be premeed at the Neighborhood Playhouse School of the Theatre, N.Y., from April 5-9.

Greenwich News Theatre, off-Broadway operation, is inaugurating a policy of special matinees for high school students today (Wed.). Shirley Jones will step up from the chorus of "Me and Juliet" to the role of Juliet for the tour of the musical. Ferdinand Hilt is filling in for Peter Cookson in "Can-Can" during latter's one-week Jamaica vacation. Ralph Meeker has been elevated to star billing in "Picnic." Maurice Levine has succeeded Louis Adrian as musical director of "Kismet." Latter will be musical supervisor for the Los Angeles Civic Light Opera Co. for the 10th consecutive season.

"New Faces," which has been touring since last March, will return to New York for a limited engagement at the St. James Theatre beginning April 28. Revue will have to make way for the incoming "Pajama Game" and may be moved to another theatre if the run proves successful. "Teahouse of the August Moon" grossed over \$4,800 for the Actors Fund Sunday (21) night. Shirley Bernstein is taking a two-month leave of absence as production associate to Robert L. Joseph, and plans an overseas trip. Ann Noyes is replacing her.

The eighth annual Antoinette Perry Awards Dinner of the American Theatre Wing will initiate the awards season of the Broadway theatre Sunday (29), at the Pierre, N.Y., a few days after Hollywood has presented its Oscars to the chosen.

"By the Beautiful Sea" skeddled to New York on Broadway at the Majestic Theatre April 7, has undergone a number of personnel changes during its present tryout tour. Switches include Helen Tamiris succeeding Donald Saddler as dance director, Gaby Monet replacing Maria Karnilova as leading terper, Chuck Walters bowing out as director with Marshall Jamison taking over, and the exiting of Genevieve Pilot, who was to have arranged the music for the dance sequences.

Fred Rolff has been brought in for the lead of "The Man Born to Be King" at the Showcase Theatre, Evanston, Ill. Religious play opens tonight (Wed.) and runs through Lent. Milford Hanes takes to the road as company manager of Jules Pfeiffer's "Good Night Ladies," which opened Monday (22) at the Fabst Theatre in Milwaukee. Pfeiffer reports he has the rights to "School for Brides" which he will launch July 4, at the Royal Alexandra, Toronto, with comic Jackie Kannon in the lead. Dina Hupern starring in the Chi Jewish Peoples Institute production of "Half the World's a Bride," scripted by Elizabeth Jeffries.

Oscar Karlweis will star as Sakini, the Okinawan interpreter in "The Teahouse of the August Moon," in his own translation of the John Patrick comedy at Vienna's Theatre in the Josefstadt starting May 16. Ninon Talon (Mrs. Karlweis) agented the foreign production.

Lillian Gish was guest instructor with the American Theatre Wing Professional Training Program Monday (22) in the Acting I. A Business Course, which gives techniques in acting for stage, screen, radio and tele, discussing problems of an actor. Joshua Logan will take over next Monday (29), directing scenes as they would be played in the theatre.

Howard Newman, advance agent for "My Three Angels," and Noah Schechter, Cincy resident manager for Shubert enterprises, teamed as lecturers Friday (19) at Miami U. in Oxford, O. They told students and teachers about mechanics and operating methods of the theatre in this country, Europe and South America. Also about "Angels" and other shows heading for Cincy.

Morton Da Costa planned to L. A. last week to stage the Coast touring edition of "Sabrina Fair," which begins its travels Monday (29) at the Sombrore Playhouse, Phoenix, with Diana Lynn and Wendell Corey heading the cast. Elliot Norton, legit editor and

critic for the Boston Post, will be the main speaker next Wednesday (31) at the U. of Massachusetts convocation honoring Richard Rodgers & Oscar Hammerstein 2d for their development of the musical play as a theatrical form and for their contribution to the educational theatre.

Sidney Blackmer will star in the Leonard Lee meller, "Hang Together," which Lee Molland has skeddled for Broadway production either in May or next season. C. W. Christenberry Jr. slated to direct Romeo Muller's "With Drums and Colours," which Eddie Hyams plans to bring to Broadway in the fall. Jim Miesler replaced Pat Waltz as a judge in "Caine Mutiny Court Martial" and is also understudy to Charles Nolte. Emilie Stevens, Ted Mann, Jose Quintero and Jason Wingreen, founders and producers of the off-Broadway Circle in the Square, have launched a public relations campaign in the legit field. Campaign will be operative throughout the U. S. and Europe and will comprise weekly mailings of articles by Miss Stevens, Mann, Quintero and Wingreen on various aspects of legit production.

"Solid Gold Cadillac" moves from the Belasco Theatre, N. Y., to the Music Box May 10. Current tenant at the latter house is "Picnic," which vacates the theatre April 10 prior to taking off on tour April 18. Daniel Mann will stage Donald Ogden Stewart's "Hizzoneer," slated for production next season by Saint Subber. Scheduled Broadway production next month of "The Year Round," all-Negro-cast revue, has been put off, with producers Jimmy Diaz and Larry Robinson planning an out-of-town tryout tour to begin June 2.

Milburne Christopher's magic show "Now You See It," goes into the Longacre Theatre, N. Y., for two weeks beginning April 19. "Burning Glass," currently at the theatre, is folding Saturday (27). A double bill, comprising a one-act opera, "The Stranger," and a revue, "Crosstown," is scheduled to open at the off-Broadway Theatre de Lys second week in May. The opera, penned by Edward Eager and David Broekman, will be produced by Jean Andra and John Cornell and directed by Alfred Drake. Ralph Champion is drama reviewer of the London Daily Mirror, not Ruth Champion, as rumored.

Omaha Community Playhouse director Kendrick Wilson will don greasepaint for the first time in two years to play Christian Brent in "Peg o' My Heart," opening April 2 for 16-day run. Dorema Sackett will play the title role. Morton Gottlieb left yesterday (Tues.) by air for London, to be on hand for rehearsals of "Waiting for Gillian," in the new Ronald Miller play which Gottlieb and his partner, Albert Selden, are producing in association with Laurence Olivier.

George Bauer, who was musical director of the Charles Gaynor revue, "Lend An Ear," on Broadway, will serve in a similar capacity on the new Gaynor revue, when the as-yet-untitled showhouse on May at the Pittsburgh Playhouse. Bauer himself wrote the music for the Pitt Playhouse musical "On Your Mark," in 1951. Frank Wagner has also returned to that community theatre to stage the musical numbers and do the choreography. George Tobias got some extra space in Pittsburgh last week when he was in "Stalag 17" at the Nixon at the same time his picture, "The Glenn Miller Story," was in the middle of its smash run at the Fulton Theatre. Sue Willis has left the touring "Twin Beds" and returned to New York for tv work. If "King of Hearts" is a hit, Carl Lumbly will have to quit the cast in the middle of the run, since he and his partner, Clay Flagg, are scheduled to open the strawhat season at their White Barn Theatre near Irwin, Pa., on June 5. "Guys and Dolls" tour expected to wind up in Detroit around end of May. "Magic and Loss," which plays Nixon in Pittsburgh week of March 29, will be the second tryout for Robert Preston in that city this season. He was also in "His and Hers," with Celeste Holm, which bowed in a Nixon early in December.

Tony Butts in N.Y. from Mallorca by boat last Friday (19) and off by plane to Frisco yesterday (Tues.), to start his Civic Light Opera press chores. Brooks Atkinson, N. Y. Times drama critic, copied the first Robert Garland Award for "outstanding achievement in arena work" in a polling of 15 cities outside of New York conducted by the Arena Guild of America. Runners-up were Vernon Rice, legit editor of

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Plays Out of Town

The Magic and the Loss

Hartford, March 18.
Alexander H. Cohen & Ralph Alswang presentation of drama in two acts (five scenes) by Julian Funt, Stars Uta Hagen, Robert Preston, Les Bowman, features Edith Meiser. Directed by Michael Gordon. Setting and lighting by Alswang. At New Parsons, Hartford, March 18. '54.

Nicki Wilson Charles Taylor
Al Masio Danny Dennis
Grace Wilson Uta Hagen
Larry Graves Les Bowman
George Wilson Robert Preston
Anita Dawson Edith Meiser

Although "The Magic and the Loss" contains the ingredients of a successful Broadway play, it doesn't tell. Its weakness is mainly in plot, which needs more meat. Otherwise it has a strong combination of witty dialog, sex, acting and direction.

Author Julian Funt, who is more used to writing 15-minute radio scripts and soap operas, hasn't fully developed his theme of women's continuing fight for equality with men. He takes refuge in some menial tergo to help carry the play along. However, it does, and at certain time one is left with the feeling of "so what, it's been an entertaining evening, but..."

The play centers about Grace Wilson, career-minded employee of a Madison Ave. huckstery, divorcee and mother of a 14-year-old boy, who is headed toward a vice-presidency of the firm because of her brilliant work. It's a meaty role for Uta Hagen and she plays it to the hilt.

Lee Bowman does a more than satisfying job as the cad lover, who deserts the femme in her hour of need. In his chore of the divorced father and college teacher, Robert Preston also is good.

Edith Meiser as the ad exec on the way out of her post, shows top-notch acting as the lonely, crushed, career-gal on a drunken binge. Masterful job is turned in by Funt in his creation of two 14-year-old roles. One is from the slums and the other from the ultra-sophisticated side of life. His boys are authentic and warm, as are the lines provided them. Charles Taylor is splendid as the bright son of the divorcee. In a lesser role as a Dead End kid, Danny Dennis is also okay.

Final curtain has the divorcee and her ex-husband going their separate ways. She'll continue her fight to rise in the ad world, and he'll seek the continued quiet of the campus of a small western college.

The one-setter Greenwich Village apartment by Ralph Alswang is both eye-selling and authentic.

Eck.

The Wizard of Oz

Montreal, March 17.
Verdun Operatic Society production of musical comedy in two acts (seven scenes). Directed by Ken Wilton. Stars Brian Macdonald, Wilma Nash; features Frank Heron, William Bankier, Margaret Nesbit, Corinne Saint-Denis. Music by Harold Arlen & E. Y. Harburg, with additional music by Ian Macmillan and Len Morrow. Choreography by Macdonald; costumes by Evan Jones. At Her Majesty's, Montreal, March 16, '54; \$2.25 top.

For their '54 offering, the Verdun Operatic Society has stepped out of the obvious operetta groove which has been their forte for the past several years and tried their vocal and acting talents on "The Wizard of Oz," with better than average results.

Adapting their presentation from Metro's film version of this fantasy and adding additional music by localite Ian Macmillan, this hard-working company makes up in spirit and determination what they lack in stagecraft and smoothness. Standout performances by Wilma Nash as Dorothy, and Brian Macdonald do much to offset the rather ponderous and hoked-up offerings of other supporting players.

Macdonald proves to be a triple-threat personality for the show; he did the choreography, takes part of the Scarecrow and is convincing as a comic and eccentric hooper. Frank Heron as the Cowardly Lion and Bill Bankier as the Tin Man give adequate support with Heron showing himself as an able, if too-broad, comedian.

Corinne Saint-Denis as ballerina in an amusing toyshop sequence and principal dancer during an eerie routine in the witch's castle highlights the second act. Choral efforts by company are very good and the costumes and sets by Evan Jones effective.

'Witness' for B'way

"Witness for the Prosecution," Agatha Christie meller currently a hit in London, is slated for presentation on Broadway next fall by Gilbert Miller in partnership with West End producer Peter Saunders.

No one is set for the cast.

Inside Stuff—Legit

Choice of a Thornton Wilder farce, "The Matchmaker," for the upcoming International Festival at Edinburgh is warmly praised by an editorial in the dignified Daily Scotsman, Edinburgh. "The Festival Society," it says, "has been a trifle solemn in its pursuit of culture, and it is no bad thing that they should try to dissociate the Festival from boiled shirts. Humor has flourished mainly on the fringe of the Festival. The concessions made to low or middle brows by the Festival Society should insure that a good time is had by all, by the devotees of the arts from grand opera to country dancing, if there is such a thing as a cultural sale." "Matchmaker" was done on Broadway with Jane Cowl some years ago as "Merchant of Yonkers." Writer says that, although the tartan streak in the Festival pattern is becoming more pronounced, the groundwork remains international. He comments that that annual deficit is no blemish on the Festival's record, and that the \$57,000 lost last fall must be set against the much greater gains reaped by the tourist industry.

Backers of the current Cheryl Crawford Broadway production of "Oh, Men, Oh Women," include Franchot Tone, who stars in the play, \$5,600; Harriet Ames, former producer, \$5,600; Tone, for his sons Pascal Franchot Tone and Thomas Jefferson Tone, \$2,800 each; Al Greenstone, souvenir program agent, \$1,400; Manie Sacks, RCA veepee, \$1,400; Jack S. Seidman, theatrical accountant, \$1,400; Roger L. Stevens, reality operator and member of the Playwrights Co., \$700; Arthur Laurents, playwright, \$700; Robert Ross, actor who died recently, \$700; Jerome Chodorov, playwright-librettist and brother of Edward Chodorov, author of the play, \$700; Andrew Geoly, of Eaves Costumes, \$700; Jane Ann Choate, wife of producer Edward Choate, \$350; and Gloria Safer, talent agent, \$350. Production was financed at \$70,000, with provision for 10% overall.

Maimed in an accident in 1947, Steve Cochran, manager of the National Theatre, Washington, during the 1930s, is now working as a cashier in the mutual department of the Charles Town (W. Va.) racetrack. Cochran, who had produced several shows and at one time was active at the Olney (Md.) Summer Theatre, was hospitalized for two years following his accident, which occurred in Los Angeles. He had gone to the Coast to join David O. Selznick but landed in the hospital instead after being hit by a streetcar. As a result of the accident, he has to use crutches.

Cochran also works as a mutual clerk at Waterford Park, a few miles from East Liverpool, O., where, a number of years ago, he produced a revival of "The Constant Wife," with Ethel Barrymore starred. His legit activities also included the formation of National Theatre Players, which originally comprised such performers as Edward Arnold, Minor Watson, Kathryn Givney and Romaine Callendar.

Backers of the Edward Choate touring production of "Harvey," which folded recently on the Coast, included Emmett R. Callahan, show's company manager, \$1,600; Herman Wobber and Edward Webber, of the Geary Theatre, S.F., \$800 each; Cyril Grody, of the United Booking Office, \$5,800; Jane Ann Choate, wife of producer Choate, \$500; Paul Beisman, manager of the American Theatre, St. L., \$1,600; Dan R. Hanna Jr., of the Hanna Theatre, Cleveland, \$1,000; Arthur Klark, souvenir program agent, \$1,200; Bruce Savan, stage manager of "Girl With Pink Tights," \$50; Helen Walpole, radio-iv writer, \$400; James E. Stroock, prey of Brooks Costumes, \$400. Production was capitalized at \$20,000, with no provision for overall.

Inspectors for the N.Y. City Fire Dept. are waging their annual campaign for strict enforcement of regulations for Broadway theatres. Fuss is expected to subside as usual after official inspection is completed and licenses are renewed. As always, various violations of the fire regulations that have crept in during the year are being nixed. Also, as per usual, there are reports of seemingly extreme tabus being issued by some of the more-strict inspectors. At one house, for example, an actor was instructed to remove a collection of congratulatory wires stuck around the dressingroom mirror since opening night last fall. In several instances, sofas were ordered taken out of dressing rooms. There have been no reports of attempts at strict enforcement of the smoking regulations in the front of the house, however.

"Talent '54," the showcase for unfeathered Broadway talent presented by the Stage Managers Club to an invited audience of producers, directors and casting heads, originally planned for April 9 as a surprise to Richard Rodgers and Oscar Hammerstein, has been set back to April 12 at 2:30 p.m. R & H will be in Cleveland April 8 for opening of "Me and Juliet."

The Mark Hellinger Theatre has been made available through generosity of owner Anthony B. Farrell and Shepard B. Traube, producer of the theatre's present attraction, "Girl in Pink Tights." Hiram Sherman will handle the emcee chores and the entire production will be supervised by John Effrat and William Ross.

Theatre designer Rolf Gerard is profiled in the April issue of the American Artist. In discussing Gerard, who has designed both for the theatre and opera, writer Catherine Sullivan notes: "Theatre critics, it seems, rarely pan the scenery. Their comments on the play and players may be writ in acid, but the scenic designer usually gets at least a polite nod of approval. Music critics, on the other hand, only rarely have a good word for the visual effects of an opera. Either the designer has flaunted tradition where it is considered 'unfashionable,' or he has followed it too closely where he should have forgotten it."

"It is a pity that so few habitual theatregoers care for music—I have yet to meet a dramatic critic at a concert—and almost none of them, it appears, cares for painting or sculpture." So said stage director Harold Clurman, who doubles as drama critic for the Nation magazine. Reviewing "Girl in Pink Tights" last week, with emphasis on its ballerina-star, Jeanne Marie, Clurman added: "I couldn't help regretting that I watched 'Tights' that regular theatregoers seem to attend the ballet so infrequently—though ballet is nearly always the best theatre to be seen in New York."

Norman Nadel, theatre editor of the Columbus Citizen, brought a group of 190 people into N.Y. Monday (22) for the fourth theatre party rigged up by the Ohio daily. Group will be in town through Friday, seeing shows. Nadel's staff this trip comprised five people—Dick Tracy, Citizen's pub relations editor; Richard Garrett, staff photo; Charles Kauderer, Columbus travel agency man; Wesley Llewellyn, N.Y. Central passenger agent assigned to the group for the full week, and Nadel.

The Shuberts aren't disposing of their costume company, Stage Costumes, or of the Century Library, which controls rights to shows. All they're doing is selling off some surplus costumes. Kathryn Lynch is in charge of Century Library, which handles leasing of shows and rental of material ("Student Prince," "Firefly," etc.). Veronica Blythe, in charge of Stage Costumes, is out currently due to a broken ankle. Rose Tempkin is subbing.

Backers of the Anthony Parella production of "Mardi Gras," which folded during its out-of-town tryout, included Leo Kerz, who did the sets, costumes and lighting for the show, \$1,650, and Peter Kass, who directed the play, \$275. All but \$2,475 of production's \$55,000 capitalization was put up by Dorothy E. Sykes. She's not in show biz. Limited partnership agreement called for 20% overall.

Full Year's Work Assured Actors Who Operate Own Boarding House

By JERRY GAGHAN

Philadelphia, March 23. A unique company of repertory actors which operates its own theatrical boarding house, provides free doctoring for all members and has a Board of Governors to vote "pocket expense money" now has, after 31 years, reached the point of assuring the actors a full year-round job. This is the Hedgerow Theatre, which began out in rural Rose Valley, Pa., but now is completing its first winter season in downtown Philadelphia.

Hedgerow, thought to be America's only repertory group at the present time, is in the Foyer of the Academy of Music which was renovated into a small playhouse by New York's Circle-in-the-Round troupe, which decamped after one losing season. Hedgerow then took over the lease, one plus being that its scenery fits both country and city locations.

Hedgerow's first winter season in midtown Philly will result in a \$12,500 deficit but this had been anticipated. "We were budgeted for it," explains Ralph Roseman, the actor who acts as chancellor of the exchequer for the group. "There was an initial outlay of \$8,500 just to go into the Foyer, so we hardly expected to break even the first year." This ends Saturday (27). Company will definitely return to the Foyer in the fall. It has been

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Special Pool-Less 'Wish' Prepped For Coast Tent; 'New Faces,' 'Okla.' Added

Los Angeles, March 23. Three shows not available before for stock presentation will highlight the Lewis & Young Music Circus season in Sacramento this summer. Musicals are "Oklahoma," "Wish You Were Here" and "New Faces."

Joshua Logan is preparing a special version of "Wish," in which the swimming pool will be eliminated so that the production can be presented in the tent theatre. It will also make it easier to tour the Coast with the show if such a trek seems feasible at end of the season.

Milton Lyon has been set as director for the season, with Simon Asen as music director, Peter Hamilton choreographer, Don Sheffey choral director, and Wallace Hayes stage manager.

Season gets under way June 14 with "Paint Your Wagon," to be followed on successive weeks by "Rose Marie," "Show Boat," "One Touch of Venus," "Wish," "Faces," "Where's Charley?," "Rio Rita," "Brigadoon" and "Oklahoma." "Rita" production will be brought down to Santa Barbara for four performances in the Santa Barbara Bowl in connection with the Fiesta.

Tents Shy Off Revues

Tent theatre operators in the east reportedly have generally thumbed down "New Faces" as prospect for under-canvas production. The revue was pitched at tuner producers as a potential entry this summer and drew a generally negative response, feeling being among majority of the operators that their showcases needed book shows.

Also, it's understood the only orchestration available on "Faces" is the one being used by the show, which is currently touring.

New Home Play Is Set For Glasgow Preem

Glasgow, March 23. New comedy by Scot author William Douglas Home, "The Manor of Northstead," is set to bow at King's Theatre, Glasgow, April 19. While not a sequel to Home's "The Chiltern Hundreds," play is a comedy of British party politics, set on an island off the west coast of Scotland.

A. E. Matthews, vet British actor, is cast as Lord Lister and Charles Heslop as his butler, Beechman. Play will have a short tuneup tour before London. Matthews played in "Chiltern" in London, and was seen in it on Broadway briefly in the fall of 1949, when it was titled "Yes, M'Lord."

Canfield To Head Yale Drama Dept. In July

New Haven, March 23. As of July, the Yale Drama Dept. will have a new chairman in F. Curtis Canfield, present drama director of Amherst College, who will act as professor of drama and director of the University theatre.

Canfield will succeed Boyd M. Smith as chairman of the department. Smith is retiring from that chair, but will remain on the Yale faculty as professor of drama and executive officer in the university division of the arts.

Big Show Biz Cast In 'Waltz' Angels

Joseph M. Hyman-Bernard Hart production of "Anniversary Waltz" is another one of those shows with a list of backers that reads like a who's who of show biz. Out of a total of 57 investors, at least 42 are connected with the entertainment industry. Show, which is capitalized at \$75,000, with no provision for overall, is currently trying out at the Plymouth Theatre, Boston.

Backers include Madeline Blitzstein, pressagent associate of George Ross, \$750; Jerome Chodorov, co-author of the play with Joseph Fields, \$3,750; actor Dort Clark, \$375; theatreowner Howard S. Cullman, \$4,500; former straw hat operator Francis L. Curtis, \$750; orchestra leader-contractor Meyer Davis, \$1,500; Elaine Ellis, actress wife of Hal Eaton, critic of the Newark (N. J.) Ledger, \$750; and producer-theatreowner Anthony B. Farrell, \$4,500.

Others are company manager Leonard Field, \$750; Marion Fields, wife of Joseph Fields, \$3,750; designer Frederick Fox, \$1,500; Arlene Francis, actress and tv femme, \$750; actor Nathaniel Frey, \$750; producer Max Gordon, \$750; souvenir program agent Al Greenstone, \$1,500; Robert Griffith, stage manager and co-producer of "Pajama Game," \$375; Moss Hart, author, director of the show and also a general partner in the production, \$3,000; Theresa Helburn, co-director of the Theatre Guild, \$750, and co-producer Hyman, \$3,750.

Also, author-director George S. Kaufman, \$750; author H. S. Kraft, \$500; Lawrence Langner, co-director of the Theatre Guild, \$750; actor Henry Lascoe, \$750; tv producer Max Liebman, \$1,500; Louis Lotito, managing director of the Martin Beck Theatre, N. Y., and prexy of City Playhouses, \$1,500; Huey McGauley, treasurer at the Music Box Theatre, N. Y., \$750; producer Elaine Perry, \$250; talent agent Barron Polan, \$1,500; film-legit director Otto Preminger, \$4,500; actor Allen Reisner, \$750; actress Rosalind Russell, \$1,000; talent agent Gloria Safer, \$375; Max Sager, treasurer at the Broadhurst Theatre, N. Y., \$375, and actress Natalie Schacter, \$375.

Completing list are Luise Silcox, representative of the Authors League Fund, \$1,500; Hilda Silverson, wife of Edward Kook, head of Century Lighting, \$1,500; Maximilian Slater, assistant to Otto Preminger, \$500; actor Jerome Thor, \$750; producer-director Shepard Traube, \$1,500; Doris Vidor, wife of film director Charles Vidor and daughter of Warner Bros. prexy Harry Warner, \$1,500; producer Clinton Wilder, \$750, and actor Donald Woods, \$750.

Dallas Playhouse Inks Glenn as Director

Dallas, March 23. Betty Blanchard, managing director of Dallas' New Playhouse, has announced that Robert Glenn will be the group's new director and will alternate with Louis Veda Quince in putting on its plays. He will stage four of the group's regular winter season productions and supervise the entire summer season.

Future B'way Schedule (Theatre indicated if booked)

Kings of Hearts, Lyceum, April 1.
Magic and Loss, Booth, April 6.
Anniversary Waltz, Broadhurst, April 7.
By Beautiful Sea, Majestic, April 8.
New Faces (Road Co.—Limited three-week engagement), St. James, April 18.
Pajama Game, St. James, May 12.

Closed 'Flaminia' May Shift Uptown

Plans are reportedly in the works to move "The Girl on the Via Flaminia" into a Broadway house. Show, at present, is without a showcase as a result of the closing of the off-Broadway Circle in the Square Monday (22) night by the N.Y. Fire Dept. Shuttering will probably result in a complete wrapup of the Greenwich Village operation—at least at its present location.

Theatre, which has been functioning since February, 1951, has been presenting the Alfred Hayes play since Feb. 9 to sock attendance. With an advance sale running into May, the producers of Circle have issued a request to ticket holders to retain their ducats for future use at a new location which they hope to decide upon shortly.

Fire Commissioner Edward F. Cavanagh Jr. closed the spot because of inadequate safety facilities. The 270-seat theatre operates under cabaret license because of zoning restrictions. Fire department inspection of the premises and eventual shuttering of the house stemmed from the complaint of a playgoer to the effect that the theatre was inadequately equipped against the possibility of a fire.

Closing of the Circle for any length of time to meet the demands of the Fire Dept. would apparently drain the operation's financial resources and it's believed because of this the setup will fold completely until headquarters can be set up elsewhere. Production outfit has t 10-year lease on the theatre.

D.C. Arena Stage To Run Thru Summer; Schneider To Direct Two In Spring

Washington, March 23. Arena Stage, here, which has been operating continuously since beginning of its third season in October, 1952, will run through the summer this year without a break. This will give the theatre over 100 weeks of continual operation by the time its fifth season rolls around next October.

Zelda Fichandler, managing director, announced that the theatre will put on, among other plays this summer, a musical melodrama. Titles being considered are "The Fireman's Flame" and "The Streets of New York."

Alan Schneider, Arena's production director, who staged "The Remarkable Mr. Pennypacker" and is scheduled to stage Robert Anderson's "All Summer Long" on Broadway in the fall, will direct two plays at Arena this April and May before heading for England for the summer. Titles are not yet set.

NEW 'DREAM' SET FOR GOTHAM BOW SEPT. 21

London, March 23. Sol Hurok, who planned from London to New York Sunday night (21), announced details of the tour of "Midsummer Night's Dream," which will open at the Metropolitan Opera House, N.Y., Sept. 21, only 10 days after closing at the Edinburgh Festival. Entire cast, costumes and scenery will be flown from Britain to America. The new production of "Dream," which will have its world preem at the Festival, is to be directed by Michael Benthall and will star Moira Shearer, Robert Helpmann and Stanley Holloway.

The tour is skedded to run until just before Christmas and will wind up in Canada with three performances each in Toronto and Montreal. The itinerary is now being finalized but will be on a coast-to-coast basis.

Hollywood 'Faceless' Find Work; See New Boom for Legit Veterans

By MIKE KAPLAN

22-Week Stock Season For Scottish Highlands

Pittlochy, Scot., March 16. Anne McGrath, currently in "Alice Through the Looking Glass" at the Princes Theatre, London, has been signed as leading lady of the 1954 summer Festival Theatre company here. Project, a semi-canvas theatre in the heart of the scenically beautiful Highlands, is run by wealthy Scot John Stewart.

Actress will play the title role in J. M. Barrie's "The Boy David." Company of 25 has been assembled for 158 performances during a 22-week season.

Revised Toronto Tentshow Setup

Toronto, March 23. With an admitted \$70,000 loss last season, Melody Fair management, promoter of tentshow musicals here, is currently undertaking a financial reorganization to wipe out the deficit, plus obtaining new backing which will see the fourth summer musical series moving indoors to Mutual Arena. Scale will be reduced from \$340 top of last season to 50c-\$2, with operation commencing June 21 for 10 weeks instead of previous 16 weeks' tenure, and theatre-in-the-round seating jumped from 1,800 to 3,600.

Leighton Brill will be in as producer for the fourth annual summer stanzza. Signed for opening attraction, "Brigadoon," are Lawrence Brooks, Virginia Oswald and Robert Smith. Brill has also signed up Ira Petina for "Pal Joey," with Kathryn Albertson to star in "Kiss Me, Kate," and "Roberta." Also inked are Mimi Kelly, Helen Scott, Clifford Harvuot, Eleanor Lutton, Arlene Frank, Andrew Gainey, Cynthia Robinson, Jet MacDonald, Cynthia Latham and Stanley Carlson.

Bertrand Yarborough will again be stage director; Arthur Lief, music director; Bettina Rosay, choreographer and ballerina, and Grania Mortimer, stage manager. R. Stuart Lampard, Toronto broker and president of Melody Fair Ltd., who originated the idea of summer tent musicals here, takes over as general manager.

With first two seasons showing neat profits when located in the racetrack infield of midtown Dufferin Park, Melody Fair ran into a heavy deficit last summer when backers moved to the Canadian National Exhibition grounds. It ran into competition with stockcar races, a newly-erected roller-coaster, adjacency to the civic airport, and the fornight of CNE grandstand show and midway. Another snag to be settled, this in legal hands, is the five-year contract between the CNE and Melody Fair, with four years to run, with the CNE spending some \$10,000 on provision of administration offices, dressing rooms, etc.

Pitt Acting Duo Taking Over Strawhat in Mass

Pittsburgh, March 23. Fred Miller and his wife, former Martha Lewin, both graduates of the Carnegie Tech Drama School here, have taken over the Somerset, Mass., playhouse and will operate that strawhat jointly this summer. Both are actors. Miller toured last season with Van Heffin in "The Shrike" and Mrs. Miller is presently the leading lady at the Rochester, N. Y., Arena Theatre.

The Millers will have an Equity operation at Somerset and plan on acting themselves throughout the season. Miller was active at the Pittsburgh Playhouse during his undergraduate days at Tech and had the lead in the Polish importation, "The Wedding."

Sara Stamm, who operates the Casino Theatre, Newport, R. I., had taken over management of the Somerset strawhat as well last season. However, she didn't renew her Playhouse lease and will confine her activities this summer to the Newport operation.

Hollywood, March 23. After years of anonymity, Hollywood's legit-trained veteran thespas are beginning to come into their own. It's a slow process—and it probably will be some years before the new casting trend means any substantial reward for the hundreds of fugitives from the declining theatre. Morale-wise, however, both feature pictures and television films are suddenly becoming more encouraging to actors who, for years, have been little more than faceless and shapeless masses in crowd scenes.

Hollywood's film studios first realized the value of the stage-trained actor last year when the sudden development of the wide-screen processes created a demand for actors who could handle more than a small slice of dialog at a time. Now, telefilms—particularly the situation comedy filmed in front of an audience—have made the same discovery.

At the moment there are only a few comedy telepix lensed before an audience in a regular theatre. The technique is being carefully studied, however, and it's generally expected that there will be more of a switch to this type of operation within the next year.

Jess Oppenheimer, producer and head writer on the "I Love Lucy" show, which pioneered the idea of filming before an audience, be-

(Continued on page 68)

Edinburgh '54 Fest to Run Stage Gamut; Bard, Wilder, Symphs & Scottish Pipers

Edinburgh, March 16. Scot dancing, singing and piping has at last been officially recognized by heads of the International Festival of Music and Drama. Best of Scottish, Highland and country dancing, plus folk-singing, ballad-singing and piping, will be presented in a tartan revue on the apron stage of Edinburgh's ancient Assembly Hall Sept. 6 to 11.

Show will be directed by Norman Marshall, legit producer, in collaboration with Robert Kemp and musician Cedric Thorpe Davie.

Decision to stage the tartan revue answers critics who have squawked that there had not been enough lighter entertainment in the official Festival schedule.

For the first two weeks of the arts junket, from Aug. 23 to Sept. 4, the Old Vic Co. is set to present a new production of "Macbeth" on the apron stage of the Assembly Hall. Stager is Michael Benthall, who directed "Hamlet" on the same stage last fall.

Announcing full plans here, Ian Hunter, artistic director, said the major contemporary play would be "The Matchmaker," by Thornton Wilder, with Ruth Gordon and Sam Levene in the cast. Eileen Herlie, who appeared in the 1948 Festival in "Medea," will also join the team. (Wilder play was seen on Broadway some years ago as "Merchant of Yonkers," with Jane Cowl.)

Festival will also feature 16 performances of "A Midsummer Night's Dream" with full Mendelssohn score, and costumes and scenery by Robin and Christopher Innes. This production, with Moira Shearer, Robert Helpmann and Stanley Holloway, will afterwards be taken by Sol Hurok to America and given in New York.

Orchs lined up are the Statrafodionen Orch from Copenhagen, Orchestre National de La Radio-diffusion Francaise, Nordwest-deutscher Rundfunk Orch from Hamburg, Germany, Halle Orch, and the Philharmonia Orch. Charles Munch, French conductor who heads the Boston Symphony Orchestra, will travel from Boston to direct the French group.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Pajama Game (MC)—Frederick Brisson-Robert E. Griffith-Harold S. Prince, Prods.; George Abbott-Jerome Robbins, dirs.; Eddie Foy Jr., Janis Paige, John Raitt, stars.

Plays Abroad

I Am A Camera

London, March 15.
Donner Production Ltd. (Donald Albery) with Gertrude Macy and Walter Starcke, presentation of comedy-drama in three acts by John van Druten, adapted from stories by Christopher Isherwood. Stars Dorothy Tutin. Directed by van Druten. Setting by Boris Aronson. 54, 52, 20 top.
Christopher Isherwood..... Michael Gwynn
Evelyn Grege..... Marianne Deeming
Fritz Wendel..... Robert Cardland
Natalie Landauer..... Dorothy Tutin
Sally Bowles..... Rose Goldard
Clive Mortimer..... Hugh McDermott
Mrs. Watson-Courtneidge..... Evelyn Grege

After a succession of straight legit imports from Broadway which have ranged from the mediocre to the average, the arrival of "I Am a Camera" on the London scene is an event of dramatic importance. First, it is a play of dramatic substance and, second, it firmly establishes Dorothy Tutin in the star class. Even in the present depressed state of West End theatre business, its boxoffice chances are particularly rosy.

John van Druten has directed his own play with marked vitality and has obviously attempted to reproduce his original Broadway staging. The production is taut, well-poised and always polished. The under-current of drama in the background of Hitler's rise to power effectively fits into the pattern of the Christopher Isherwood story of the English trollop who leads an amoral life in the Berlin of 1930.

The success of the play is dependent almost entirely on the single performance in the femme lead and Dorothy Tutin, with only one major role to her credit ("The Living Room"), emerges with top honors by her portrayal of Sally Bowles. Allowing for inevitable inexperience in one so young, she displays genuine dramatic abilities which blend effectively with her pert, appealing personality.

Michael Gwynn, in the role of Christopher Isherwood—the camera—plays with studied restraint. Just prior to the opening he had broken an ankle, but he carries on with an extra line or two added to explain his hobble.
Robert Cardland and Renee Goldard fill the parts of the young Jewish lovers with sympathy and understanding, and Marianne Deeming admirably suggests the buxom landlady who falls easy prey to the Nazi anti-Jewish propaganda. Hugh McDermott tends to be overpowering as the dollar-happy American tourist. There is an outstanding scene in which Evelyn Grege, as Dorothy Tutin's middle-class mother, tries to get her daughter back to the bosom of the family.

Boris Aronson, who designed the original set, has repeated this chore with commendable results.
Myro.

The Road to the Isles

Glasgow, March 6.
Glasgow Citizens' Theatre production of comedy in three acts by Robert MacLellan. Directed by Michael MacLellan. Setting by John Wilson. At Princess Theatre, Glasgow.
Mrs. Howie..... Madeline Christie
William Howie..... Helen Burns
Mary Dunlop..... Iris Russell
Duncan Campbell..... Lisa Ashton
David Hawthorn..... Brian Haines
Fiona Critchton-Macachran..... Elaine Wodson
Jack Howie..... Ronald Fraser
William MacLellan..... Ruvdy MacMillan
Randy Macleod..... Fulton Murray
John White..... John Fraser
Sandy Colquhoun..... John Cairney
Hughie O'Leary..... John Cairney
Bill Sillars..... John Cairney
James Fyvie..... Ronald Fraser
Nancy Gray..... Jessie Barclay
Mrs. Pringle..... Marjorie Thomson
George Pringle..... Alastair James

New play by Robert MacLellan. Scot playwright, pokes fun richly at current trends, such as madcap nationalists and killed Englishmen. While strong in characterization, play becomes diffuse in content, with result it is never exactly clear where the particular road is leading.

Setting (atmosphere of which is well caught by designer John Wilson) is that of an old manse-house at Killelan. This is occupied by a sensible Scot couple, whose normal life is interrupted by four idealists from the city who arrive to settle themselves as pioneers on the land. These are members of a Society for the Rehabilitation of the Highlands, intent on making use of the idle moors and giving back vitality to this part of Scotland.

Humor lies in playwright's introduction of a German maid-servant, sent to his rural area to learn the good English and desperately trying to make some sense out of the Highland Scots that surround him. Touch of romance is added by his flirtation with an odd-job laborer and by the friendship struck up between a visiting English actor and the titled lady landowner, a widow.
Play never gets anywhere except

in clever delineation of the characters, some of whom can be counterpointed in real life in present-day Scotland.

There is one authentic portrayal of a Scot femme newspaper writer by Mary Walton, that is expertly played.

Andrew Keir and Madeline Christie are sound as the hospitable Scot guest-house tenants, and Brian Haines plays the ultra-English actor effectively. There's more good work from Elaine Wodson as the society-type lady-land, not averse to a spot of romance, and from Roddy MacMillan as a Gaelic-speaking member of the idealistic quartet. Helen Burns has some quite delightful moments as the maid with a German-Scottish accent.

Michael Langham has directed with a crisp touch. Play doesn't lead anywhere in particular, but it's well served by its large cast.
Gord.

L'Ennemi (The Enemy)

Paris, March 16.
Jacques Truchot production of drama in three acts (four scenes) by Julien Green. Stars Georges Marchal, Michele Alfa, Jacques Francois, Pierre Vaneck, Gabriel Cattand. Staged by Fernand Ledoux. Sets by Georges Marchal. At Bouffes Parisiens, Paris; 83 top.
Elisabeth..... Michele Alfa
Philippe..... Jacques Francois
Jacques..... Gabriel Cattand
Muelis..... Georges Marchal
Violet..... Germaine Debat
Violet..... Henry Valayre

"The Enemy" is both God and the Devil for the two divergent but loving characters of this dance play of carnal love vs. faith. The plays of eroticism and faith, in which good and evil enter as definite motivations, need a more dramatic cohesion than displayed by this piece. Instead of growing from the participants, this seems to be neatly planned and drawn with the characters rarely emerging from the cocoon of faith and tragedy. This lack of dramaturgy, plus the rather static quality of the play, will probably make this of unlikely calibre for U.S. chances.

Julien Green is an American, born in Paris who spent most of his life in France. He writes in French and this is his second play here. Like the first, "South," the mystic events are set on the eve of a great historical event. Here it is the rumblings of the French Revolution. In an isolated chateau this drama is played out by four people.

Elisabeth is the wife of Philippe, the village lord, who due to a war wound is now impotent. His younger brother, Jacques, has become the sensual wife's lover. Into this scene comes Pierre, an illegitimate half-brother who was studying to become a priest but threw up his calling for a woman. In Pierre's ardent courting, Elisabeth suddenly finds her faith and illumination and the two get inextricably bound together, with tragic results.

The play's few dramatic moments are due to the intelligent, scrupulous direction of Fernand Ledoux, who has gotten a maximum of movement into this play of ideas, faiths and philosophies. Though "South" was also literary in concept, it had a firmer base of character setup, atmosphere and dramaturgical progression.

Maria Casares, top dramatic artist here, can't do much with the hysterical character of Elisabeth, which is never clear or completely molded. Pierre Vaneck lends a diabolical air to the ex-priestling, and Jacques Francois is excellent as the noble, glacial, impotent husband. Gabriel Cattand is adequate as the inconstant Jacques. Settings and costumes are in fine period feeling, and the sombre setting is perfect for the mood of this uneven, unusual play. This looks to have a fair run here prestige-wise, but crux were split on this and it will probably not attain the level of "South."
Mosk.

Marching Song

Glasgow, March 16.
Tennent Productions presentation of drama in three acts by John Whiting. Directed by Frith Banbury. Set, Reece Pemberton. At King's Theatre, Glasgow.
Harry Lancaster..... Hartley Power
Dido Morgan..... Penelope Munday
Philip Sangosse..... Philip Sangosse
Father Anselm..... Robert Sanson
Catherine de Troyes..... Diana Wynyard
Rupert Foster..... Robert Fleming
John Cadmus..... Ernest Thesler
Bruno Hurst..... Michael David

Play by John Whiting, a newcomer, is baffling in more ways than one. Filled with wordy gabbling, it nevertheless grins for a large portion of its time, but hardly shapes up as a commercial proposition.

Story is set in a mythical central European state, and deals with a general, Rupert Foster, who has been imprisoned by a victorious enemy. The general, newly re-

Salute to Don Glenn

Chicago

Editor, VARIETY:

During the past few weeks your columns have repeatedly mentioned New Haven and what a terrific spot for theatre it has become. I am in full accord; I know, because I have played it. We opened with our road tour "Time Out For Ginger" in N. H. on Oct. 1. What prompts this letter is the fact that not once have you given credit to the person who, in my mind, deserves the salvo. I refer to Don Glenn, p.a., and assistant manager of the theatre. If you know a man who does a better job for his house I would be glad to hear of it. When a press agent leaves for New Haven he knows that his attraction will be given the finest exploitation that it is possible to give. Glenn literally knocks himself out to do a job.

So why not give a guy a break and let the world know what a tremendous job he is doing in New Haven. I know because I have been around a few years.
Arthur J. Levy.

leased from captivity, discovers that he is to be tried in his own country as a scapegoat for the defeat.

Play develops into wordy arguing, one side suggesting that the general stand trial and face the music, the other that he commit suicide. The general recounts his own experiences and particularly how he had to massacre 400 boys who stood in the way of his tanks. Military manoeuvres are described at great length.

Diana Wynyard brings a cool grace and beauty to the part of Catherine de Troyes, the lady awaiting the general's return. Hartley Power is a dynamic U. S. film producer who horns into the affair. Ernest Thesler is suitably dignified and scheming as the state chancellor who wants the general out of the way. Penelope Munday is pensively simple as the young girl picked up by the film producer.

Main burden is assumed by Robert Fleming in the part of Gen. Foster, his acting catching all the grim severity and intelligence in the characterization.

Players are better than this often-tedious piece. Chances of survival seem slim, despite its good points.
Gord.

Si Vous Aimez Ceux Qui Vous Aiment (If You Love Those Who Love You)

Paris, March 16.
Mme. R. Harry Bour producer of drama in two acts (four scenes) by Claude Baldy. Stars Georges Marchal, Michele Alfa, Jacques Francois, Pierre Vaneck, Gabriel Cattand. Staged by Jean Marchal. Sets by Michel Juncar. At Mahturins, Paris; 83 top.
Pascal..... Georges Marchal
Dominique..... Michele Alfa
Tallandier..... Louis Arbesier
Sylvie..... Francoise Barry
Brigitte..... Dominique Page
Martin..... Pierre Leprix
Thouvenot..... Andre Albert
Thevenon..... Rene Hill
Paulin..... Lucien Gervil

This first play by Claude Baldy is as unwieldy as the title. Though treating a deep problem of faith and love, this is too declamatory and lacking in movement to make for theatre. The characters never disengage themselves from the quotations and intellectual plotting, and the essence of dramaturgy and theatre never takes hold of this conflict between the Church and carnal atheism. There isn't anything in this for exportation purposes. It may have a moderate run here on the names of pic star Georges Marchal and dramatic legend actress Michele Alfa.

Pascal is a country priest who has begun to lose God. He thinks his flock is composed of a flock of idiots, and when he has a pregnant unwed girl appeal to him he settles things with the father through disdain rather than humility. Then Dominique, a woman who loves him, comes to him, and he decides to give up his robe and become a country doctor again, living with the woman. He becomes a bad doctor and is mistrusted by all the villagers. His relations with Dominique have turned to hatred and she finally leaves him when she sees she can never really have him. The Bishop, an old friend of Pascal's, comes to see him and wins him back to the Church.

With the theatrical aspects and the interminable talk and philosophizing not mating, the play becomes rather murky in intent and feeling. Marchal plays Pascal on one level and is rarely convincing as priest or doctor. Mlle. Alfa has a tendency to declaim her rather unclear role, and Louis Arbesier is muddled as the supposedly understanding Bishop. Jean Marchat has directed the play in conventional manner and the settings by Michel Juncar are ordinary.
Mosk.

Full Year's Work For Actors

Continued from page 65

averaging about 50% attendance, needs 75% for fiscal health. A chief advantage to the actors is that a new audience, taken off the streets of midtown Philly, is being developed to supplement the automobile audience of the rural stand.

Three Unionists

Hedgerow gives four performances a week in the Foyer, which has 291 seats scaled \$1.30 to \$3.25. In Rose Valley the 167 seats scale \$1.25 to \$2.50. At Rose Valley there are no costs whatever; but in Philadelphia there is an advertising and publicity budget, and the company had to hire three union people—a boxoffice man, an electrician and stagehand.

"Union labor costs at the Foyer will run us \$7,200 for the season," Roseman explained. "Our next biggest expenditure is advertising and publicity. Production-wise we operate on a shoestring. We have a very good arrangement with the Academy of Music, since the Foyer is always idle and they were happy to get a reputable organization installed in it."

The economics of Hedgerow Theatre is a story in itself. No one gets paid anything at Hedgerow. Every one in the group is either an actor or director, or both, and doubles at extra jobs to keep the organization going. Grant Code, the pressagent, is a former English professor at Harvard and publicist in Brooklyn, but essentially an actor.

Allan Cutler, actor, heads the commissary—the Hedgerow group lives in a big house on a hill about a half mile from their Rose Valley playhouse. Ralph Roseman, actor, heads the boxoffice department, another tends to the dressmaking and costuming, another takes care of the grounds, etc.

The communal style of life is further instanced by the fact that each member of the company has an expense account, "according to his needs," Roseman explained it this way. "Everybody lives well and is dressed well. Our public relations man needs more allowance than a scene painter. For example, someone needs \$50 medical care, while another might need only \$2 for the same thing. Everyone, however, is assured the necessary basics for living."

There are 20 people in the resident company on a full-time scale, earning their livelihood at Hedgerow. The group has about 15 others on a part-time scale. These people have other jobs. Of the 20 residents, 11 are partners in the organization. There is no outside labor for anything at Hedgerow (excepting the electrician, treasurer and stagehand) and the group is self-sustaining. There are few gifts, Roseman said.

Board of Governors

The partners elect a board of governors responsible for the theatre's policy. Morgan Smedley, actor, is chairman of the board, other members of which are Rose Shulman and Ronald Bishop, directors; Roseman and Richard Keeler. They select the new plays to be done and the ones that are to be continued in the repertory.

The group generally has about 12 to 15 plays in its working repertory, and has done over 200 plays in all. Financial success is not necessarily the barometer for keeping a play in the active repertory. If the directors think it has artistic merit it stays in, and the money-makers carry it along.

Hedgerow pays out \$1,200 to \$1,500 a year in royalties. Eugene O'Neill has given them all his plays, royalty-free. The group's biggest draw at the moment is "The Emperor Jones," which played all four nights last week at the Foyer. Shaw had also given them special dispensation.

Don't Compete With Strawhats

They do not bother with the Broadway successes. "Too many summer theatres are doing them and are better equipped and cast for them." The players spend three to four months, and approximately 150 to 200 hours of rehearsal, on a play. The directing staff includes Jasper Deeter, founder of Hedgerow and just back from an 18-months' leave of absence; David Metcalf, Miss Shulman and Bishop.

Hedgerow serves coffee and tidbits to customers, and at plays like full length "Man and Superman" serves a light supper. Kitchen facilities and dressing rooms are

downstairs in Academy in quarters that once served as Stage Door Canteen.

Plays in active repertory include Shaw's "Heartbreak House," "Arms and the Man" and "Too True to be Good," the Anouilh-Fry "Ring Around the Moon"; Lorca's "The House of Bernarda Alba," Schnitzler's "Affairs of Anatol," Sartre's "No Exit," Fry's "A Phoenix Too Frequent," and Rudolfo Usigli's "The Great Gesture," which had its American premiere at Moylan last February. Thursday, March 11, Hedgerow will add "The Great Big Doorstep," by Frances Goodrich and Albert Hackett, to its roster.

Extra union and advertising charges entailed in Foyer means company must average two-thirds of a house to break even. They've been averaging about 50%.

College Plays

It's the Greatest

Carlisle, Pa., March 16.
Dickinson College Dramatic Club presentation of musical comedy in two acts (11 scenes) with book by Cardell Cook, music and lyrics by Cook, Jay Hughes, Ham Nedy. Produced by Ronald Goldberg. Staged by Cook; choreography by Hughes and Judy Harvey.

Dickinson College annual musical, in the vein of U. of Pennsylvania's Mask & Wig show, will provide fun for alumni audiences. As professional entertainment, it struggles along unsurely, troubled with inexperienced performers and an uncertainty in orchestral accompaniment. Somehow most cast members failed, when caught, to convey across the foots an enthusiasm for their chores.

Story sets out to satirize the big-time promoter of national products. This idea never really strikes hot and midway in Act I loses itself. Author fails in tying counterplot of smalltown boy in love with N. Y.'s most popular model to his bigtime promotion lampoon.
Cardell Cook is a collegian filled with valid ideas and evident energy. His ideas are better than their execution. Scenically and lyrically, Cook hits his best stride, his scenic effects being original and effective, his lyrics humorous and worldly.

Post-Lenten tour should find show more polished and performers more sure. Alumni are booking the show in Washington, Baltimore, Harrisburg, Philadelphia and Allentown.
Lama.

Bourgeois Gentleman (Lafayette College)

Easton, Pa., March 23.
The Lafayette College Little Theatre here, which for some years has had considerable success in staging established plays, tried a new approach last week. The group presented a new musical adaptation of Moliere's "The Bourgeois Gentleman," with Dr. William W. Watt, head of the school's English department, writing the lyrics, and Gerald Bordman, David Schindler and Charles Teske, all students, composing the music. Sally Howell, a member of the cast, did the choreography.

The result was a pleasant surprise, and all seven performances, opening last Tuesday (16), were sellouts. Production was highly amusing and entertaining in the main.

Louis XIV's courtly dancing was replaced with a corps de ballet. Only one original song was retained, lyrics were added and the score was completely new. The dialog, however, was kept, with some additional lines.

Among the novelties was a lamb-wolf ballet, which went over big. The settings and costumes were colorful. Minott Lee Coombs, director of the Little Theatre, and also in the cast, did a fine job of staging and designing the entire production.

Standout performances were given by Dan Bryant as Monsieur Jourdain; Jean Bryant as Mme. Jourdain; Miss Howell as Nicole; Anita Pascal as Lucille; Coombs as the tailor, and Roger Nelson as a master of philosophy.

The story, as will be recalled, revolves around the efforts of Jourdain, the bourgeois gentleman, to acquire the refinements of aristocracy and a title.
Powl.

N.Y. City Ballet Racks Up Sock 435G In 10-Week Run; Full Summer Tour Set

The N.Y. City Ballet wound up the most successful run in its history, when it completed 10 weeks at City Center, N.Y., Sunday (21), with a \$55,192 take at a \$3.60 top for its final week. This figure not only exceeded any ballet week in the troupe's career, but was also the biggest week's take at the Center, exceeding the sock "Cyrano de Bergerac" legitter take of \$54,763, racked up by Jose Ferrer and his theatre company last fall.

For the 10-week run, the ballet outfit garnered a huge \$435,105, exceeding by far the \$409,130 racked up by the terp troupe in a 12-week engagement a year ago. On last season's 12-week run, the troupe lost about \$40,000. On the current 10-week sesh, it will lose a nominal \$9,000 to \$13,000.

Reason for this is that the current season was an exceptionally expensive one. Troupe offered four new works, all of which had to be amortized this season. These were "Nutcracker," "Opus 34," "Quartet" and "Con Amore" (last-named, though premiering a year ago, being newly costumed and setted this season). "Nutcracker" alone cost about \$90,000. It was a tremendous work, requiring an augmented orchestra, and a cast of 85, including 40 kids. These youngsters were all paid. There were extra ad costs, as well as other expenses.

But "Nutcracker" paid off, being the biggest hit in the troupe's history. Final week of eight performances was devoted entirely to this one work. There's been a great deal of national interest in the company, and especially in "Nutcracker." Life mag spent a whole day taking it in color recently.

The N.Y. engagement proved several things, mainly that the troupe has enough b.o. pull to stay 10 weeks every season. It is now set for a summer tour which has proved some other points, namely that the troupe can set up a national trek without the assistance of commercial managements. It's an all-guaranteed tour, on which the troupe will make money.

Troupe will play Chicago May 26-June 6, Seattle June 10-16, Fresno June 19-July 3, Los Angeles July 5-Aug. 14 and San Diego Aug. 16-21. It will be back in N.Y. to open a five-week season at City Center Aug. 31. Company played L.A. and Frisco last year, and has been to Chi once. But this is its first solid domestic tour. It's been abroad three times, for lengthy stays.

Current Road Shows

(March 22-April 3)

Anniversary Waltz (Kitty Carlisle, Macdonald Carey) (tryout)—Locust St., Phila. (22-3) (Reviewed in VARIETY, March 10, 1954).

By the Beautiful Sea (Shirley Booth) (tryout)—Forrest, Phila. (22-3) (Reviewed in VARIETY, Feb. 17, '54).

Dial M for Murder (Maurice Evans)—Nixon, Pitt (22-27); Cox, Cincy (29-3).

Evening with Beatrice Little (Beatrice Little)—Biltmore, L. A. (22-27); Curran, S. F. (29-3).

Good Nite, Ladies—Pabst, Milwaukee (22-27); Shubert, New Haven (29-3).

Guys and Dolls—Keith, Syracuse (22-24); Aud., Rochester (25-27); Royal Alexandra, Toronto (29-3).

King and I (Yul Brynner, Patricia Morison)—Community, Hershey, Pa. (22-27); Music Hall, Cleve. (29-3).

King of Hearts (Donald Cook, Jackie Cooper) (tryout)—Walnut St., Phila. (22-27) (Reviewed in VARIETY March 17, '54).

Magic and Loss (Uta Hagen, Robert Preston, Lee Bowman) (tryout)—Hanna, Cleve. (22-27); Pitt (29-3).

Moon Is Blue—New Parsons, Hartford (22-24); Shubert, New Haven (25-27); Plymouth, Boston (29-3).

My 3 Angels (Walter Slezak)—Shubert, Detroit (22-3).

New Faces—Cass, Detroit (22-3).

Okla.—Opera House, Boston (22-3).

Tony & Jess—Lycium, Minneapolis (24-3).

Seven Year Itch (Eddie Bracken)—Srieger, Chi. (22-3).

South Pacific (Jeanne Bal Webb, Tilton)—Power, Atlanta (22-27); Township Aud., Columbia, S. C. (29-3); Memorial Aud., Spartanburg, S. C. (1-3).

Stalag 17—Royal Alexandra, Toronto (22-27); Hanna, Cleve. (29-3).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi. (22-3).

Twin Beds—Her Majesty's, Montreal (22-3).

Modern-Dress 'Othello'

\$2,000 in Rochester

Rochester, N. Y., March 23. Raves in the local press helped boost the gross to almost \$2,000 for a one-week run at the Arena Theatre's "Othello," its annual Shakespeare show.

About 400 kids from rural schools bussed in to see Dorothy Chernuck modern-dress, theatre-in-the-round version of the Bard's tragedy, at a special \$1 student rate.

Miss Chernuck directed as well as dressed the show. The Moor, performed by Robert Blackburn, wore a trim uniform of black trousers, white coat with gold trim and a red-lined black cape. The various statesmen appeared as up-to-date diplomats in morning clothes. Desdemona's outfits included a stylish ballerina-length wedding gown, hostess coat and evening gown.

The U. S. preem of Noel Coward's comedy, "Relative Values," begins a two-week run tonight (Tues.).

'Sea' \$34,300 (7),

'Hearts' 8G, Philly

Philadelphia, March 23. Strong reviews and even better word-of-mouth about the sock performance of Shirley Booth in "By the Beautiful Sea" gave the musical a solid first week, and found the second stanza virtually sold in advance. Reception of musical here would have led sponsors to tack on a fourth week, but tuner has to move to make way for Azuma Kabuki Dancers, April 5.

"The King of Hearts" clocked up good audience reception and favorable, if not rave, notices and was off to a fairish start at Walnut. Lone newcomer this week is the Macdonald Carey-Kitty Carlisle starred "Anniversary Waltz," which opened last evening (Mon.) at the Locust.

Estimates for Last Week
By the Beautiful Sea, Forrest (1st wk) (M-1,760; \$5.20) (Shirley Booth). Runaway miming of star makes this a natural for local song-and-dance fans. Revisions still being made but acceptance is solid here. \$34,300 for first seven performances.

King of Hearts, Walnut (1st wk) (C-1,340; \$4.55) (Donald Cook, Jackie Cooper). Wealth of laugh lines rated kudos for this one, although production still in formative stage. Half-hour cut from original running time and a completely new first act was put in Friday (19). Just under \$8,000, with biz building current frame.

Lillie Socko \$30,000

In Second L.A. Week

Los Angeles, March 23. Beatrice Lillie continued to rack up sock business last week in her second frame at the Biltmore Theatre. Tally emphasized the contention that the show should have been booked here for more than a three-week stand. It winds this Saturday (27).

One show closed last week, "Come On and Play," revue which quit after five red weeks at Harout's Ivar Theatre. There are no newcomers this frame.

Estimates for Last Week
An Evening With Beatrice Lillie (2d wk) (\$4,800; 1,636). Bounced up to fine \$30,000.

Come On and Play, Ivar (5th wk) (\$3,600; 400). Finalized Saturday with \$1,400 for the frame, giving it \$8,500 for five weeks, or a loss of around \$14,500.

She Dood It In Dixie, Beaux Arts (5th wk) (\$421; \$1,000).

Tobacco Road, Civic Playhouse, (8th wk) (\$3,600; 400) still around \$1,800.

'Butterfly' 7½G, Kaycee

Kansas City, March 23.

"Madame Butterfly," second production of the Philharmonic Orchestra Assn. In its two-week spring opera festival, topped \$7,500 in two performances Thursday (18) and Saturday (20) in the 2,562-seat Music Hall. Top was \$5.

Last week's production, "La Traviata," played to about the same take.

Blackstone \$9,500 (10);

'Holiday' \$8,000, St. Loo

St. Louis, March 23. Blackstone and his magic extravaganza wound up a one-week frame at the American Theatre Sunday (21) with a gross of approximately \$9,500 for 10 shows. The house was scaled to \$2.44 with a half-rate admish policy for kiddies. House is dark currently, but is scheduled to relight April 12 with a one-week frame of "My Three Angels."

First of a two-week stand at the Empress of "Death Takes A Holiday," with Vincent Price, finished Sunday (21) with an estimated gross of \$8,000. The usual \$2.50 top prevails.

'Waltz' 26G, Hnh

'Okla.' \$18,500

Boston, March 23.

"Anniversary Waltz" set a sprightly tempo at the Plymouth last week, more than doubling the initial week's take. Comedy started to sell out latter part of first week with second (and final) going as fast as "Okla.," making a "farewell visit" here, started off slow at the Opera House, but picked up toward end of week. "Twin Beds" wound a three-week engagement at the Wilbur in the chips.

"Moon is Blue" is slated for a two-weeker at the Plymouth starting March 29.

Estimates for Last Week
Anniversary Waltz, Plymouth (\$4,200; 1,200 (2d wk) (MacDonald Carey, Kitty Carlisle). Finalized with a hefty \$26,000. House is dark.

Okla., Opera House (\$3; 3,000) (1st wk). Following poor start, wound with \$18,500.

Twin Beds, Wilbur (\$3,600; 1,200) (3d wk). Aided by twofers, wound three-week stand with satisfactory \$11,500. House is dark.

'DOLLS' SOCK \$37,400

IN FULL N. HAVEN WEEK

New Haven, March 23.

Full-week stand of "Guys and Dolls" at the Shubert last week (15-20) hit close to capacity. On eight performances, at \$5.40 top, gross hit a sock \$37,400.

Lineup of things to come includes this week's "Moon Is Blue" (25-27) and next week's full session of "Good Nite Ladies" (29-31). On later, in on a twofers basis, omission of matinees will be made up by double performances Friday-Saturday nights.

House gets preem of "Pajama Game" week of April 12, with an extra advance paid preview on Saturday, April 10.

'Murder' \$29,600, Balto;

Coburn-'Can't' \$5,000

Baltimore, March 23.

"Dial M For Murder" grossed a rousing \$29,600 here at Ford's last week. Take was one of the tallest straight-play grosses in legit annals here. Ford's is dark currently but is scheduled for "Okla.," April 5; a return date of "Guys and Dolls," April 12, and "Picnic," May 3.

Charles Coburn in "You Can't Take It With You" drew a mild \$5,000 at Don Swann's Hilltop Parkway. Margda Gabor and Elaine Stritch in "Pajama Tops," a new script by Mawby Green and Ed Feilbert, is current.

'Faces' 24G, Detroit

Detroit, March 23.

"New Faces" grossed \$24,000 (seven performances only) in the first of a two-week stay at the 1,482-seat Cass. Top is \$4.20.

The 2,050-seat Shubert relighted Monday (22) with "My Three Angels." Top is \$3.60.

Greco 27G in One-Nites

Los Angeles, March 23.

Jose Greco wound up a week of one-nites here Saturday (20) with a take of almost \$27,000 for eight performances.

Previous week, the show wound up its second and final frame at the Curran, Frisco, with almost \$25,600 for 10 performances.

PARIS BALLET 27G, D.C.

Washington, March 22.

Roland Petit's Ballets de Paris chalked up a nice \$27,000 for its first stana at the Shubert Theatre last week.

Biz looks stronger for current (final) week.

B'way Slides; Thin Entries Exiting;

'Caine' \$32,700, 'Cadillac' \$27,900,

'Tea' \$28,600, 'Teahouse' \$32,200

After a biz pickup the previous session, Broadway took a general dip last week. Caught in the slide were some of the sturdier entries.

Shows registering just so-so grosses, or falling under par, are gradually being eliminated from the boards. There were three closings the previous stanza. Last week's sole bowout was "The King and I," which closed Saturday (20) to tour. "Burning Glass" and "Kind Sir" will close Saturday (27), while "Prescott Proposals," "Me and Juliet" and "Picnic" wrap up during the first two weeks of April, with the latter two shows set to tour.

Only opening this week is the start of the 10-week Gilbert and Sullivan series at the "off-Broadway" President Theatre, which teed off yesterday (Tues.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Burning Glass, Longacre (3rd wk) (D-\$6,480; 1,048; \$26,817) (Cedric Hardwicke). Nearly \$12,700 (previous week, \$10,000); closes Saturday (27).

Caine, Mutiny Court Martial Plymouth (19th wk) (D-\$6,480; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Over \$32,700 (previous week, \$32,700).

Can-Can, Shubert (46th wk) (MC-\$7,200; 1,361; \$50,160). Even \$50,400 (previous week, \$50,600).

Confidential Clerk, Morosco (6th wk) (C-\$7,800; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Over \$19,900 (previous week, \$22,500).

Fifth Season, Cort (61st wk) (C-\$4,800; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Nearly \$21,200 (previous week, \$22,000).

Kind Sir, Plymouth (4th wk) (3rd wk) (MC-\$7,200; 1,527; \$53,000) (Jeanmaire, Charles Goldner). Over \$48,800, with theatre party commissions cutting into take (previous week, \$52,000).

Immortalist, Royale (6th wk) (D-\$6,480; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Nearly \$15,000 (previous week, \$15,900).

John Murray Anderson's Almanac, Imperial (15th wk) (R-\$7,200; 1,400; \$50,300). Over \$32,700 (previous week, \$35,700).

Kind Sir, Alvin (20th wk) (C-\$6,480; 1,311; \$34,600) (Mary Martin, Charles Boyer). Almost \$18,200 (previous week, \$18,700).

King and I, St. James (156th wk) (MD-\$7,200; 1,571; \$51,717) (Yul Brynner, Patricia Morison). Almost \$41,500 (previous week, \$37,000); closed Saturday (20) to tour after 1,246 performances.

Kismet, Ziegfeld (16th wk) (MD-\$7,200; 1,628; \$57,908) (Alfred Drake). Almost \$57,100 (previous week, \$57,800).

Me and Juliet, Majestic (43d wk) (MC-\$7,200; 1,510; \$58,000). Just under \$30,000 (previous week, \$31,000); closes April 10 to tour.

Oh, Men, Oh, Women, Miller (14th wk) (C-\$6,480; 920; \$23,248) (Franchot Tone). Almost \$21,600 (previous week, \$22,300).

Ondine, 46th St. (5th wk) (D-\$7,800; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Just \$39,100, a sellout, with theatre party commissions cutting into take (previous week, \$40,600).

Picnic, Music Box (56th wk) (CD-\$6,480; 1,010; \$27,534) (Ralph Bunker). Almost \$17,800 (previous week, \$17,500); closes April 10 to tour.

Prescott Proposals, Broadhurst (14th wk) (CD-\$6,480; 1,160; \$29,500) (Katharine Cornell). Nearly \$12,500 (previous week, \$13,100); closes April 3.

Remarkable Mr. Pennypacker, Coronet (12th wk) (C-\$7,800; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Over \$17,700 (previous week, \$18,300).

Sabrina Fair, National (18th wk) (C-\$6,480; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Almost \$26,800 (previous week, \$28,800).

Seven Year Itch, Fulton (70th wk) (C-\$6,480; 1,063; \$24,400) (Tom Ewell). Just \$20,000 (previous week, \$22,500).

Solid Gold Cadillac, Belasco (20th wk) (C-\$6,480; 1,077; \$28,300) (Josephine Hull). Over \$27,900 (previous week, \$28,300).

Tea and Sympathy, Barrymore (25th wk) (D-\$6,480; 1,060; \$28,600).

300) (Deborah Kerr). Almost \$28,600 (previous week, \$28,700).

Teahouse of the August Moon, Beck (23d wk) (C-\$6,480; 1,214; \$31,681) (David Wayne, John Forsythe). Held at almost \$32,200.

Wonderful Town, Winter Garden (55th wk) (MC-\$7,200; 1,510; \$54,173) (Rosaling Russell). Over \$41,800 (previous week, \$46,700).

Miscellaneous

Golden Apple, Phoenix (2d wk) (MC-\$4,800-\$3.60; 1,150; \$24,067). Nearly \$22,800 (previous week, \$19,300 for six performances and two previews).

'Itch' \$17,200,

'Porgy' 42G, Chi

Chicago, March 23.

Lenten doldrums continued to hurt Loop receipts last week. Freakish weather both the first and last of the week also hampered window sales.

Estimates for Last Week
Good Nite Ladies, Great Northern (12th wk) (\$5; 1,500). Almost \$8,200. Exited Saturday (20).

Porgy and Bess, Civic Opera House (3d wk) (\$4.80; 3,600). Over \$42,000, including 20% tax, which non-profit troupe keeps. Left Monday (22).

Seven Year Itch, Erlanger (26th wk) (\$5; 1,334) (Eddie Bracken). Almost \$17,200.

Time Out for Ginger, Harris (10th wk) (\$4; 1,000) (Melvyn Douglas). Nearly \$14,600.

'PACIFIC' OVER \$19,700

IN SOUTHERN SPLIT

Birmingham, March 23.

"South Pacific" took in over \$19,700 last week, splitting its playing time between the Memorial Auditorium, Chattanooga, and the Temple Theatre here. Tuner drew over \$10,700 for four performances at the former locale (15-17) and over \$9,000 in four performances here (18-20).

Jeanne Bal-Webb Tilton starrer is current at the Tower Theatre, Atlanta.

'Stalag' Brings \$11,000

In Quick Pitt Return

Pittsburgh, March 23.

Quick repeat for "Stalag 17" last week at the Nixon brought around \$11,000 at \$2 top (\$2.60 including all taxes). Take was pushed up by some special stunts, as when on opening night tickets were offered at half price to those who had Red Cross donation cards, and played to absolute capacity.

"Stalag" had previously played the Nixon, with this same Leonard Altonbell touring company, in middle of January. It did close to \$15,000 at that time.

House is now booked solid until mid May, with "Dial M for Murder" current, followed by "Magic and Loss," "Guys and Dolls," "Good Night Ladies," "South Pacific" for a fortnight, "Fourposter," with John Beal and Carol Stone, and "Picnic," week of May 10.

'Magic' \$10,150 For Four

In Tryout At Hartford

Hartford, March 23.

In a three-day (four-performance) tryout stance at the New Parsons here Thursday through Saturday (18-20), "The Magic and the Loss" garnered a healthy \$10,150. Play by Julian Funt had wide film and because of Robert Preston and Lee Bowman in the cast.

Usual top of \$4.20 prevailed. House stays lighted this week with duo offerings. Split week has "Moon Is Blue" in for Monday through Wednesday, and solo performances of Ruth Draper skedded for Thursday through Saturday.

'Angels' \$19,200, Cleve.

Cleveland, March 23.

Walter Slezak registered a personal triumph here in "My Three Angels," which pulled a heavy contingent of Hungarians to the Hanna last week.

Eight performances at \$3.75 top brought \$19,200 into the wicker, highest take of season so far for a comedy.

D. C. Amphitheatre Gearing for Big Summer Sked With Feld Bros. Takeover

Washington, March 23.

Carter Barron Amphitheatre, which last year was booked with a summer of musicals by Constance Bennett's "Washington Festival," will be controlled this summer by Super-Attractions, major booker of one-night and short-run flash attractions in half a dozen cities.

Super-Attractions, owned by the Feld Bros., of Washington, has already booked in a season from June 10 to Aug. 7. It expects to exercise its option for an additional month, up to Labor Day, according to Irving Feld.

Plan is to open with a 10-day stand of the American Savoyards, who will come here with the Gilbert & Sullivan program immediately following troupe's New York run.

Booked for 16 days is the Ballet Theatre, while the Jose Greco Dancers are slated for 10 days.

The Felds have made a coup with Washington's National Symphony Orchestra, which will be brought to the Barron Amphitheatre stage for a minimum of 10 top concerts, most of which will feature name soloists. Since the list of guest stars hasn't been completed, no names are being disclosed yet.

A probable entry in the summer entertainment derby at the Amphitheatre will be the "Dancing Waters" water ballet. It is planned to use the brilliantly-lighted dancing fountains to add color to several attractions. The Felds also have in mind using a musical comedy if one is available during the season.

Plan is to keep to popular prices, ranging from \$1.25 to \$2.50 for most attractions, and with a \$3 top for Ballet Theatre.

Edward J. Kelly, superintendent of Public Parks Administration, landlord of the Carter Barron Amphitheatre, feels that the Super-Attractions season will prove a popular one at the 4,000-seat outdoor arena.

Miss Bennett's group, which had first refusal because it operated the amphitheatre last summer, couldn't come up with financial guarantees and so was unable to hold the spot.

James Donald Plans 'Salvatore' As Next

Edinburgh, March 16.

James Donald, actor-manager currently appearing at the Lyceum here in the new Christopher Fry play, "The Dark Is Light Enough," plans "Salvatore" as his next production. This is a new play by an American author, Nathaniel Banks, and concerns a famous Italian island bandit. Title part will be taken by Peter Cushing, English stage and tv thespian. Rehearsals start July 5.

Donald recently formed Jaydon Productions with his wife.

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Paper Mill Switching To Straight Plays in Fall

The Paper Mill Playhouse, Millburn, N. J., will switch from a long-time standing as a musical showcase to a straight-play policy next fall. Operator Frank Carrington had planned to put the straight-play policy into effect last year but didn't follow through. It's been a number of years since house has showcased a non-musical production. New Jersey operation begins its spring season April 20 with "Oklahoma." An English-language version of "Carmen" is scheduled to open May 23, with "The Great Waltz" slated for June 22.

Playhouse also has two new reviews on tap for summer production. After a brief shuttering at the tail end of the summer season, theatre will reopen Sept 21 for a 10-week season of plays. Each play will be staged for two weeks.

Equity Show

Kiss Me, Kate

(Lenox Hill Pkwy., N. Y.)

Equity Theatre is having a big moment. It's turned up with an exuberant revival of the Porter-Spawack musical, "Kiss Me, Kate," that is A-1 show biz all the way.

Though the Broadway "Kate" is still fresh in memory, the ELT-ers disdain copybook exercises, attacking the rough and tumble version of Shakespeare's "Taming of the Shrew" with their own brand of justness. The staid walls of the Lenox Hill Playhouse are jumping and the neighborhood will never be the same.

Robert Austin shines in leading man role as the Fred-Petruchio combo, his pleasing voice being at its best in "Where Is the Life That Late I Led?" As his termagant sparring partner, Lilli-Katharine, Ruth Webb is right at home, having done the double part on the summer circuit last year. Her "Wonderbar" with Austin is one of the show's lovelier moments, her "I Hate Men" one of its most virile.

Betty O'Neill as Lois-Bianca stopped the show opening night (17) three times. Standouts in lesser roles are George Cotton and Charles Welch as the goon squad, with their "Brush Up Your Shakespeare" a hilarious bit. Champ Reynolds turns in a nice bit as Harrison Howell, political sugar-daddy.

Show hoofers register early and pace the field all evening. Executing Allen Wayne's first-rate choreography, they soar with a spirit and verve that is class stuff. The singing ensemble is pleasing, if lacking in subtlety.

Director Milton Lyon rates much credit for mounting a complex production with seeming ease. Most of his colorful cast can sing and dance. Only on the acting level is the company noticeably weak. Scene designer Robert Soule's suggested sets are imaginative and gay. Even an orchestra isn't missed, as duo-pianists Robert Drumm and Norman Fields set the mood at the overture that lasts throughout the show. Richard Hill did the costuming.

"Kate" is the fourth and last of the season's Equity Community series. It seems too bad that the Bronx and Queens are the extent of this company's travels. A wider tour might help ELT raise operating funds they are now campaigning for (\$23,000). At the community \$1.20 top, it's a steal.

'MOON' \$17,800, TORONTO

Toronto, March 23. "Moon Is Blue," on report engagement here, grossed a fine \$17,800 at the Royal Alexandra, with the 1,525-seater scaled at a modest \$3 top.

RAILROAD HOPS DON'T SCARE 'PORGY' TROUPE

Minneapolis, March 23.

These are days of tough railroad hopping for some touring legit attractions. An exceedingly expensive item for an offering like "Porgy and Bess," with three baggage cars and a company of some 75, it finds that show making the 437-mile jump from Chicago here for a 10-day local engagement March 24-April 3.

Then, after Minneapolis, the show next plays Toronto, 952 miles distant. In order to reach Toronto it has to double back through Chicago again.

Unusual and costly routing resulted because "Porgy and Bess" had the time available after the Chicago engagement, and when no other towns enroute to Toronto could be booked and the Lyceum here was dark, it decided that the big jumps were preferable to laying off.

Legit Bits

Continued from page 64

the N.Y. Post, and Margo Jones, Dallas, theatre-in-the-round operator. Martha Larrimore has succeeded Viola Day in the off-Broadway "Golden People."

New "show biz" service to be operated twice monthly from Pennsylvania and New Jersey communities to Broadway tees off today (Wed.) when legitgoers from Allentown, Bethlehem and Easton, Pa., attend a performance of Victor Borge's "Comedy in Music" at the Golden Theatre. Paul Crabtree, consultant for the past five years at the Famous Artists Country Playhouse, Fayetteville, N.Y., will not return to the operation this season, due to pressure of other activities.

Charles R. Meeker Jr., managing director of the Arrive in New York Monday (22) for a 10-day stay and concert with agent Gus Schirmer Jr. regarding talent for his Dallas musical season, scheduled to get underway June 14.

Robert Rounseville is rejoining the N.Y. City Opera Co. during its spring session at City Center, N.Y., to sing Don Jose in "Carmen" March 27 and Gaylord Ravenal in "Show Boat" April 8. John Butler begins his fourth season as choreographer for the New York City Opera Co. Glen Tetley and Felisa Conde will again head the opera company's dance unit.

Richard Aldrich announced appointment of Patricia Butler to be associate producer at Falmouth Playhouse, Coonamessett, on Cape Cod, for the forthcoming summer season. Miss Butler, who has been a member of the Playwrights Co. press department for the past three years, succeeds James Awe in the Falmouth position.

Richard Kayne, Scottish-born author-composer, whose musical, "The Moon to Play With," written specifically for Muriel Smith, is being made ready for production in London, has been assigned by Metro to "The Loves of Lola," with book by Cornel Lengyel. Lengyel's play, "Olin Baal," will be produced by Miami U. in May.

Bertha Klausner is agenting the musical, "Moon," with some Broadway interest already shown.

Current London Shows

London, March 23.

(Figures denote premiere dates)
Alps Shearwater, Royal Ct. (2-25-53).
Angels in Love, Savoy (2-1-54).
Anna Lucasta, Hippodrome (1-26-54).
As Long As Happy, Garrick (7-8-53).
Big Knife, Duke York's (1-1-54).
Birthday Honours, Criterion (10-8-53).
Boy Friend, Wyndham's (12-1-53).
Burning Glass, Apollo (2-1-54).
Charley's Aunt, Strand (10-10-54).
Confidential Clerk, Lyric (9-16-53).
Out of the Sea, Haymarket (11-26-53).
Fifth Season, Cambridge (2-24-54).
First Edition, New Watergate (3-11-54).
Folies Bergere, Pr. Wales (9-24-53).
For Better or Worse, Comedy (12-25-53).
Guys and Dolls, Coliseum (5-28-53).
I Am a Camera, New (3-12-54).
I Capture the Castle, Aldwych (2-4-54).
King and I, Drury Lane (10-8-53).
Lindsay Report, New Lindsey (3-22-54).
Love Match, Palace (11-10-53).
Moon Is Blue, Vaudeville (3-5-54).
Mother, Embassy (2-15-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Repertory, Old Vic (9-14-53).
Paint Your Wagon, Majesty's (2-11-53).
Pygmalion, St. James' (11-19-53).
Quintet of Five, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (9-12-50).
Ring Out Bells, Vic. Pal. (11-12-52).
Sleeping Prince, Phoenix (10-5-53).
Someone Waiting, Globe (1-25-54).
Wish You Were Here, Casino (10-10-53).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

White Countess, Saville (3-24-54).
Pal Joey, Princess (3-31-54).
Enchanted, Arts (3-31-54).
Wedding in Party, Hipp. (4-3-54).
Marching Song, St. Mart. (4-8-54).

CLOSED LAST WEEK

Alice Looking Glass, Princess (2-9-54).

Damyantoo

Continued from page 63

like hot rodders in non-matching coats and slacks.

There was a noticeable amount of "hyra-ya-ah!" neighborliness among the members of the audience, but whether this is true of legit generally here your dependent knoweth not. Apparently, however, at \$3.70 top Atlantans are more racially tolerant than at the elaborate mosque-like Fox Theatre down the street, where for a \$1 Atlanta Negro citizens are shunted off to a side-street "colored entrance."

At the Tower, all skins enter through the same sacred portals, but once inside the dark-hued disappear promptly into limbo and are seen no more until final curtain time, when they emerge from the top shelf exclusively reserved for them. How much longer college-bred, war-trained young Negroes will put up with this kind of unrealistic nonsense will be interesting to watch. At present, they can stay away rather than be subjected to it—and they do, largely.

Fugitive Legit

The show? Oh, yes. According to the program it is presented by the N. Y. Broadway Drama Co. in association with Eugene O'Sullivan, who claims credit for the direction. The presentation is approved by the "Ahnevat Society of Georgia," whatever that is. The production is strictly fugitive from Caln's Warehouse, and the lighting fluffs ought to receive the attention of the electricians union. The floor cloth could stand a good scrubbing, if only to keep the bottoms of Miss Garner's nylons from looking as though she had been walking in the neighboring coalmines. Time of the play has been moved up to "Spring 1954," but how current can you get?

The acting is undistinguished. Miss Garner gives the part of the heroine a superficial run-through which rather detracts from author F. Hugh Herbert's original concern over the Great Conspiracy against virginity—with which, incidentally, he has been preoccupied ever since. Fletcher plays the elderly admirer behind a smiling sphinx-like mask which gives the role an enigmatic quality apart from the script. James Burns makes the petulant and stormy hero a routine portrayal.

Duo Wets Feet

Continued from page 63

has been working with the Posts since their takeover of the spot in a publicity and advisory capacity. Entire cost of refurbishing the theatre, incidentally, is estimated at over \$150,000. This includes the coin paid in by de Lys. Included in the dressing up of the theatre is a \$16,000 lighting unit.

Among productions offered at the de Lys during the past year have been two outstanding off-Broadway presentations, "End as a Man" and "Bullfight." Both made money during their limited runs. "Man" later flopped as a Main Stem entry. "Bullfight" has been plugged nationally via a spread in Life mag and the spotlighting of part of the play on Ed Sullivan's "Toast of the Town" over the CBS-TV net. "Threepenny Opera" is current.

Bonnie Bows Out

Bonnie Marshall, who's been an outside representative for Actors Equity for the past four-and-a-half years, is exiting the union Friday (26) to return to her home in Kentucky. She's being replaced by John Schram.

The ANTA Album scheduled for May 23 has been postponed until fall, according to Willard Swire, ANTA's executive director.

Atlanta's Al Fresco Sets 6-Musical Run; 'Oklahoma' Will Tee July 1

Atlanta, March 23.

Municipal Theatre Under-the-Stars will kick off its 1954 six-show run with "Oklahoma" July 1, to be followed by five other musicals.

This will mark the second season for the open-air theatre, which puts on its shows in the 6,700-seat Chastain Memorial Amphitheatre, owned by the city. Municipal Theatre is a civic, non-profit organization and gets the amphit rent free.

Maurice B. Seltzer is president. Peter J. Stelling vice-prz, Robert Ferst, secretary, and Nancy McLarty public relations director.

Seltzer has signed up Eric Mattson as producer-director. Mattson directed "Carousel" and "Kiss Me Kate" last year. He also played several leads. Albert Coleman will be musical director and Pittman Corry dance director and choreographer.

'Faceless'

Continued from page 65

believes that the atmosphere created by playing to an audience is one of the reasons for "Lucy's" high ratings. Consequently, he's also a firm believer in the idea that other shows will have to follow suit. That's where more employment opens up for the onetime stage actor.

Perfect on Two Points

"We've used a lot of 'em," Oppenheimer points out. "We'll be using more all the time. They are perfect for what we want from two standpoints — they know how to project and reach that live audience we have in the theatre so that they will in turn react properly and give us the laughs we want; and they are able to memorize an entire half-hour show with no trouble. Most of the actors trained in film work can only do a take at a time."

Both "Lucy" and "Our Miss Brooks," which are filmed under the banner of Desilu Productions, utilize the live audience technique. Oppenheimer believes that public accustomed to hearing audience reaction on radio shows over the years, expects similar reaction on television shows which can be played to similar audiences. However, he adds, the "dubbed-in" laughter track often defeats its own purpose since it draws out lines that follow. There, he points out, is another instance where the stage-trained thesp is an asset—he delivers his line, waits for the response of the live audience in the theatre, and then moves on to the next line.

"They do it well and they do it quickly," Oppenheimer reports. "We don't need excessive rehearsals at all. So we get a blend of quality and quantity that pays off all along the line."

Equity Show

(March 22-April 4)

Kiss Me, Kate—DeWitt Clinton H.S., Bronx, N.Y. (26-2).
Master Builder—Lenox Hill Playhouse, N.Y. (24-28).

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Literati

Helmer's Hot Typewriter

Mel Helmer is bidding for the sobriquet of the American Dumas. King Features columnist is out on the assembly line prepping two books. One is for Putnam and is about five Broadway characters in search of a racehorse. Other is a Gold Medal non-fictioner revolving around the Lonerger murder case of a few years ago which Helmer covered on his N. Y. World-Tribune beat.

Helmer has a story in Good Housekeeping for March and has done a piece for April 13 Collier's on the Kentucky Derby.

Coward's Sequel Autobiog

Part 2 of Noel Coward's autobiography, "Future Indefinite," due via Doubleday in July, as a sequel to his "Present Indicative," and takes up his wartime touring experiences, 1939-1945.

Mutual's Offbeat Payoff

Capitalizing on the fact that the nation's weekly newspapers often can't afford the price of pix layouts and wire services for personalities in the news, Mutual has been averaging heavy publicity placement in the so-called "weak-sisters" among printing media. On an outlay of \$7,800 for mats and manpower every other week, the web has gotten as high as an estimated \$80,000 in space (figuring ad rates) through just one issue of its "Flash Feature" mailaways.

Recently 200-odd smalltown papers, representing about 6,000,000 readers, carried portions of "Flash Feature." All the publications did was lift the picture matrices straight from the Mutual supply. The web sheet was begun by former publicity chieftain Jim O'Bryon six years ago, and now goes out to 350 stations and 350 papers.

Sakall's Autobiog

"The Story of 'Cuddles'—My Life Under The Emperor Franz Joseph, Adolf Hitler and the Warner Bros.," by S. Z. "Cuddles" Sakall will be published in London in May by Cassell & Co., Ltd., according to word just received by Sakall in Hollywood.

Autobiog covers Sakall's life from early days in his native Hungary to Vienna, Berlin, Holland, England, and eventually Hollywood, where he became an American citizen as soon as possible.

Comedian wrote the first volume of his memoirs in Hungarian; the translation is by Paul Tabori. Camelot Press publishes in U. S.

Shainmark's 'Mysterioso

Lou Shainmark, ad-pub v.p. of Guild Films, the textile production-distribution outfit, and one-time managing editor of the Chicago Herald-American and assistant to the publisher of Esquire and Coronet, is moving back into the publishing field with a magazine of his own. In mid-April, he'll bring out Unsolved Murders, a 35c slick in the mystery field, with such writers as Craig Rice, Justin Gilbert, Sid Gross and Douglas Larsen represented.

Mag, of which Shainmark is editor and publisher, will have a guaranteed circulation of 150,000, via Publishers Distribution Corp. It's Shainmark's second indie publishing try, with the first being Inside Stuff, which he published in 1933. Shainmark is remaining with Guild while publishing the new mag.

Mallen's Inside Stuff

Col. Frank Mallen, who spent three years on the old N.Y. Graphic in various editorial capacities, is reading what should be a beauty—the inside stories of faked composites, striptease photos, an undertaker's deal for Valentino's body, Earl Carroll's trap to catch an editor, Walter Winchell and Ed Sullivan covering their first big stories, and all the names of the mad '20s.

Time is being published by Baldwin Books at White Plains, where Mallen now publishes the Westchester County daily law journal. Book will be called "Sauce For The Gander."

The Queens Were Green

Greenberg edition of Frank Scully's "Blessed Mother Goose" was released in time for the Lenten trade, March 16, in a \$2.25 edition. Six editions previously published elsewhere were priced as high as \$7.50, causing Scully to be confused with Shelley.

Mugg made his first post-publication ditch St. Patrick's Day when invited to talk on the saucerian saga by members of the Ir-

ing Thalberg lodge of B'nai B'rith at the Hollywood Athletic Club.

He prefaced his remarks by pointing out that while in Hollywood an actor is only as good as his last picture, in the publishing world he is only as good as his next book.

Advisors feared "Goose" would not go over too well at a B'nai B'rith lodge, being geared for Catholic kids primarily, but mugg's defense of his delousing of old nursery rhymes got laughs and proved a warmup for the latest news from outer space.

Julius White, shorts producer at Col, presided over the banquet. Most of the members, in honor of the mugg's ancestry, wore green somewhere on their persons.

Consumers Report's 1,000,000

"Consumer Report, the monthly magazine of Consumer's Union, will hit a print order of 1,000,000 copies for May. Magazine is now 19 years old, went on the newsstands about seven years ago. Circulation has doubled in five years.

It carries, of course, no advertising but has had a series of developments through the years with various advertising agencies and accounts which attempted unauthorized use of "ratings" of product by CU in copy placed elsewhere.

A Prolix Show Biz Novel

Frances Clippinger in "Rocket in the Night" (Random House, \$3.95) has written a prolux show biz novel which traces the rise and fall of an opportunistic young man whose success is dazzling but brief.

The author's principle difficulty lies in the inability to make her leading character believable—or even very interesting. She supplies a formidable gallery of "supporting" players (some of them caricatures of well-known persons to both coasts), but her hero remains shadowy, less absorbing than the people he knows.

While much of the book, devoted to behind-the-scenes life on Broadway and in Hollywood, is accurate and pungent, the writer commences her novel in a summer stock company, so flagrantly incredible in its setup and practices that it is difficult to accept on any terms. She writes of the quality of the "season" at this barn—but the company rehearses only about an hour each morning; they work from "books" and have, to put it mildly, quaint notions of stage terminology; they play Shakespeare and apparently the actors have their evenings free!

Of course, creating such an improbable group solves one of the author's problems. If readers accept her stock company, likely they will believe it possible for the hero of her tale, an inexperienced lad who just "happens by," to take over as director of the outfit. Miss Clippinger challenges general curiosity in her novel with her own tagline, spoken about one of her characters: "Who knows? Who cares?"

N.Y. Times' Book Anthology

Francis Brown, editor of the N.Y. Times Book Review, has edited "Highlights of Modern Literature" (Mentor, 35c), comprising essays from the Times' Sunday literary supplement. Selections of special interest to show biz readers: Sean O'Casey on Bernard Shaw, and with another entry entitled "Always the Plough and the Stars"; Thomas Mann on Andre Gide; Budd Schulberg on F. Scott Fitzgerald; and two pieces by Louis Kronenberger, one called "On Critics, Pedants and Philistines."

Other "name" contributors to the collection include W. H. Auden, Elizabeth Bowen, Joyce Cary, Henry Steele Commager, Christopher Morley, A. B. Guthrie, Jr., Andre Maurois and Marcel Ayme.

Right of A Free Press

As an aftermath of a column by teevie editor Paul Price, criticizing Sen. Joseph McCarthy in the Los Angeles Daily News, the Rev. Dr. James Fifeield and the First Congregational Church have withdrawn their advertising from that newspaper. This was revealed by the paper in an editorial headed: "A Right of the Free Press."

The editorial said, in part: "We have ourselves frequently expressed the same critical opinions editorially, and consider it not only the right but part of the proper function of a radio and television editor to express opinion in the course of his writings. We regret Dr. Fifeield's implied objection to our right to differ with him, for this is a right we defend not only for ourselves but for him

as well. We shall continue to exercise this right and to champion it with respect to others, as a sacred obligation upon a free press."

Radcliffe's Pub Seminar

Some 36 executives in the publishing and advertising fields will lecture and teach in Radcliffe College's six-week summer course on publishing procedures this year. Course, which begins June 23 under the supervision of Dudley Meeks, will have no less than six presidents of publishing organizations among its staff.

Among those on the roster are Curtis Benjamin, president of McGraw Hill; Paul C. Smith, Crowell-Collier prexy; Ian Ballantine, prez of Ballantine Books; Edward A. Weeks, Atlantic Monthly editor; Louis C. Greene, v.p. of Publishers Weekly; A. S. Burack, editor and publisher of The Writer; Eleanor Dobson Kewer and Mark Saxton, editors of the Harvard U. Press; Frederick S. Gilbert, general manager of Time; John Morrissey, ad manager of Life; Charles Furguson, senior editor of the Readers Digest, and Alice Thompson, former editor of Seventeen.

Manvell's 'On The Air'

Roger Manvell, widely known in this country for his books about films, has written a study of broadcasting in sound and television entitled "On The Air" (British Book Centre, \$3.50).

Dr. Manvell supports the refreshing argument that broadcasting is not an art form, but a means of communication. He believes the point at which it "begins to make a unique contribution to artistic expression is the point where the artist begins deliberately to use television's particular limitations as a medium of communication to add to the effectiveness of his work." (The final portion of this statement may be pondered at length on Madison Avenue!)

"On The Air" provides not only a concise history of the development of the BBC, but it also examines broadcasting in various other countries, including USA and the USSR. Radio and tv are given equal attention by the author in this very thorough survey, which considers many technical aspects of broadcasting as well as the medium's social and esthetic implications.

Down.

CHATTER

British poet W. A. Auden in Hollywood, guesting with Christopher Isherwood.

Meyer Berger has piece on Rockefeller Center, titled "Eighth Wonder of the World," in the April Holiday.

Vernon Duke's autobiography, "Passport to Paris," will be published in December by Little, Brown, Inc.

Daniel D. Mich, editorial director of Look, has been elected a vice-president of Cowles Magazine, Inc., publishers of Look.

Dr. Winifred Pitkin, U. S. medical-explorer now in her mid-70s, lecturing in Scotland about the ancient cities of Yucatan.

J. Russell Tippet has been appointed assistant to the publisher of Hillman Periodicals Inc. Tippet was formerly circulation director of Dell Publishing Co.

Mrs. Arthur Murray, veep of the dance studio chain, has her life story featured in the April issue of Women's Home Companion, titled "I'll Never Be Lonely Now."

Dell Publishing throwing a cocktail party at the Hotel Pierre, N.Y., April 12 to celebrate sale of Brett Halliday's 10,000,000th Dell book, Dave Dresser, alias Brett Halliday, will be on hand.

Chicago Tribune is initiating a daily film index on its motion picture pages. Index breaks down theatres into locales and suburbs, indicating column and page on which outlying ads are to be found.

Prolific Frank Gruber has just signed a contract with Rinehart, for eight more novels to follow his "The Lonesome Badger," which Rinehart brought out in January, and his two forthcoming books, "Bitter Sage" and "Salt River." Bernice Harrison got berthed pronto as radio-tv editor of the Washington Daily News after 18 years with the Times-Herald, which was sold last week to the Post in the capital city in one of the best-kept secrets in years. Employees knew nothing about the sale in advance.

Ted Patrick, editor of Holiday, did the introduction to Jerome Weidman's "Travelers Cheque," pieces originally written for Holiday, which Doubleday is bringing out in May. Same pub also issuing Rose Franken's new novel, "Rendezvous," and longtime AP correspondent in Moscow, Eddy Gilmore's humorous autobiography, "Me and My Russian Wife," is due in June.

SCULLY'S SCRAPBOOK

By Frank Scully

Economy, Ark. People who get a peek at such things tell us that two-thirds of the population, or at least that part of it which ever did anything noteworthy, is in the files of the FBI. Hemstitched to their names is some scurrilous, anonymous comment which would land the informer in the clink for criminal libel if published under his or her own name. Even such economic views as "bad credit risk" are considered as possibly subversive.

I wonder if credit firms have access to this bluge? I ask because Life recently glorified bill-collectors and listed 42 professions and trades in the order of their credit-ratings. Business executives topped the list and farm-laborers labored on their knees at the bottom. Lawyers and judges finished in 22d place, just above traveling salesmen, and plumbers. Musicians finished 39th.

Nowhere in the list did I find actors or columnists. They apparently had no rating whatever.

It's pretty difficult for sterling characters like myself to take such an affront without reprisal. I have combed the columns of my contemporaries and not one of them has let a peep of protest out of him. I checked to find out why they had no credit-rating and learned to my astonishment that most of them were like me: cash-and-carry customers. Unless you run up bills here and there, and after being dunned for them pay off with ill humor, you have no credit rating. Some merchant has to take a chance of your turning out to be a cheat before the National Retail Credit Assn. will so much as look twice at your name.

Hot Credit Tip For Scribes

Looking back, we did buy one thing on credit about 18 years ago. We were living near Toluca Lake, not far from the Warner studio, which in those days were making things hot for their neighbors. The freres seemed to be perpetually having a fire, a strike, or the hottest picture in town.

We used to buy ice for the icebox of a rented house, and it came to about \$4 a week, or a month, I forget which. We learned we could "buy" an electric refrigerator on the installment plan for \$3 a week, or a month, again I forget which.

Anyway, it seemed cheaper to "buy" a refrigerator than buy ice, which melted awfully fast every time Warners got all steamed up about something.

We figured to go back east in the spring and calculated that if we paid the installments for a year and then turned the arctic gadget back we would lose \$10 to \$50 less than if we stuck with the iceman and all the old jokes connected with his love-life.

But at the end of the year we decided to stay on. We asked how much we would save in interest-charges by paying all future payments right then and there. We were informed we would save nothing. It seems practically the whole of the first year's payments were interest charges. The setup was designed to catch just such smart transients as us.

We had another chance to get a credit rating through controversy shortly afterward, but that didn't come off either. Our landlord was an oil tycoon who showed less interest in his property than if it were a rock in the Rocky Mountains. The roof leaked. We begged him to fix it. He ignored the plea. We withheld the rent—one month, two months, three months.

We then decided to repair the roof and take it out of the rent due him. We did this and sent him the balance. And all we got was a brief letter of thanks. He obviously gave us credit for three months, but we have not been able to find it listed anywhere among the credit associations.

As he never complained about how we had wrecked the furniture, a common practice seemingly in Beverly Hills where stars, not quite housebroken, are frequently sued for \$4,000 for damages of this character, we had no chance to get a rating—good or bad.

That was the last time we tried to do anything on credit. After that our policy became: Cold cash or do without. That went for cars, houses, ranches. As a result, we now find that we are not only without a credit-rating, but are probably held suspect with the notation: "Suspect pays cash, so no line can be got on his reliability as a citizen or his loyalty to our economic system."

Actors Sans Credit-Ratings Too?

The same thing could hardly be said of actors or performers generally. Much of their time is spent in putting on a front, and fronts, as any set-designer will tell you, cost money. They frequently borrow or buy on credit to establish their fronts. This certainly should rate them as good or bad risks.

Many of them think marriage is like playing Eliza crossing the ice. They jump from spouse to spouse and now and then find themselves overburdened with past commitments as well as present financial obligations.

One of the ex-partners loses all sense of humor about the situation and the next thing he knows the performer (usually an actor) finds himself handed a script to read. It makes him think of the days when he was unknown and had to pay to play parts in summer stock, because this script is a court order and he is expected to pay up or appear before a judge and explain why his gross and his net practically wipe each other out these days.

If he outprints the process-server, that's a point in his favor. But if he is tapped and ignores the subpoena, he may be clinked for contempt. Sometimes this goes to pretty ludicrous lengths such as the recent occasion when Dick Haymes couldn't leave his hotelroom, because two johnlavs were outside the door ready to jail him on a warrant for non-payment of alimony in California.

John Carradine couldn't come in to California for years without being arrested for non-payment of an alimony debt. These things seemingly are never outlawed, but his must have been adjusted eventually, because he is now playing "Tobacco Road" in a little theatre Syd Cassyd is operating on La Cienega Boulevard, L.A., in the heart of the best steakhouses in the country. Since the play is operating in the black, which is a novelty for a Coast legit production, Carradine has enough left after paying off on that debt, to buy a New York cut now and then.

Errol Flynn has had a similar economic problem—in a much higher bracket of course. So he has stayed abroad for years rather than face American bill-collectors, process-servers and other moustiques on the corps economic.

Some of these debts are hardly worth trying to collect. According to Robert Hancock of the College of Commerce, U. of Illinois, a dollar when past due depreciates in six months to 67c. In a year, to 45c; in two years to 23c; in five years to 1c, and in six years to nonsense.

Even Mr. Big, who has at his disposal every device short of those employed in the Inquisition to squeeze the last cent out of a backward taxpayer, frequently finds it is cheaper to settle for 10c on the dollar.

Internal Revenue Commissioner T. Coleman Andrews has discovered that from 59 to 77% of income tax returns are inaccurate, and it's dreadfully expensive to find out if they are honest or dishonest mistakes. The task of making a personal check takes the average revenue agent so much time that it costs the Government \$1,000,000 in wages to collect \$260,000 from citizens.

Next year Andrews hopes to relieve 35,000,000 taxpayers of the obligation to file an individual income tax return. He plans to scrape the money off the top through payroll deductions. This may apply to columnists and actors as well as old cowhands. In that case performers, and those of us who live by reporting their spiced birdseed, may be even further away from a credit-rating than ever.

Broadway

Laura Lee (Payne), former WB star, in from Hollywood at the Savoy-Plaza.

William M. Judd, vespee of Columbia Artists Unit, hospitalized all this week for minor operation.

A mass will be held for the late Mrs. Adele Blair, ex-Shapiro-Bernstein, at St. Malachy's Friday (26) at 9 a.m.

Dancer - choreographer David Lichine and his Ballet de la Ville des Anges in from Europe on the Liberte Monday (22).

Music biz execs are throwing a party for vet band leader Russ Morgan on his 50th birthday April 29 at Hutton's Restaurant.

Vet legit pressagent Joseph Heidt to marry radio-legit actress Joan Vitez in N.Y. Friday (26). First marriage for her; second for him.

Charles Dingle, currently featured in "The Immortalist" at the Royale, N. Y., observes his 50th year in the American theatre today (Wed.).

Lucille Littel (ex-Mrs. Deems Taylor) one-woman showing her Paris art works—two years' production of 35 canvases—at Ward Eggleston Galleries until April 3.

Hildegard gets "Person-to-Person" on Ed Murrow's CBS-TV May 7, which will also be her video debut. She has vaudeo guests with new partner Johnny Johnston slated to follow.

Pegeen (Ed & Fitzgerald) into the beauty preparation business on her own with an imported Irish lotion recipe which is being merchandised on a mailorder basis but may be bankrolled by a large cosmetics firm.

The Ziegfeld Club, Inc. holds its 18th Annual Dinner-Dance this year at the Waldorf Astoria Saturday, April 24. Meyer Davis will supply the music and there will be an all-star show. Tickets are \$22 per, including dinner.

Hilton Hotels making a "premiere" of the new lobby and ballroom decor of the Hotel New Yorker this (Wed.) afternoon, the first shindig since the chain took over its management. Eleanor LeMaire did the decorating and Eugene Voit is resident manager.

Arturo Toscanini will mark his 87th birthday quietly in his home in Riverdale, N. Y., tomorrow (Thurs.), with his son, Walter, daughter-in-law, Cia, grandson Walfredo, daughter Wanda (Mrs. Vladimir Horowitz), granddaughter Sonia Horowitz, and his daughter the Countess Wally Castelbarco.

Equitable Life of Iowa, through its Philadelphia office, trying to local Robert Evans Schenck, whose wife is Mildred Leo Clemens Schenck, and formerly connected with the Swarthmore Chautauque Association, Swarthmore, Pa., in the late 1920s. Insurance company has a small endowment policy due Mr. Schenck.

Washington

By Florence S. Lowe
Oscar Levant due in March '31 for the first of three stints with National Symphony Orchestra.

Super Music has booked Tony Bennett with the Percy Faith orch into 4,000-seat Constitution Hall for a one-night stand Saturday (27).

Variety Club sponsoring Uline Arena preem of Hollywood Ice Revue, starring Barbara Ann Scott, April 6 for benefit of this tent's welfare fund.

RKO Theatres prexy Sol Schwartz here the past week for Department of Justice huddles and a reunion with former RKO staffer Col. Joseph Goetz.

Celeste Holm, currently breaking in her new show at Hotel Statler's Embassy Room, taking time out for some ward shows at Walter Reed and other military hospitals.

Washington Board of Trade's annual Theatre Week luncheon March 23 highlighted by presence of ballerinas Leslie Caron and Colette Marchand, current in "Ballets de Paris."

Paris

Colette's "Gigi" big legit click at Theatre des Arts.

Colette Mars set for a repeat U.S. nitery date next fall.

Marcel Pagnol preparing scenario for biopic of Swiss novelist C. F. Ramuz.

Jean-Louis Barrault adding the Jean Anouilh hit of two seasons ago, "The Rehearsal," to the company rep again.

Ancient Miller, "Lyons Mail" to be lensed with Sophie Desmarets, Charles Vanel and Georges Marchal in leads.

Van Johnson, director Richard Brooks and Metro crew to Riviera for week's location work on "Last Time I Saw Paris."

Ducats practically sold out already for the four concerts of

Count Basie orch at the immense Salle Pleyel April 3 and 4.

Two new Henry de Montherlant plays, "No One's Son" and "Port-Royal," accepted for Comedie-Francaise production next season.

"Kean," Alexandre Dumas-Jean Sartre legit, sold out until next summer, with Pierre-Brasseur now back on stage after his hospital siege.

Alex Joffe will do a color film version of the hit legit, "The Cavalcade," with Gino Lollobrigida, Robert Lamoureux and Jacques Fabrice.

Edith Piaf winds a highly successful music hall stint at the Alhambra this week which then becomes a film house operation with stage shows.

Mitch Miller here for a looksee at the Gallic disk and music biz set-up; also huddling with U. S. Army reps on the cultural aspects of U. S. music and disks in Europe.

Andre Roussin, with three hits now on the legit stage here, preparing another to succeed himself next season when "Helene" goes on tour and quits the Madeleine.

Jose Ferrer picked up the U.S. legit rights to a second Albert Hussen play here, "The Pavements of Heaven." Show has had a successful run, with Micheline Presle and Jean-Pierre Aumont the chief draws.

Minneapolis

By Les Rees
Starlight club has comic Buddy Lester.

"Affairs of State" on tap at Edyth Bush Little Theatre.

St. Paul Home Show, April 3-11, will have Mills Bros. for its stage-show.

Eddie Fisher here briefly enroute to Mayo clinic, Rochester, Minn., for checkup.

Phil Spitalny and his "Hour of Charm" orch wound up ninety-day run with Builders' Show at Auditorium.

Carl Brisson, in third week at Hotel Radisson Flame Room, will be held over for an additional two, longest consecutive date ever chalked up by any act here.

Additional Lyceum bookings are the Abbey Players in "Pygmalion" on April 29 and "Stalag 17" May 3. With "Porgy and Bess" current, house also will get "My Three Angels" and "An Evening With Beatrice Lillie" in April and May. It already has lined up "Picnic" and "The King and I" for next season.

Mexico City

By Douglas L. Grahame
Andres Soler to Havana to make two pix.

Oscar Danciger to co-produce a pic with Rizzoli.

Marissa Belli, Italian actress, here to play in Mexican film.

Eather Fernandez inked to play in a film in English with Burt Lancaster.

National University's ballet clicking at the Palace of Fine Arts (National Theatre).

Sara Garcia, vet stage-film character woman, recuperating from major surgery in her home.

Sofia Alvarez, Colombian comedienne who's a favorite in Mexican showbiz, inked by the Reno nitery.

David Negrete, brother of the late Jorge Negrete, new prexy of Fimadora Atlantida, a top film producer.

Matilde Palou, vet actress, hospitalized by fracture of her right arm caused by falling off a ladder during a performance.

Ana Eugenia Robinson, granddaughter of Gen. Plutarco Elias Calles, ex-president of Mexico, bows as pic actress in "Sitting Bull" which Panoramic Films and Tele-Voz are to make soon.

Vienna

By Emil W. Maass
Alois Uebelhor appointed chief of the Austrian radio system.

"Jazz at Philharmonic," with Ella Fitzgerald played to full house at Konzert House.

Ernst Lothar translating and directing Oscar Wilde's "Bunbury" for the Academy Theatre.

Film director J. A. Huebner-Kahla will direct the pic, "Yolanthe," for Berolina Film Co.

Ljuba Welitsch and Fred Lie-wehr will play the leads in "The Bat" at Bregenz summer festivals.

Paramount and French newsreels intend to compete here with the Austria State newsreel company.

Dutch conductor Rafael Kubelik directed Philharmonic and goes with Amsterdam concert house orch on U. S. tour.

Singer Vico Torriani will play the part of the singing ski teacher in the next Slivering studio production. Before discovered as vocalist, he earned his living by giving ski lessons.

London

Peggy Taylor started this week at the Colony.

Viera opened a four-week cabaret date at Quaglin's and the Allegro Room this week, succeeding Linda Gloria.

Gerry Fernback, publicity director for Republic here, bedded by jaundice and will be away from his desk about a month.

Anthony S. Gruener, formerly a film editor, joined Sidney L. Bernstein's Granada circuit in charge of press and public relations.

Rex Harrison returned here to star in a new Laurence-Gallat comedy, "Marriage à la Mode," which is to be lensed at Shepperton Studios.

The Lyon family—Bebe, Ben, Barbara and Richard—will make its first appearance on tele April 2 in a program being produced by Henry Caldwell.

Visitors to London last week included Indian exhibitor Kiki Modi; actress Anna Hunter; and Milton Ritzberg, La Salle Hotel, Washington, D.C., prexy.

Ealing Studios sending a unit to Austria and Yugoslavia for location lensing on "The Divided Hearts," which co-stars Yvonne Mitchell and Cornell Borchers.

The dates of the regular Variety Club luncheons are being re-arranged to enable Danny Kaye, who is coming specially for the charity preem of "Knock on Wood," to be guest of honor April 22.

Tribute to the late Noel Gay, who died earlier this month, to be broadcast by the BBC next Monday (29), will include some of his hit tunes such as "The Lambeth Walk" and "Run, Rabbit, Run."

Preston Sturges, in London to direct Katharine Hepburn in "The Millionaire," has been looking around to locate the family apartment where he lived as a youth.

He found it above VARIETY's London bureau; it's the flat occupied by Hannen Swaffer.

Errol Flynn inked by Herbert Wilcox to co-star with Anna Neagle in "Lilacs in the Spring," based on the musical play, "The Glorious Days" which was at the Palace last season. United Artists will release in the western hemisphere with Republic distributing in Europe.

Miami Beach

By Larry Solloway
Jana Mason a click at the Vagabonds Club.

Jeanette MacDonald and Gene Raymond in town, house guesting with friends.

Eddie Albert and Margo breaking in their cafe act in Driftwood Room of the Nautilus.

Phyllis Sellers at the Lord Tarleton prepping for world preem here of "Lucky Me" on March 31.

Xavier Cugat orch, with Abbe Lane, into Saxony Hotel's Pagoda Room March 26 for a six-day run.

Sophie Tucker to appear on Ed Sullivan tv show April 4, with her segment cut in from Saxony Hotel stage here.

Jack Carson set for Olympia Theatre, opening March 24. Los Chavales de Espana and Trini Reyes follow the next week.

Sans Souci Hotel will host screenstars coming in for launchings of "The Miami Story" April 2, this oceanfront being setting for many scenes in pic. Barry Sullivan and Luther Adler will head the contingent.

Ireland

By Maxwell Sweeney
"Glenn Miller Story" (U) opened to big hit at Savoy, Dublin.

Roy Rogers in four performances at Dublin Theatre Royal.

Delia Murphy, wife of Irish Ambassador to Australia, warbling ballads for BBC Light Service, St. Patrick's Day.

Padraig Fallon's "The Seventh Step" set for preem by Dublin Globe Theatre Co. at Cook Opera House next month.

Paddy A. McNally, Chief Barker of Variety Tent 4f, will visit 17 Tents in the U. S. during 10-week tour starting in April.

Lord Longford, prexy of Longford Productions, awarded honorary degree of Doctor of Literature, for services to drama by Dublin U.

Philadelphia

By Jerry Gaghan
Singer Giselle McKenzie made the rounds of the disk jockeys last week.

Betty Jane Bruce, former "Miss Philadelphia," joined Bill Davies orch as vocalist.

Jack Casper, manager of Jaye Brothers, set duo for Palace Theatre (N.Y.) debut, April 16.

Harry Dobbs, nitery orchestra leader and booker, is recuperating at home following heart attack.

Jack Howard heads the new hill-

billy and western department at the Leo Dileo Theatrical agency.

Herbie Fields, currently with pombo at the Rodeavous, opened nitery of his own near Ft. Dix, N.J.

Danny Kaye guest-conducted at the Children's Concert of the Philadelphia Orch Saturday morning (20).

Helen Tamiris replaced Donald Saddler as dance director of "By the Beautiful Sea," current at Forrest.

Guitarist Vince James, whose outfit was broken up by death of his pianist, joined Del Lucas combo at Pacey's Show-Bar.

Conte Condoli, trumpeter injured in the crash of the Stan Kenton band bus last summer, making first appearance since accident at the Blue Note.

Berlin

By Hans Hoehn
Jean Cocteau applied to Allianz to send its pic "Tiefland" to Cannes.

Hugo Hirsch, Berlin film and operetta composer, observed his 70th birthday.

"Mamsell Pitouche" premeared at Kurfurstendamm Theatre 'with Inge Konrad in the title role.

"Beggars' Opera" (Wilcox) will be shown in original version and without subtitles at West German art houses.

Alfred Braun appointed manager of Sender Freies Berlin, new West Berlin radio station, which starts broadcasting in June.

"Die Gefangene des Maharadscha," second portion of the Veit U. S. pix recently showing here include "She Wore Yellow Ribbon" (WB), "Ride Vaquero" (M-G), "Here to Eternity" (Col) and "My Dream Is Yours" (WB).

Two musical comedy shows are slated for the Berlin GIs soon. First includes Two-Ton Tessie O'Shea, Fran Dowie, Danny Arnold, Johnny Matson, Mona McCall, Billy Baxter, Granger Bros., and London-town Lovelies.

The other comedy outfit is the Boyd Bachman band which will appear with Jay Cameron and Gerard & Ak Van Rooyen.

MARRIAGES

Joan Javits to Lieut. John Hulbert Zeeman 3d, Palm Beach, Fla., March 20. Bride is a songwriter.

Evelyn Robinson to W. Nelson Weitman, New York, Feb. 20. Bride is a commentator and disk jockey with WOV, N. Y.; he's a production assistant at ABC.

Julie Rely to Ben Rosner, New York, March 5. He is assistant advertising sales manager for RCA Victor disk division; bride was his secretary.

Gwen Frutin to Alan Cohen, Glasgow, Scotland, March 16. Bride is daughter of Alex Frutin, owner of Metropole Theatre, Glasgow, and w.k. exhib.

BIRTHS

Mr. and Mrs. John Cole, son, Burbank, March 12. Father is an advertising executive.

Mr. and Mrs. Maurice Tarplin, son, New York, March 21. Father is a radio-tv actor.

Mr. and Mrs. Irvin Seyler, daughter, Hollywood, March 18. Father is with Fox West Coast.

Mr. and Mrs. Robert Flannery, son, Chicago, March 15. Father is vice-president of Whiteaway Signs.

Mr. and Mrs. Jimmy Sundry, daughter, Pittsburgh, March 12. Father owns the William Penn Tavern.

Mr. and Mrs. Jerry Rehfield, son, Hollywood, March 14. Father is one of the stars in "Frosty Frolics," Coast teleshow.

Mr. and Mrs. Harry Kodinsky, daughter, Pittsburgh, March 13. Father and mother are both in public relations.

Mr. and Mrs. Don Costello, daughter, Dallas, Tex., Feb. 9. Mother is dancer Ginnie Boucher; father is a pianic ecnie.

Mr. and Mrs. Jonathan T. Silverstone, daughter, New York, March 7. Father is member of Silverstone & Rosenthal, theatrical attorneys.

Mr. and Mrs. Bob Clarke, daughter, San Diego, Cal., March 7. Mother is the former Peggy Taylor, an adagio dancer; father's an engineer.

Mr. and Mrs. Rudl Fehr, daughter, Los Angeles, March 17. Mother is the former Maris Wrixon, ex-Warner contract actress; father's a Warner film editor.

Mr. and Mrs. Benny Weiss Jr., daughter, Reading, Pa., March 15. Mother is Reanne Drexel, dancer; father is a singer and night club emcee.

Mr. and Mrs. Walter Hoffman, daughter, Seattle, March 19. Father is a Paramount field man; mother, the former Marilyn Goldstein, was in press department of WCCO, Minneapolis.

Hollywood

Patricia Medina bedded by liver trouble.

John Steinbeck hospitalized for checkup.

Bob Hope to Palm Springs for 10-day rest.

Janet Leigh limping on a sprained ankle.

Liberace to St. Louis on start of midwestern tour.

Billy Gilbert back in town after five years in N.Y.

A. C. Blumenthal up and around after serious illness.

Joan Crawford back in town after coast-to-coast tour.

Virginia Grey suffered three fractured ribs in a motor crash.

Russell Holman in from N.Y. to view VistaVision at Paramount.

Frank Daugherty resigned after eight years as a Columbia publicist.

Merlan C. Cooper to Detroit for first anni of Cinerama in that city.

Don Hartman heads out next week for an extended tour of Europe.

Dennis Morgan to Dallas for the Variety Clubs International Convention.

Harry Cohn to Phoenix to recuperate from his recent throat operation.

Phil Goldstone donated \$125,000 to Mt. Sinai Hospital as a memorial to his mother.

Dean Martin and Jerry Lewis palsy-walsy again after brief misunderstanding.

Ted Looff signed Jeannette Sawyer to head his newly-opened N.Y. publicity office.

Irving Berlin checked in from N.Y. with completed score for "There's No Business Like Show Business."

Chicago

Max Cooper handling flackery for new Blue Note.

Andres Segovia here in concert at Orchestra Hall Sunday (21).

Crossroads abandoned vaude and has switched to a stripper policy.

Phil Regan flown in from Eire to sing for Irish Fellowship Club of Chicago on St. Patrick's Day.

George Jessel and Melvyn Douglas spoke at Roosevelt College's ninth anni luncheon yesterday (Tues.).

Ice Capades current at Arena through April 1, at which time house closed for conversion to CBS Chl headquarters.

Irv Kupcinet, Sun-Times columnist, to Hollywood for Academy Award presentations; then goes to Hawaii for three weeks.

Alvin Etlar's Symphony No. 1 getting American preem by Fritz Reiner and Chicago Symphony Orchestra tomorrow (Thurs.).

George Gobel to m.c. at American Film Assembly here April 1 for Golden Reel Awards Banquet, with critic Gilbert Selles and Dr. Albert W. Trueman, film commissioner of Canada, as keynote speakers.

Pittsburgh

By Hal V. Cohen
Max Shulgoffs of Film Row celebrated 18th wedding anni.

Nixon gets "The Fourposter" with John Bell and Carol Stone week of May 3.

John Geary recovering at West Penn Hospital after throat operation.

His doctor vetoed Carl Dozer's projected trip to Dallas for Variety Club convention.

Johnny Harris to Europe for second time this year in search of "Ice Capades" novelties.

Dr. Ralph Cohen, local dentist, acting in Catholic Theatre Guild production of "Barabbas."

New cocktail lounge opening shortly in the Roosevelt Hotel will be called the Gill 'N' Quill.

Morry Berman, Sun-Tel photog, won \$300 first prize in Variety Clubs photographic competition.

Local designer Burton Miller made special costumes Carol Channing will wear when she goes into "Wonderful Town."

Madrid

By Geeno Garr
Pianist Alexandre Uninsky on a concert tour of Spain.

Trini Moren and Nino Utrera off to Buenos Aires to work in radio and niteries until late in August.

Argentinian actress Pepita Sedrador at the Teatro Maravillas with the legitier, "Bitter Victory."

Dancers Emilia Escudero and Rafael Farina are organizing a new Spanish folklore songs and dances group.

Spanish maestro Atafulo Argenta and Italian pianist Alfredo Ciccolini at the 1,200-seat Palacio Musica with the Madrid Symphony.

Poetess Gloria Fuerte, dancer Fernando Guerra, composers Alex Dume and Jose Fradere, all from Cuba, started a tour of recitals in Spain.

OBITUARIES

JOHN A. BOCKHORST

John A. Bockhorst, 61, veteran newsreel cameraman, died March 17 from burns suffered in a fire in his apartment in Washington, D.C. He covered the White House and Capitol Hill for Metro's News of the Day.

A war correspondent in the Pacific and in Europe during World War II, Bockhorst helped to organize the newsreel pool in Europe. He covered Gen. Patton's 3rd Army from the time it landed in Normandy until the end of the war. He had medals and citations from the Army and Navy, including a Freedom Medal given him by Gen. Dwight Eisenhower, then Commander in Europe.

15 years when he left Kansas City shortly after the war.

Lochman was a longtime sports announcer and commentator for stations KCMO and KMBC, and spent most of his life in Kansas City. He started in K. C. as a singer on a then highly popular radio program, the WDAF Nighthawk Frolics. In recent years he had been in radio in Chicago, Wichita Falls, Tex., and Topeka.

Lochman was shot through the abdomen the evening of March 12. He was examining a pistol with a relative when the gun accidentally discharged. A son, Walt Lochman Jr., is a salesman at station KCKN. Survivors include his wife, two other sons, a daughter, a sister and his mother.

Jack Kapp

went to Los Angeles as a teenager and broke into films, learning to handle a camera. He "shot" such early stars as William Farnum and Tom Mix, and during the First World War served in the Signal Corps. After leaving the service he commenced his career as a newsreel lenser. Recently, he had also been a cameraman for Edward R. Murrow's "See It Now" tv show. A sister survives.

LOUIS BLASCO

Louis O. Blasco, 50, longtime music publisher, died in Kansas City March 17 after an illness of about two years. He was president of Blasco Music Inc., one of the few successful music publishers outside of New York or Hollywood.

IN LOVING MEMORY OF MY MOTHER JENNIE

(Died March, 1953)

JOHN ROEBURT

He also produced a number of recordings, including the now standard "My Happiness," "Piccolo Pete," "Twelfth Street Rag" and "Time Will Tell."

Blasco for 27 years was publications manager of the Jenkins Music Co. in Kansas City, but founded his own firm in 1944. He was credited with the discovery of a number of names, including the Andrews Sisters, who first sang for him in 1933.

As a member of the original Coon-Sanders Orchestra, Blasco played banjo and guitar, and for a time performed on radio. Sheet music soon became his interest, however, and most of his career was in that phase of the music business. He was a member of the

In Memory of
FRANK NORMAN HEARN, JR.
who went away March 24, 1952
Never forgotten by Mother
JULIA KNOX HEARN

American Society of Composers, Authors and Publishers, had written a number of songs himself and collaborated on others.

Survivors include his wife (Betty Peterson, who wrote lyrics to many of his songs); two sons, his mother, four brothers and three sisters.

WALT LOCHMAN

Walt Lochman, 47, died in a Topeka, Kans. hospital March 16 as the result of a gunshot wound which he received accidentally. A one-time favorite of Kansas City sports fans as play-by-play announcer of the American Association Blues, he had been in show business and radio for more than

ROLLO L. WAYNE

Rollo L. Wayne, 60, scenic designer for Iroquois Amphitheatre productions since 1938, died March 18 of a heart attack in Louisville, Ky. He started designing stage scenery when in high school and continued it at the U. of Louisville and later on Broadway in New York.

Wayne attended Harvard, where he took his master's degree. He worked there in the "47 Workshop" of Dr. George Pierce Baker. Among his co-workers were Thomas Wolfe, Philip Barry and John Mason Brown. During his Broadway career he designed sets for more than 200 productions, among them "Death Takes a Holiday" and "Boy Friend."

With the Shuberts for 12 years, Wayne also worked with Ziegfeld, Lew Leslie and Max Gordon. He was credited with designing the first revolving stage ever used in America, for the Shubert production of "H.M.S. Pinafore" in 1926.

Survived by two aunts, and two brothers.

WALTER C. HOWEY

Walter C. Howey, 72, editor-in-chief of the Hearst newspapers (The Record, The American and The Sunday Advertiser) in Boston, died March 21 in Boston. He was seriously injured in an auto accident two months ago. He was credited with being the prototype editor depicted by Ben Hecht and Charles MacArthur in their play, "The Front Page."

In the Hearst org., Howey also held the posts of assistant to W. R. Hearst, editor of the The Boston

In Fond Memory
Of My Dear Friend
F. B. HAVILAND
Who Died March 29, 1932
JERRY VOGEL

Record-American (1939), editor of The Chicago Herald-American (1942) and supervising editor of American Weekly. He also held patents on several typographical inventions and was a pioneer in the wire transmission of photographs and the electronic engraving of plastic cuts.

A son, a brother and a sister survive.

LOUIS LIPSTONE

Louis Lipstone, 61, head of Paramount's music department for 15 years, died of a kidney ailment March 18 in Beverly Hills, Cal. Prior to joining Paramount, he was in charge of music presentations in 40 Balaban & Katz theatres.

He started his career in Chicago as a violinist and in 1917 became conductor of the Central Park Theatre orch in Chicago. In 1920 the B&K chain, which built the Central Park, gave Lipstone overall charge of its music department. In 1930 he was named stage production director for the 40 B&K theatres. His last major assignment for Paramount was

supervision of the scoring for "White Christmas."

Wife, two sons, his mother and a sister survive.

FREDDY BRETHERTON

Freddy Bretherton, 45, conductor and arranger for the Jack Hyton organization for the past 25 years, died March 15 in London. He had been conducting the Crazy Gang, "Ring Out The Bells" show at the Victoria Palace until a few days before his death.

Born in Ramsbottom, Lancashire, Bretherton was a semi-professional pianist when he was spotted by Hyton in a dance band contest, and subsequently joined his band. He led his own band, but turned in the dance side before the war to concentrate on arranging and conducting.

Bretherton bated all the Hyton productions, including "Hi De Ho," "Follow The Girls," "The Love Jockey," "High Button Shoes," "Kiss Me Kate," and a whole series of Crazy Gang shows.

RALPH C. WENTWORTH

Ralph C. Wentworth, 63, a field representative for Broadcast Music, Inc., and a former singer and radio announcer, died March 18 in Broadalbin, N. Y. In 1923, he joined WEAF, N. Y., as a singer and announcer, remaining with the station after its purchase by RCA and after the formation of NBC.

Wentworth later joined CBS as an announcer and program director. He also sang in several Shubert musicals, headed his own advertising agency and was a partner in Langlois & Wentworth, radio transcriptions and productions. Wife and his mother survive.

SAMUEL SHELLABARGER

Samuel Shellabarger, 65, former Princeton U. professor, historical novelist and biographer, died March 21 at his home in Princeton, N. J., after a heart attack. Among his writings were four historical novels which brought the author a return of \$1,500,000 during the past nine years.

His latest book, "Lord Vanity," was recently acquired for filmization. Of the three other historical novels, two were made into pictures. They were "Captain From Castile" and "Prince of Foxes."

Wife and two daughters survive.

ROGER M. KENNEDY

Roger M. Kennedy, second vice-president of the International Alliance of Theatrical Stage Employees, died March 19 in Detroit after a long illness. He started in show biz in 1906 as a projectionist at the old Comique Theatre in Columbus, Ohio.

In 1910, Kennedy joined the IATSE and in 1919 was elected vice-president of Detroit Local 199. The following year he was elected prexy of the Local and in 1921 was made business manager, an office he held almost continuously until his retirement early this year. He had been an IATSE vice-president since 1934.

DAVID MELAMERSON

David Melamerson, 64, veteran film distributor, died recently in Hamburg. His connection with the German film industry dated back to 1920 when he became manager of the Deulig, a distributing company. He later joined Fox and in 1926 became a member of the managing committee of UFA.

Melamerson was named head of the foreign department of Cine Allianz in 1933 and shortly thereafter emigrated to France. He returned to Germany in 1948. His last post was that of manager of the Europa Film-Export Company.

JOSEPH R. WILLIAMS

Joseph R. Williams, 80, theatrical exec and pressagent, died March 17 in New York. He was the brother of the late Hattie Williams, musical comedy star in the 1900s. In 1907, he became associated with Charles Frohman and later was manager of "Journey's End" and "Tomorrow and Tomorrow."

Williams had been company manager of "Harriet," starring Helen Hayes, and also worked in that capacity with "Christopher Bean" and "Stalag 17."

WILDER E. SCHMALZ

Wilder E. Schmalz, 45, oboist and music teacher, died March 16 of a kidney ailment in Boston. A native of Wisconsin and a graduate of the Eastman School of Music, Rochester, N. Y., he moved to the Hub in 1937, subsequently joining the teaching staff of Longy School, Boston U. School of Music and Brandeis U. In addition, he was the house oboe and English horn player for the Shubert Theatre.

Survived by wife, two daughters and his parents.

CLARENCE DOTSON

Clarence Dotson, 73, died March 17 in Houston, Tex.

former vaude terper, died March 17 in Boston. He had been a vaude headliner during the 1920s and had played the Palace and Hippodrome Theatres in New York. He also toured the U. S. and Europe but had been lame for past four years after injuring his leg while playing a benefit in Boston.

Dotson went into his retirement about 1943 and since then had played occasional benefits.

ALFRED O'SHEA

Alfred O'Shea, 65, Australian opera tenor, died recently, according to a report received in London. He began his career as a singer at village concerts and made his New York debut at the Guild Theatre in 1929.

O'Shea later gave a recital at New York's Carnegie Hall and another at Town Hall. He had also appeared in N. Y. in the 1931 Review of the Barbizon Players.

BARBARA E. LLOYD

Barbara E. Lloyd, 25, for the last two years assistant to the director of television and radio casting for the Batten, Barton, Durstine & Osborn ad agency, died March 20 in New York. She formerly was assistant to the coordinator of WABD, N. Y. tele station, and at one time was with Music Corp. of America.

Surviving are her mother and a brother.

EMMETT E. ROEWKAMP

Emmett E. Roewkamp, 48, night studio engineer for radio station KMOX, St. Louis, was killed March 13 when his automobile turned over after going out of control near Collinsville, Ill. Roewkamp, who lived at Glen Carbon, Ill., was on his way home from work when the accident occurred. His wife and three daughters survive.

J. I. LIEBERMAN

J. I. Lieberman, 57, supervisor of Odeon Theatres' operations in midwestern Canada and manager of the Rialto Theatre in Edmonton, Alta., since 1929, died recently in Edmonton. He was a member of the Edmonton Theatre Managers' Assn. and the Alberta Theatre Managers' Assn.

Survived by two brothers and a sister.

THOMAS J. COLQUHOUN

Thomas James Colquhoun, 81, former cinema owner, died at Glasgow March 10. At one time he owned the Tivoli Theatre in Anderson, Glasgow, now a cinema, and the Queen's Theatre, Glasgow.

Linked with an old theatrical family, he was a grandson of Mrs. Bayliss, who built the Scotia Theatre, Glasgow, now the Metropole.

LEE MARION

Lee Marion, 49, playwright, radio scripter and short story writer, died March 16 in Brooklyn. At the time of her death she was manager of the Actors Thrift Shop in New York.

In 1953, Miss Marion's play, "Sweet Fire," was produced at the Barter Theatre, Abingdon, Va.

PAUL BRILLIANT

Paul Brilliant, vaude and cafe performer, died in New York March 22. Brilliant, who began his career as an entertainer 14 years ago, was at one time a member of the team of Klass & Brilliant. He had been doing a single of late.

Funeral services today (Wed.) at the Riverside, N.Y.

ARTHUR L. BROWN

Arthur L. Brown, 77, composer and chemist, died March 19 in Elmira, N. Y., after a long illness. He composed more than 125 selections for the piano and organ. His works included "Pixie Sketches," "Love Dream" and "Pixie Good Night Song."

AGATHA RUSSO

Mrs. Agatha Russo, 54, seamstress for the Metropolitan Opera Co. in New York, and mother of Marie Russo, N.Y. opera singer, died at her home in St. Louis March 18.

In addition to her daughter, her husband and two sons also survive.

Hugh Patridge Hennessy, 63, Walt Disney artist for 22 years, died of a heart attack March 14 in Death Valley while on vacation. Prior to joining the Disney staff, Hennessy headed the art department of the Washington Times. His wife, son and stepdaughter survive.

Rosario Maceo, 86, cafe owner, died in Galveston, March 15. With his brother Sam, he opened the Balinese Room, Studio Lounge and held other interests in Galveston. The holdings are presently operated by a nephew, Anthony Feltita.

Mrs. Eunice J. Gorisch, violinist and violist with the Houston Sym-

phony Orchestra, died in Houston March 18. She was the wife of Stephen Gorisch, a cellist with the Symphony, and had been associated with the Symphony for the past six years.

James E. Devoe, 73, founder of the Friends of Music, died in San Antonio March 17. A pianist and organist, he and his wife brought musical attractions to the city under the Friends of Music banner which was founded in 1933. His wife survives.

Margit Salmhofer, 57, a native of Budapest and wife of the outgoing state opera director, Frai Salmhofer, died March 10 in Vienna. She was a concert pianist under her maiden name, Margit Gal.

Triplets, all boys, born last week to Mrs. Rick Meyer (Milly Whacky Wayne, night club comedienne) in Buffalo, N.Y., died less than 48 hours after their premature (six months) birth.

Charles Tirelli, 58, president of the South Beach Business Men's Assn., who operated one of the largest amusement centres at South Beach, Staten Island, N.Y., died March 17 in Staten Island. Three sisters survive.

Mrs. W. G. Harding, the former Louise Harrington, ex-KFAB employee in Omaha, died March 12 in Cleveland. Survived by husband and two daughters.

Wife of Andy Hamilton, former member of the Four Diplomats and the Versatile Sextet, died March 14 in New York.

Christian Bagwell, 47, musician, died March 12 in Dallas. A pianist and organist, she was a former music instructor.

Louis Stark, for many years steward at the Latin Quarter, N.Y., died March 17 in New York after a lengthy illness.

Joseph Bonnard, 65, motion picture projectionist for the past 32 years, died in Nashua, N. H., March 14 after a brief illness.

Harry R. Horgan, 57, owner of the Newport (R.I.) Opera House, died March 18 in Newport of a cerebral hemorrhage.

Father, 81, of Robert W. Coburn, director of still photography at Columbia, died March 14 in Sunderland, Cal.

Father, 70, of Ivan Black, legitimacy publicist, died March 19 in Atlantic City.

Mother, 74, of Harlan Ware, screen writer, died March 13 in Santa Monica, Cal.

Free 'Eternity'

Continued from page 1

comers at no charge. Throngs lined up in front of theatre before 7 p.m. opening. Hundreds more had to be told there was no room for the 9 p.m. show.

From a cash standpoint, the result was surprising. The theatre took in \$80 from concession sales, and to quote Tartoriello: "We've shown them where the theatre is. We think they'll keep coming. Charge it up to mass psychology. Reverting to the regular paid admission policy the next day, the exhib found biz better than the usual Tuesday take."

Under his pact with Columbia, Tartoriello had paced for the picture for five days at 50%. What Col wanted to know is "how do we get paid for the free Monday night?"

A Col spokesman said he didn't know how it will work out, but "he's not going to get away with it." He termed it a publicity stunt which is unfair to the distributor and sets a bad precedent. Col, he indicated, would collect in one of two ways. It would either base its claim on the number of people in the theatre and get its cut of the normal admission price or it would bill Tartoriello on the basis of his Sunday night business, with the latter regarded as the "most likely" solution.

Exhibit acknowledged that "I'll have to pay them something," but he was inclined to settling on the basis of the take of another night than Sunday. He doesn't expect to make free admissions a regular practice, but "I'll pull a surprise every once in a while. It creates good will and it's the only way to get people who are glued to their seats at home."

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Currently — FALCON LOUNGE, Detroit

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Apr. 16 — CASA LOMA B.R., St Louis

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VARIETY

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DEATH OF THE TELEVISION STAR

Diskers Watch Expanding Birthrate As Index to \$15,000,000 Juve Market

Upped U. S. birthrate in the past couple of years is expected to pay off heavily for the diskers. Official figures put the newborn baby count at 3,800,000 in 1952. (The 1953 figures have not yet been compiled but it's expected to top '52). The moppet record-makers are counting on this new market to bring this year's take over last year's \$15,000,000 roundup.

The increased concentration on home entertainment via the high-fidelity hypo and new phonograph buyers has already gotten the diskies off to a fast start this year. The new phonograph owner, according to Hecky Krasnow, Columbia Records kidisk division chief, is building a record library to fit the demands of the family group. Albums and classics for the adults, pops for the teenagers and children's records for the toddlers. Modern home has become extremely record conscious, adds Krasnow, and the post-war parent is realizing the importance of disks in bringing up baby.

All the majors as well as the indie labels in the kidisk field are expanding their output to include platters that fit into such varied classifications as entertainment, education and participation.

Col's juve record operation ran at high speed last year, topping volume of the hillbilly and western field by as much as 3%. Si Rady, Decatur chief of the moppet division, says the step-up in the kidisk market is being the other major factor in the going strong, primarily with the Walt Disney tie-up. Capital has been a standout in the field with its Bozo line, and Mercury has been clicking steadily with Childcraft series.

The kidisk index that have become potent factors in the field are (Continued on page 52)

IDLE PIX PERFORMERS AS AGENCY MIGRAINE

Major talent agencies are faced with the problem of keeping an entirely new set of performers working at salaries they've become accustomed to. The problem comes from the fact that the film studios have released most of their contract players, and the immediate aim is to continue their habit of collecting paychecks.

For many, the majors have been attempting to blueprint vldfilm shows, but the field has been able to absorb only a limited number at this time. The problem is further aggravated by the fact that the guest appearance field in radio and tele has shrunk considerably, and there isn't as much vaude and nitery time around as there used to be.

Agencies have been attempting to get the toppers interested in the personal appearance field via the lush Las Vegas coin. However, the (Continued on page 60)

Marlene Dietrich's Pic Comeback in 'Lido' Film

Marlene Dietrich may make her film comeback in "Premiere at the Lido" (tentative title), the Raoul Levy-Charles K. Feldman (Columbia Pictures) package, built around Le Lido, w.k. Paris nitery. It will be shot in VistaVision. Action, in whodunit and chase style of solving an intra-cabaret mystery, will parallel the actual unfolding of an hour-and-a-half of the Lido's floorshow, with backstage and front-of-the-house police and other meller characters.

French director Levy will meg, in two versions, with Jean Marais, current No. 1 French film juve, as the lead and with Yves Montand, top French singing fave, costarred.

Fisher Big Earner With 700G in Year

Eddie Fisher, who exited the U. S. Army last March, has become one of the top money earners in show biz during the last year via his multiple activities as recording, video and nitery performer. Since donning mufti, it's estimated that he's grossed about \$700,000.

In the last year, Fisher has sold 5,000,000 Victor disks, including two 1,000,000 sellers in "I'm Walking Behind You" and "O, My Papa." His take from this end is about \$200,000. In addition, Fisher has his own NBC "Coke Time" show, besides making numerous guest shots on other tv stanzas for another \$250,000. Fisher also has been doing club and theatre dates at top prices, sometimes getting \$7,500 for a weekend date only. His estimated take from this field is another \$250,000.

Granite State Invalid Is Cited; Directs Own Orch, Coaches Town Ball Team

Lisbon, N. H., March 30. Two musicians took the lime-light in this area last week. At her local hotel quarters, Miss Adelina Hibbard, onetime concert singer and pianist, who worked here and abroad, celebrated her 92d birthday.

In Lincoln, 28-year-old Kenneth Stewart was cited for his unusual courage in the face of great handicaps. Although he has been confined to an ambulance cot for the past 10 years, he directs his own five-piece orchestra, coaches the town baseball team and engages in various other activities.

'GET YOURSELF GOOD VEHICLE'

By GEORGE ROSEN

Nothing is more indicative of television's present status as a new medium grown prematurely old than what's been happening to the tv stars. In sharp contrast to three years ago when the '50-'51 season saw the emergence of such top-flight tv personalities as Jimmy Durante, Eddie Cantor, Donald O'Connor, Martin & Lewis, Bob Hope and Abbott & Costello, today it's the vehicle, not the star, that counts.

Video by now has practically gobbled up the whole range of talent availabilities, with perhaps such few exceptions as Danny Kaye, Betty Hutton, Judy Garland and one or two others. But if even these names fail to generate the same high anticipatory excitement among the networks as they would have back in '51, it's because the web program impresarios are less concerned about how they'll register on their initial show, but "what about their fifth and sixth show?"

Today it's conceded that even the best of the star crop is only as good as the vehicle; that the "star system" as the film industry knows it, hasn't got a chance in a medium that uses up personalities at such a clip. That the big names are no longer the attractions they were three-four years (Continued on page 46)

70,000,000 View R&H Cavalcade

Trendex 10-city overnight rating on the four-web General Foods-Rodgers & Hammerstein Cavalcade amassed a 66.5 score which is figured to have fixed attention from 70,000,000 viewers. This was roughly nine points over the two-network Ford annul show of last spring. In terms of Nielsen, the rating would have been in the 80 class.

CBS led NBC all the way in the three half-hour segments (8 to 9:30), with 33.9, 32.3 and 33, versus 23.4, 24.2 and 29.4, latter marking NBC's biggest stride in narrowing the wide gap. Overall scores for the rivals were 33.1 for CBS and 25.7 for NBC. Sets-in-use was at its peak at concluding 9:30, pegged at 70.5, with 65.2 for the (Continued on page 63)

Sinatra as Assassin!

Hollywood, March 30. Sterling Hayden has been inked by Robert Bassler to co-star with Frank Sinatra in Bassler's first indie production, "Suddenly." Hayden will play smalltown sheriff who attempts to halt Sinatra's efforts to kill a president of United States.

Off-B'way Legit Burns at Fire Dept. Crackdown; Squeezeplay Angles?

Mary Garden's TV Debut 54 Years After Opera Bow

Onetime opera star-manager Mary Garden, who admits to being 70 and is probably nearer 80, will make her tv debut Sunday (4) on Ed Sullivan's CBS-TV "Toast of the Town," to talk about her career and opera in general. Tele debut will follow her opera debut by 54 years.

Miss Garden will also appear on the Met Opera intermission broadcast Saturday (3). Currently on a lecture tour, she'll wind up in Plainfield, N. J., on Monday (5) and fly back to her Aberdeen, Scotland, home April 8. But she plans to return in October for a four-month cross-country lecture tour again.

Ban Telethons • In Los Angeles

Los Angeles, March 30. No more telethons in this city except in dire emergencies. That was the edict handed down by Thomas Dockweiler, chief of the Social Service Commission, who accomplished something the talent unions of show biz have been trying to do for years.

Announcing that the four telethons staged here last year will not be permitted this year, Dockweiler added that any future telethon will be solely "to meet disaster need, such as are created by earthquakes or extraordinary epidemics."

Recent disclosure of charity operators with collection charges and overhead running to 77% is behind the local ban. Worst telethon was for the Heart Assn. County drive garnered \$28,374, but spent \$21,973. United Cerebral Palsy Fund did best via telethon, spending 12%, or \$68,952, to roll in \$121,819.

Murrow's 'Show Stopper' As Overseas Press Club Makes Annual Awards

Although scheduled to accept his award "fourth in line" at the Overseas Press Club Monday night (29) at the Waldorf-Astoria, N. Y., Edward R. Murrow was put on as the closing act. When the CBS commentator entered the room, the diners dropped their knives and forks and he was given a thunderous standing ovation. Award committee thereupon got into a fast huddle and decided on the closing spot on the theory that Murrow (Continued on page 46)

Is the squeeze being put on off-Broadway? If so, what's the angle? That's the reaction of legit traders to last week's shuttering of three off-Broadway theatres. Two of the spots, "Circle-in-the-Square" and the Club Theatre, were closed because of fire violations. Management of both operations have issued a release to the effect that the theatres were arbitrarily shut down after the violations had been rectified.

Broadwayites and off-the-stem producers are wondering why it took the N.Y. Fire Dept. three years to realize that operation of the Circle, located in Sheridan Square (Greenwich Village), constituted a fire hazard. Theatre, which opened in February, 1951, was closed March 22, 1954.

Another source of puzzlement in the trade is why the Club Theatre, situated on West 52d Street, has attracted so much attention from the municipal authorities. Edward Strum, manager of the Club, had been summoned to appear March 16 in Magistrate's Court on police charges pertaining to his operation's theatre license. Charges brought against the spot were dismissed by Judge William Ringel and the theatre was permitted to reopen March 19. House had been showing Jean Cocteau's "The Infernal Machine."

However, Fire Commissioner Edward F. Cavanagh Jr. pulled the blinds on the theatre Saturday (27) because of fire violations. In a release issued Monday (29), Strum claimed the Commissioner's charge that the scenery for "Machine" was not fireproofed was untrue, as he had personally watched the process. He also stated that the inspecting fireman, realizing the physical impossibility of putting in a sprinkler system in the dressing (Continued on page 68)

NEW LILI ST. CYR PIC LATEST FILM EROTICA

With censorship still prominent both within and beyond the trade, along comes an outfit named Beautiful Productions Inc., to offer a 64-minute feature suggestive of N. Y.'s now-shuttered 181 Club and the blue lights at any 52d Street cellar trap.

Film, starring Lili St. Cyr, was shown in rough form in N. Y. Monday (29) to a private audience at the Movielab Studios. Distribution deal and theatre dates will be sought. Title: "Musical Varietase."

Produced and directed by Irving Klaw, the pic, on the basis of the rough print exposure, is a cheaply made one-setter, in color, in which 10 performers simply do song-dance and strip turns before the camera. Included is a transvestite. Unless Miss St. Cyr is cut entirely and other extensive scissoring is done, the film obviously stands little chance of getting by.

Exhib Can't Recall Any Auto Show Plugging the Pix Biz, So Why Should The 'Oscars' Trailerize Oldsmobile?

By SAM RINZLER

(Pres. of Randforce Theatres)

Brooklyn, N. Y.

Editor, VARIETY:

As Jack Webb would say—This is Friday, 8:30 a.m., the morning after the Academy Award show was presented on television last night (25). My office is in Brooklyn. I live in Manhattan. However, this morning I did not have to get up. The fact is, I don't think I went to sleep, because most of the night was spent in thinking about the television show and the awarding of the Oscars. The Motion Picture Academy of

The Oscars and the General Foods' salute to Rodgers & Hammerstein over all to networks, save the AFM strike-bound Mutual link in New York (WOR), were two within the same week stand-out cuffs shows which dented the pix b.o. nationally, as further detailed in this issue.

Arts & Sciences put on an incomparably beautiful show last night. It was "showmanship" in every sense of the word. The manner of presenting scenes of last year's great pictures, and putting across the outstanding song hits nominated for Oscars, was all magnificent. The parade of stars who came before the microphones and television cameras were glamor personified.

I rushed home last night in order to relax and watch this great show on television. I'm sure that millions of people (this morning's

(Continued on page 13)

Groucho Marx Makes It 'Black Thursday' for One Fan Who Didn't Pan Out

Show biz intimates know that Groucho Marx has a penchant (1) for proving he can ad lib, despite the so-called inside stuff that his comedy quiz shows on radio and tv are "rehearsed ad libs"; and (2), that he is a nonconformist as regards that segment of the public which invades his privacy, when he also is trying to dine or attend theatre or other public amusements. In fact, Marx makes a fetish of not being kind to his public. His caustic wit is frequently misunderstood, and not without some justification to hear the talk of the nervous huckster set, who figure that winning friends and influencing customers should be a continual career. Marx's reaction to a fan at Rumpelmayer's, the Central Park South (N.Y.) confectionery, where he happened to run into Walter Winchell last Thursday, was typical.

Fan: "Oh, Mr. Marx, we think you're the funniest comedian and we never miss your program on television," etc.

Groucho: "Fine, but if what you say is true how come you're not home looking at my show; if you are such an ardent fan, in case you don't know it tonight's Thursday and my show is on the air."

Exhibs Offered Combos Of Oscar-Winners, But No Compulsory Pkging.

In an effort to cash in on the Academy Awards publicity, Paramount this week began setting up package deals with exhibs, making available combinations of any two pix which copped honors. Except where legalists prevent it (distributors are enjoined from conditioning the sale of one pic on the sale of another), theatremen may book a combo program comprising any two of these three: "Roman Holiday" (Audrey Hepburn), "Stalag 17" (William Holden) and "Shane" (George Stevens, producer-director who won the Irving Thalberg award).

Loew's chain in N. Y. already has begun re-runs of the entire three, plus a fourth. This week the circuit is programming "Holiday" and "Shane" together. Next week the dual will be "Stalag" and "A Place in the Sun," also Stevens.

Meanwhile, Par now has plans to spotlight the Acad angle in selling "Sabrina Fair" next summer. Film co-stars Holden and Miss Hepburn, who'll likely receive "king" and "queen" billing, along with Humphrey Bogart.

Holden-Hepburn Release Due

While it was a Columbia Pictures' sweep, the happenstance of William Holden and Audrey Hepburn both costarring in Paramount's forthcoming "Sabrina Fair" (summer release) is probably a first jackpot of this sort for any major studio.

Sinatra's Ovation

Frank Sinatra's bounce-back, and the attendant rooting section within the profession that he apparently enjoys, is another first of a sort. The ovation and enthusiasm for his comeback was of the gloss of which show biz stardust is made.

That Sea-Green Makeup

Only trade insiders knew why Audrey Hepburn had to risk an optically unfortunate appearance on tv because of her final curtain with "Ondine" at the 46th St. Theatre. (Continued on page 13)

U.S. TOURISTS SHELL OUT \$1,300,000,000 IN 1953

Washington, March 30.

The pleasure-seeking American is spending more for travel than ever before. Last year, reports the U. S. Commerce Dept., he poured out nearly \$1,300,000,000, which was \$145,000,000 more than was spent for travel in 1952.

Bulk of the coin—\$908,000,000—was spent in foreign countries, with another \$181,000,000 for fares on foreign ships and airplanes, and \$202,000,000 for fares on American ships and other carriers.

Biggest spending increase was for European sightseeing, with Mexico and Canada also taking a bigger share of the American dollar last year.



HORACE HEIDT

Currently Hotel Statler, New York
Under Personal Management
WALTER PLANT
Statler Hotel, New York City, N. Y.

No Spot Can Hold Salaries Down: Jack Entratter

Las Vegas, March 30.

"You can't hold an act down. A performer can get lucky overnight with a record or a picture and his salary zooms way up. Any organization that tries to prevent him from capitalizing upon his overnight success would be in restraint of trade," declared Jack Entratter, managing director of the Sands Hotel here.

Entratter has refused to go along with bonifaces of the other spots on the Route 91 strip and stated that he would join no group organized for the sole purpose of keeping the actor down.

He pointed out that, despite the fact that he wouldn't go along in any "conspiracy" with other hotelmen, he has paid less for talent than most of the others. He cited the fact that the maximum price he has ever paid for an act is \$20,000 for Tallulah Bankhead. On the other hand, he says, other hotelmen on the Strip have gone considerably higher for talent. The Sahara reportedly paid \$30,000 for Marlene Dietrich. Other salaries include \$25,000 for Betty Hutton and same for Abbott & Costello. Eddie Cantor has a contract for the Sahara at \$30,000.

Entratter stated that to the best of his knowledge there is no formal organization among the innkeepers. The hotel organization, the Resort Hotels Committee, deals mainly in charities, does a Chamber of Commerce type job for the town and does publicity for the resort. Entratter. (Continued on page 58)

R&H-TV Sloughs N.Y. Nitery Biz

The Rodgers & Hammerstein show on the major video nets Sunday night (28) decimated nitery biz around New York. Virtually every cafe lost a considerable amount of trade due to the draw of this all-star show. Those that didn't have to go out, settled themselves down at the tele set and remained there most of the evening.

The Latin Quarter sold out its first show on Sunday in advance. But the late business was way off. Other spots that didn't have a hefty audience suffered.

One byproduct is seen in the case of a show and dance at Manhattan Center, tickets for which were sold out long in advance. However, few showed up. General feeling was that there was no percentage in going out to see club-date acts when the top talent was available for free.

Chicago Says 'Ouch'

Chicago, March 30.

No question that special tv extravaganzas hurt Chi film biz, as two such shows last week took definite large bites out of theatre b.o. on their respective evenings of broadcast.

On Sunday night (28), for the Rodgers and Hammerstein spec-

(Continued on page 69)

'Eternity' Oscars May Hurt Cannes Chances; Pic Fest Bows Smoothly

By GENE MOSKOWITZ

Russian Stars Finally Relaxed at del Plata; Fete Benefitted Yanks

Buenos Aires, March 22.

The Mar del Plata film festival is over and the various parties involved now have had a chance to assess the wider implications of the fete. Certainly, what with the interest roused amongst the public, both European and American distributors at least have the certainty of more favorable treatment in the future. From the U.S. angle especially, the event hyped such interest in the pictures entered at del Plata, as these are released, they should make for a good b.o. year.

If the Americans have had proof that their pictures and stars are still the favorite entertainment in Argentina, European producers and directors were impressed by the possibilities for co-production in Argentine studios. They have also had a chance to intro new stars, quite a few of whom actually got jobs as a result of their attendance here.

From the Argentine angle, the festival highlighted to Americans that Europe is ready, willing and able to compete here. The Germans even went to the length of entering a picture originally held for the Cannes competition.

Many thought it significant that a Russian film week—skedded from March 18 to 25 at the Opera Theatre in Buenos Aires—has been a complete sellout. The day the b.o. for the film week opened, long lines surrounded the block where the theatre is located. However, the consensus of opinion is that this doesn't mark special enthusiasm for Communism but special curiosity and interest in new pix awakened by the festival.

Heavy drinking on the part of some of the Americans—females included—and particularly a certain exhibition at the party for Mary Pickford came in for negative comment.

READY BIOPIC IN HAWAII

Tracy 'Ideal' for Peg-Legged Admiral, Sez Auer

Honolulu, March 30.

John H. Auer, Republic producer-director, plans September or October for start for Hawaii filming of pic based on exploits of Rear Admiral John M. Hoskins, famed "peg legged admiral."

Here with William Wister Haines, who'll write screenplay, Auer said both he and Hoskins want Spencer Tracy for top role.

Hoskins lost his right leg below the knee during Pacific combat in World War II but has continued Navy career at undiminished pace. He recently relinquished Pacific command of Military Air Transport Service and is now commanding Fleet Air, Quonset Point, Rhode Island.

Auer, producer of Hawaii-filmed Hell's Half Acre, plans to shoot aircraft carrier scenes off Oahu, and evacuation of Korean war wounded will be enacted at Hickam Air Force Base.

Kaye as 'Court Jester'

Hollywood, March 30.

Danny Kaye's second independent picture, "The Court Jester," will be released by Paramount. It will be filmed in VistaVision, starting in July.

Norman Panama and Melvin Frank, who wrote, directed and produced Kaye's first Dena production, "Knock On Wood," will repeat on "Jester."

Seek Ferrer for 'World'

Hollywood, March 30.

Alexander Korda, through his Hollywood agent, Kurt Frings, is negotiating with Jose Ferrer to star in the Jules Verne story, "Around the World in 80 Days," to be produced in England, starting in July.

Because of his numerous film commitments, Ferrer has given up his interest in "The Dazzling Hour," a legit which he had intended to produce in N. Y.

Cannes, March 30.
The seventh Cannes Film Festival opened last Thursday (25) to good weather and good feeling, with photos acting as catalysts in herding together U. S., French, English and Russian stars and delegates for the first batch of official photos. Plus its international status as a competitive and technical get-together of 36 nations contributing 43 features for viewing by over 400 journalists, plus visiting film personages, the fest showed its tourist draw in the sudden crowd that sprang up here Thursday when the day before had seen this resort city practically deserted.

Visitors were promptly received and placed, and first day passed without any friction or mishaps, with the opening ceremonies a brief welcome by the Mayor of Cannes and then into the first showings, given over to Cinema-Scope with two shorts, "The Vesuvius Express" (20th), Walt Disney's "Toot, Whistle, Plunk and Boom" (RKO), and "Beneath The Twelve Mile Reef" (20th).

A grapevine exam has disclosed the leading choices for probable kudos this year, "From Here To Eternity" (Col) is a leading fave, but its recent Academy Award sweep will probably crimp its chances, with pre-kudosed films usually not given top awards here. Of course this is not a rule, but has held fairly true, through the various fests, though "All About Eve" (20th) got a special jury award here in 1951 in spite of its Oscars.

Jap Entry

Japanese again have one top film in "The Door of Hell," which is purported to be an admirable film plus possessing some of the most impressive tinting seen in a long time. Egypt and India are both up with one top film each, "Sky of Hell" and "Two Acres of Land" respectively. Russo films have excellent spec and technical qualities, but nothing more, and two Swedish films, "The Great Adventure" and "Bread of Love," are also reported to be unusual. Spanish "Anything Can Happen In Granada" is also tapped as the most amusing film of the festival and "Toot, Whistle, Plunk and Boom" is definitely in for a special prize.

At opening midnight dinner the biggest personality turnout was by France, which is doubling as both host and guest, with Michelo Morgan, Francoise Arnoul, Lise Gourdun, Edwige Feneuille, Nicole Courcel, Dora Doll and Claude Farrell on hand. U. S. reps were Lizbeth Scott, Robert Mitchum, (Continued on page 24)

U. S. REFUSES PASSPORT TO PLAYWRIGHT MILLER

Washington, March 30.

State Dept. disclosed today (Tues.) that it had refused to issue a passport to playwright Arthur Miller because it was "not in the national interest." Spokesman refused to say where Miller wanted to go and why, listing it as "private information."

State Dept. revealed Miller had applied March 2 and was tentatively turned down March 5. Although told he could press the case further, Miller withdrew his application March 7. Miller is author of "Death of a Salesman," "All My Sons" and most recently, "The Crucible."

Jessel's Summer Hiatus, Set for Tour of Israel

George Jessel won't originate the remainder of his ABC-TV show from the Coast for the balance of the season, as previously planned, but will go off the air for the summer following the April 11 telecast, which will originate from St. Albans Naval Hospital in N. Y.

Following completion of the tv run, he'll make a series of personal appearances for BB Pens, his erstwhile sponsor of which he's a v.p., combined with a speaking tour for the United Jewish Appeal. He then plays a two-week engagement at El Rancho Vegas, then shoves off for a tour of Israel.

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OLD BRUSH, NEW ASPECT RATIO

NO QUESTION ABOUT IT

No question about it—the film industry itself should sponsor the next Academy Awards ceremonies. It is embarrassing to have the big night stolen by an outsider. Once having taken the easy way of advertising sponsorship it's idle to complain that an Oldsmobile is over-enthusiastic and over-eager to get its money's worth. The film industry was willing to sell its own multimillion dollar decades-old buildup of glamour and namepower. Oldsmobile was true to the Detroit idea of selling—with a baseball bat. Maybe it wasn't so bad in 1953 when RCA was the sponsor, since RCA is closer to show business and in some measure part of it. But it's cheapening to the great film industry to be dependent upon any outside coin.

Exhibitor Sam Rinzler of the Randforce Circuit on Long Island sums it up neatly in his current vox pop to VARIETY. Can anyone imagine an Auto Show that sells moving pictures?

The picture business may scream "what's video doing to our Academy awards?" but this same industry—for divers reasons—has done things which almost scuttled the Academy. The internal jealousies, the factionalism, the being-for-or-against-Oscars—depending if they have or haven't got strong contenders—forced the Academy of Motion Picture Arts & Sciences to seek succor elsewhere. If it weren't for RCA lifting the mortgage last year there might not have been any Academy showcase. NBC came through with \$100,000, and for a time even the Intravision thought it "got took." This year, instead of RCA Victor taking the money from one pocket into another, Olds bought \$100,000 worth of NBC radio and tv time, and paid the Academy around \$115,000 for the "show."

So neither the picture business nor the television industry isn't particularly proud of this past week's Oscar hoopla. It was bad showmanship in spades, perhaps even more so from video's viewpoint. The Hollywood proceedings left much to be desired, particularly because of the general pacing, or lack thereof.

The industry ought to pull itself together in 1955 and retain its dignity. Abel.

NEW LAW OPENS U.S. CHANCES IN SO. AFRICA

Johannesburg, March 23. Passage through the Union Parliament of the Regulation of Monopolistic Conditions bill, framed by Rt. Hon. Eric Louw and patterned after anti-monopolistic laws elsewhere in the world, is of extreme interest to U.S. film distributors. Measure affects primarily the Schlesinger organization which has controlled the market here for over a quarter of a century.

South Africa should be of increasing interest to American film companies soon. In June, it is expected that current import restrictions will be lifted. It's likely that this will be accompanied by the dropping of currency exchange restrictions. It is noteworthy that the anti-monopoly bill is not aimed at a specific monopoly, but at every tieup which created the Schlesinger colossus.

Bright spot for John Schlesinger is that monopoly laws can operate only if there are interests desirous of competing. And the Schlesinger interests are in a position where they can very well take care of whatever competition comes along.

Johnston to Paris But Has Unofficial Shadow In SIMPP's Exec Sec'y

Departure of Motion Picture Export Assn. prexy Eric Johnston for Paris Sunday (28) to straighten out the tangled French film pact situation coincided with the launching of the indie producers' campaign to alert foreign governments to the position of the Society of Independent Motion Picture Producers.

Marvin L. Paris, SIMPP exec secretary, left for Europe last week (26) on a tour that will take him to Paris, Rome, Madrid, Frankfurt and London. He goes as the personal rep of SIMPP prexy Ellis Arnall. Latter noted that it was important to send a SIMPP spokesman abroad "at this time due to the fact that a number of film agreement negotiations will soon take place."

He added it was "imperative" that foreign government officials (Continued on page 26)

HYAMS BUYS 10 PIX

Closes \$300,000 Purchase of Chesapeake Package

In a privately negotiated sale, Chesapeake Industries has unloaded a package of 10 features which previously had been offered on a sealed-bidding basis. Bids had fallen short of the amount of coin which Chesapeake felt was proper market value.

Buyer is Jerome Hyams who paid \$300,000 for five-year rights in the domestic theatre and tv market, according to William C. McMillen Jr., Chesapeake prez. Hyams is prexy of both Samba Pictures, Inc., and an affiliated outfit, Hygo TV Films.

Pix, originally distributed by United Artists, include Walter Wanger's "Tulsa" and less-prominent product made about five years ago.

VistaVision Gifted To Industry, But Other Producers Ask 'When'

Hollywood, March 30. Despite Barney Balaban's offer to give system to industry, VistaVision cameras may not be available to other producers for five to six months. Only four cameras are currently in existence, all owned by Paramount, which is using them all on "Big Top" and "Strategic Air Command."

Studio is building others but these are not expected to completed for some weeks.

Technicolor also is constructing six VV cameras but these, too, won't be ready for some time. Producers who've approached Paramount to obtain process have been given indefinite answers. Some producers attribute this to Paramount's desire plenty "first" with picture or pictures, in new process as 20th wanted to be first out in CinemaScope.

Next use of "Lazy 8" cameras will be on Pine-Thomas "Hell's Island," April 19 and "Catch a Thief," May 15.

Broidy 3 With Lippert, Jr.

Hollywood, March 30. First three of the dozen pictures William Broidy will deliver for Lippert release will be produced by Robert L. Lippert Jr., at the new Broidy headquarters on the KTTV lot.

Filming starts April 5 with "The Big Chase." It will be followed May 10 by "The Black Pirates" and June 15 by "The Gunslinger."

SO SAY NEW YORK STORY EDITORS

Eastern story editors and other N.Y. representatives of the Hollywood production studios are plenty puzzled these days, but hasten to add "it's really nothing new." It just happens that history is repeating itself in CinemaScope terms. Quote: "We're just being ignored in a new aspect ratio."

Witty or not, annoyance is still felt at being "consulted" only to have studios invariably, but invariably, go right ahead, paying no heed to the advice they asked for and got. New Yorkers place the blame on the studio structure of authority which heaps a great deal of responsibility on one or two men and leaves comparatively little room for disagreement in the lower echelons. The key men are too busy to consult the east directly and their subordinates who do are only a little less subordinate than the easterners. The only defense is to shrug the shoulders (Continued on page 69)

Toy Airplane Maker Says Product Disparaged in Pic, But Judge Sees No Harm

Columbia Pictures last week won dismissal of a damage suit brought against it in N. Y. Supreme Court by a manufacturer of toy airplanes which charged that a scene in Col's 1952 release, "The Marrying Kind," held its product up to ridicule. But although tossing out the original action, Justice Thomas A. Aurelio granted plaintiff Marxman Pipes Inc. 10 days to serve an amended complaint.

Marxman Pipes, according to the complaint, marketed a patented child's toy resembling a miniature plane which was sold under the name, "Skyroplane." Priced about \$3, the gadget is claimed to have brought substantial profit to the plaintiff until "Marrying Kind" a Judy Holliday-Aldo Ray starrer went into general release. What plained by an excerpt from Justice Aurelio's opinion:

"This movie," the judge wrote, "relates the story of a young couple who, for various reasons are (Continued on page 24)

Germans, Now Making 100 Pix a Year, Move to Get Toehold in U.S. Market

CURBING DRIVE-INS

Ontario Law Would Require Local Consent, Perhaps Vote

Toronto, March 30.

Because of the current building boom in drive-ins, an amendment to the present Theatre Act has been introduced in the provincial Legislature by ex-Premier Harry Nixon calling for municipal government consent—and a possible decision by municipal voters in the area affected. Under current legislation, issuance of a license permit falls within the jurisdiction of the Motion Picture Censor Board. (Continued on page 24)

Allan Dowling Brings Coin And Patience to Indie Pix; Has 3 Firms Working

Hollywood, March 30.

An independent producer who ventures only his own money is a rarity in Hollywood. When he combines this unusual trait with a knack for work rather than words and sets up three companies actively preparing seven productions and a television series, he becomes an almost unprecedented character in an industry accustomed to much more talk than action from newcomers.

But Allan Dowling, newest of the town's indies, sees nothing strange in the way he has suddenly burst upon the production scene. He has moved quietly but with definite steps because he "had nothing to gain by a lot of publicity."

He and his brother Robert are principal stockholders in New York's City Investing Co., which owns several legit houses. In addition, the firm has extensive interests in Lopert Productions and in British Lion Films, the Alexander Korda organization in England.

Now, he's in film production and moving into high gear with the start yesterday (Mon.) of "Night Music," which co-stars Linda Darnell, Rick Jason, Dan Duryea and Faith Domergue. It's based on an (Continued on page 62)

Number of important German film producers and exporters, anxious to reestablish their pix in the American market, have made arrangements with Munio Podhorzer, Casino Film Exchange prexy, to rep them in the U. S.

Returned to N. Y. last week following an extended stay in Germany and Austria, Podhorzer reported that he would set up a new company to look after the interests of these German companies. While he'll not engage in distribution via this new outfit, Podhorzer's contracts give him the pick of any film he wants from most of the producers covered by his deal. Prints are to be delivered in N. Y. already subtitled.

On the basis of contracts already in hand, Podhorzer estimated he's presently agenting for around 40 to 50 pix. Apart from doing extensive promotional work for individual films and the entire German industry as such, he'll also negotiate distribution deals, investigate possible tv interest and discuss remake possibilities.

Podhorzer reported that German production is making great strides, (Continued on page 22)

Another Political Walk Taken By IA Boothmen Against 'Salt of Earth'

International Alliance of Theatrical and Stage Employees operators Y. at the New Dyckman Theatre, N. Y., staged a brief walkout, last week when the house opened "Salt of the Earth," the controversial union pic which has been in hot water with the IA before. However, the IA men returned to their posts after a brief flurry of discussion and a threat that they might be replaced with members of the Independent Motion Picture Machine Operators.

The New Dyckman is the second N. Y. showcase for "Salt" which is (Continued on page 24)

National Boxoffice Survey

Key CityTrade Offish; 'Rose Marie' in No. 1 Spot, 'Cinerama' 2d, 'Miller' 3d, 'Morgue' 4th

First-run film biz appears to be marking time in current session, with many keys reporting the Academy Awards telecast hurt trade last Thursday (25) night. Other cities claimed the Rodgers-Hammerstein tv show on Sunday (28) was damaging to some extent. However, the tendency of exhibitors to delay booking top, new fare until nearer Easter week probably is an important factor. Return of frigid weather to some sectors, with heavy snow, was harmful.

"Rose Marie" (M-G), which was third a week ago, is taking over first place. Only "Cinerama" (Ip-die) is in much the same class in showings, and takes second spot. This roadshow "new dimensional" novelty stays about the same week after week, playing in same 10 keys.

"Glenn Miller Story" (U), which was first to five successive weeks, is dipping to third spot currently. Vast majority of playdates were on extended-runs, mainly in third week or longer. "Phantom of Rue Morgue" (WB), sixth last stanza, is pushing up to fourth.

"Night People" (20th), fourth a week ago, is finishing fifth. "Riot in Cell Block 11" (AA) has spurted from among runner-up pix to take over sixth position.

"Rhapsody" (M-G), just getting started last week, is taking seventh money. "Naked Jungle" (P) is showing enough to land eighth spot. "Saskatchewan" (U) will fin-

ish ninth while "Happen To You" (Col) is 10th.

"Act of Love" (UA), "Julius Caesar" (M-G), "Red Garters" (Par) and "Hell, High Water" (20th) are current runner-up pix.

"Lost Weekend" (Par), out on re-issue, wound up nice on first week at N.Y. Rivoli. "Haste To Love" (Rep) is only okay in N.Y. "Siege at Red River" (20th), oke. in Omaha, is highly disappointing in Detroit.

"Best Years of Lives" (RKO), an oldie, is brisk in Omaha and good in N. Y. "Tanga Tika" (Indie) looks fine in Minneapolis. "Dangerous Mission" (RKO) is lightweight in Toronto and L.A.

"Creature Black Lagoon" (U) shapes nice in K.C. and St. Louis, and okay in Frisco. "Jubilee Trail" (Rep) looks okay in Providence. "Living Desert" (Disney), with a lift from Oscarling, hit new high in Pitt and is nifty in K.C. and Toronto. "Eternity" (Col), via same stimulus, looks big in Cincy and fine in L.A.

"Man Between" (UA) looks nice in Philly. "Border River" (U) is fancy in Chi.

"Genevieve" (U), big in N. Y., shapes bright in Chi and Frisco. Pairing of "Roman Holiday" and "Stalag 17," two from Par, on Oscar awards spelled smart takings in L.A. and Cleveland.

(Complete Boxoffice Reports on Pages 8-9)

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Brazil Concession on Local Printing; Argentine Withdraws \$500,000 Rentals

In an important concession to the American film distributors, the Brazilian government has cut to 50% the volume of black-and-white printing that must be done locally by the U. S. companies importing pix. The Bank of Brazil also has approved the importation of raw stock at the preferential rate of exchange, thereby reducing the cost of the lab work.

Arrangements were worked out during Eric Johnston's recent visit to Rio de Janeiro on the occasion of the Sao Paulo film fete. In the past, all black-and-white prints distributed by the U. S. outfits in Brazil had to be processed locally, an expensive proposition due, in part, to the scarcity of raw stock.

The Motion Picture Export Assn. also was notified last week of the remittance of \$500,000 from Argentina, the second thaw of U. S. film coin within a few months. The original agreement, made by Johnston three years ago, provided for the transfer annually of \$1,100,000. However, it wasn't implemented. With \$1,000,000 now having been unattached, the American companies still are left with around \$2,000,000 blocked in Argentina.

In Brazil, the government has agreed to cancel a block of black-and-white licenses which have piled up and which are due to expire April 11. The U. S. distributors, who hadn't been anxious to use these permits due to the costs attached, had been concerned since a penalty attaches to the non-use of the licenses. Series of new permits is to be issued. As for the lab work in Brazil, it must now be done on prices comparable to the U. S. Brazilian remittances continue to come through, amounting to 70% of coin earned by the Americans. The remaining 30% continues frozen for the moment. U. S. distributors in '53 thawed \$15,000,000 in Brazil.

SOUTH AMERICA BECKONING —ABOAF

Despite the inflationary trend and low admission prices which in many countries, bear no relation whatever to the cost of living, Latin America is still "a wonderful market" capable of considerable improvement and expansion, according to Americo Aboaf, Universal's foreign sales manager.

Returned last week from an extended swing through that area, which furnishes U with 26% of its foreign gross (Canada excluded), Aboaf reported that the industry in 1953 had shown a 10% to 11% increase in the dollar value of its Latin American biz. He commented that, in view of prevailing inflationary conditions, the percentage of increase was even higher in terms of income in local currency.

U itself did record biz in Latin America in 1953 and Aboaf said confidently that an even better showing in '54 was "already in the bag." He attributed this to "commercial product and distribution (Continued on page 20)"

Universal Product In 16m. Set for Passenger Ships Not Touching U.S.

Universal has arranged with several Italian shipping lines for its 16m pix to be shown aboard passenger vessels that don't touch U. S. ports.

Deal doesn't affect U's contract with Movies en Route which books features of practically all the majors on board ships putting in at American ports. This service includes whaling boats and freighters.

The Italian ships will be furnished with dubbed U films. Company expects to make similar arrangements with other foreign lines. Its 16m business, now a b.o. factor in 32 countries, has grown by leaps and bounds and is still being expanded.

The Berle Influence

Rivoli (N. Y.) managing director Montague Salmon, who first-run Col's "Salome," wants to know, "Is it true that when Abe Montague (Columbia's sales veepee) couldn't get the rentals he wanted for 'Salome' when the picture played the neighborhood houses, he cut Rita Hayworth's dance down to five veils?"

"And think of the opportunity Columbia missed because, at the time of 'Salome's' general release, it could not show the picture in Sinemascope!"

20TH PUSHING 16M VERSIONS OVERSEAS

Undeterred by CinemaScope which remains to be satisfactorily developed in the 16m field, 20th-Fox is expanding its narrow gauge activities abroad and is considering operation in new territories.

Company's reasoning is that, in most areas, its 16m release is about two years behind regular release so that there isn't likely to be a dearth of product. Only in one or two countries, like Siam and the Philippines, is 20th's 16m release sked up to date with the regular 35m release.

There is a deal between 20th and Bell & Howell to turn out 16m CinemaScope projection lenses. However, B & H so far haven't demonstrated anything to please 20th prexy Spyros P. Skouras.

This creates a problem not only abroad but also domestically with Films, Inc., which handles all of 20th's pic in 16m for bookings to schools, shut-ins, prisons, clubs and the limited number of regular theatrical situations in non-competitive places.

Abroad, 20th is exploring the possibility of going into Peru, Chile, Uruguay and New Zealand. Last year the company established itself in the 16m field in three countries.

Meanwhile, the 20th homeoffice is beginning to get requests for 16m prints of "The Robe," only one of the 20th CinemaScopes on which a 16m version was prepared. Company's branch managers abroad keep writing in to find out when they can get the narrow-gauge "Robe."

Picker Finds Admissions Too Low In Latin Lands; New Scopes Confuse

There's a "crying need" for upping admission prices throughout South America, states Arnold Picker, United Artists v.p. in charge of foreign operations. He said prevailing b.o. prices should be raised 20% in some areas to 50% in others.

With the lone exception of Panama, all countries south of the border are on sound economic bases, business generally is favorable and much construction is in progress, Picker found. However, despite this overall upbeat, theatre scales have been held at poverty levels. He reported, for example, that first-run houses in Lima are charging a top price of only the equivalent of 21c. Throughout Brazil it's only 20c and in Santiago the cost of a ticket at the open market rate of exchange is 13c.

Picker revealed that exhibs and distibs are joining in petitioning the various governments—which control prices—for permission to boost the tariff and he anticipates some relief in a year.

The exec, following an extensive tour of the Latino area, said he found much confusion over, and little penetration by, new screen processes. CinemaScope has made very little progress so far, he noted, offering a territorial breakdown

Briskin Quits Lesser

Hollywood, March 30. After 18 years as executive vice-president of Sol Lesser Productions, Barney Briskin turned in his resignation, effective June 1.

Currently he is negotiating for a post as production supervisor on a picture to be filmed overseas by a major studio.

Plugs for Features Slip Back Into Newsreels And Exhibs Ready Scissors

Newsreels apparently are going back to the old practice of plugging individual features via clips from premieres or other events having to do with a particular film.

Latest example—and it's one of many—is the current issue of Movietone News which has Bela Darvi, in costume, judging cats for a casting session for 20th-Fox's "The Egyptian."

Exhibs in the past have objected to these gratis plugs, particularly if there's a chance of their not getting the film. Asked this week his opinion about the newsreel inserts, a theatre op commented that, if they became too numerous, he'd just cut them out.

Where the buildup is for CinemaScope pix particularly, due to the still limited distribution of equipment, exhibs feel they may be in a position of boosting their competition.

20TH DOUBLES NET, AND OIL COMING IN!

Reflecting the CinemaScope upbeat and the great success of "The Robe" and "Marry A Millionaire," 20th-Fox yesterday (Tues.) reported a 1953 net of \$4,560,887—more than double its earnings in 1952.

Fourth quarter earnings of the company more than tripled. Net for the three months period ended Dec. 26 was \$3,127,850 which compares to the comparable 1952 quarter take of \$900,849.

The 1953 net of \$4,560,887 amounted to \$1.65 per share on the 2,769,486 share of common stock outstanding. In '52, the net equalled 78c per share. Film rentals in '53 rose more than \$12,000,000, from \$93,166,603 in 1952 to \$105,662,266 last year.

In a report to the 20th stockholders, prexy Spyros P. Skouras dwelt at some length on the company's oil drilling venture at the studio. The discovery well has been drilled successfully to a depth of 7,000 feet and is delivering a daily rate of 525 barrels of approximately 24 degree gravity oil and 500,000 cubic feet of gas. Drilling of a second well has started and it is now at a depth of 3,300 feet.

Rift in MPEA as Smaller Companies Bid for a Louder Voice in Setup

Stuffed Ham

Hollywood, March 30. Scenery-chewing by a film star on the Universal-International lot not only caused a production delay but ruined a handsome overstuffed sofa. The mastication was done by the talking mule in "Francis Joins the WACS."

Through his interpreter, Chill Wills, Francis said he thought the sofa was stuffed with hay.

MATTY FOX 2D BIGGEST IN SKIATRON

Licensing agreement under which Matthew Fox and his group have acquired worldwide rights to the Subscriber-Vision fee-tv system grants Fox an option to buy 200,000 shares of Skiatron stock at \$2 per share, the price of the Skiatron stock at the time the deal was signed.

This will make Fox the second-largest stockholder in Skiatron, the largest block of stock being held by Arthur Levey, Skiatron prexy. According to present indications, Fox and his syndicate will not obtain control of the Skiatron parent company. He is setting up an operating outfit—Skiatron TV—which will not issue stock of its own.

Under the contract, Fox will pay Skiatron a royalty of 5% on the gross proceeds from any event arranged by Skiatron TV. In addition, the company is to get a minimum of 50% from all coin derived from licensing Subscriber-Vision in the U. S. and abroad and from all royalties coming in from manufacturers of the coding and decoding devices. This includes also the (Continued on page 20)

No Disney Theatre Film Part of ABC Video Deal; Too Valuable in Reissue

Walt Disney's tieup with American Broadcasting Co. via a long-term producer-partnership deal is in one part designed as a hefty plus for the filmmaker's theatrical product.

In no case will any short or feature bearing the Disney name go to tele as a program in itself, it's stressed. However, in shaping special tv material, Disney will include excerpts from his theatrical pix in addition to background material. In this way the producer's (Continued on page 62)

L. A. to N.Y.

Dana Andrews
Nancy Andrews
George Axelrod
Frederick Brisson
Linda Darnell
Brian Donlevy
Anita Ekberg
Zsa Zsa Gabor
Phil Gerard
Jean Hersholt
Miriam Hopkins
Anne Jeffreys
Ben Kalmenson
Charles Laughton
Jules Levey
Jeff Livingston
Terry Moore
George Raft
Morris Saffler
Charles Simonelli
Robert Sterling
Dimitri Tiomkin
Al Vaughan
George Weltner

Europe to N. Y.

Bernard Brader
Eugene W. Castle
Eddie Dellbridge
George Hamid
Henry R. Luce
Dave Morris
Walter Starck
Tom Stathos
Rise Stevens
Eric Waite

panies—over who's to have the decisive voice in running the Motion Picture Export Assn.—has grown wider. In recent months, with some of the smaller outfits grumbling that MPEA policies are being shaped to conform to the interests of Metro, 20th-Fox and Paramount.

Latest instance of this came in Japan where the government has sharply cut import permits and remittances. MPEA members in 1954-55 will be allocated 98 instead of the former 110 licenses. As last year, it's the Japanese who'll decide who is to get what, and there's considerable disagreement among MPEA members over the basis on which the split should be figured.

Dissension reached the point where MPEA split into two groups, both of which prepared briefs. Latter were to be handed to the Japanese authorities by Irving Maas, MPEA's Far Eastern rep, who's been in Tokyo for some time. As it worked out, Maas submitted one brief—expounding the views of the "big" companies—but didn't go ahead with the second brief until, in the opinion of those who had prepared it, it was too late to do any good and the Japanese had already made up their minds.

That, at least, is one version. According to MPEA, both briefs were handed in the same time.

The Japanese fiscal year runs from April 1. Last year, the split of the 110 permits was arranged on the basis of local earnings and the number of prior imports. Latter were figured for the fiscal year (Continued on page 20)

YANKS' 98 OF JAPAN'S 160 PERMITS

Tokyo, March 30.

The Foreign Film Import Committee of the Finance Ministry has determined the quota of foreign films to be imported into Japan during the fiscal year ending March 31, 1954. A total number of 160 basic licenses will be issued, representing a 20% cut from the 1952-53 allocation of 208.

Slash is attributed to deteriorating foreign currency holdings of Japan. The fiscal year film budget also took a deep cut, from \$7,000,000 last year to \$5,500,000.

Breakdown of the 160 licenses according to currency blocks is: 121 to the dollar area, 15 to the sterling area and 24 to the open account. U.S. majors are expected to get 98 of the dollar quota pix and the U.S. Indies 18. Other dollar countries will get five.

Included in the dollar area are (Continued on page 60)

N. Y. to L. A.

Jack Benny
Edgar Bergen
Ira Blue
Charles Boyer
John van Druten
Dale Evans
Jack Goldstein
Lester Gottleib
Gordon MacRae
Groucho Marx
Hubble Robinson Jr.
Roy Rogers

N. Y. to Europe

John Abbott
Nancy Andrews
Anthony Bartley
Noel Coward
Arlene Dahl
Fred Day
Lee Eastman
Gerry Gross
Don Hartman
Richard Hearne
Arthur B. Krim
E. H. Morris
Johnnie Ray
Don Sharpe
Harold Steinman
L. Arnold Weissberger
John Williams
Anna Deere Wiman

'PURE' C'SCOPE FIRMLY DEFENDED

Equipment Company Net Soars

General Precision Equipment Corp. net income for 1953 soared to \$3,436,349 or \$5.09 per share, according to the annual statement issued last Friday (26). This is more than double the net for 1952 which was \$1,255,278 or \$1.88 a share. Net working capital as of last Dec. 31 rose to \$18,651,901 or better than \$6,000,000 higher than a year earlier.

Sales of picture theatre equipment and supplies by subsidiaries last year were 66% better than in 1952, hitting a record of \$22,878,000. Boost reflects the general improvement in the industry plus the heavy demand for new and improved equipment, including the multitrack single film system of magnetic sound reproduction, a development of GPE companies.

Report cited that biz in equipment for tele stations and studios ran ahead of 1952. In addition to its big income from the theatre and tv field, GPE pointed to sales in the industrial controls and equipment business, being at a peak rate in 1953. The corporation also has a backlog of about \$97,000,000 in orders for products of all kinds for the Armed Services.

Can't Tell Plays in 'Scope Game Without Week-to-Week Scorecard

Recent flood of innovations in film projection optics and sound reproduction has both company execs and exhibs going 'round in circles.

There's confusion a-plenty regarding the what's what of the various systems. "We're not showmen any more, we're a bunch of amateur engineers," is a grumble frequently heard.

Names of the various 'Scopes and sound systems have piled in on top of one another in such quick succession, exhibs can't bone up on them fast enough. Where everyday conversation in the old days used to revolve around individual pix and terms, it's now dominated by deep discussions on the comparative merits of Superscope vs. CinemaScope, and of Stereophonic sound vs. Perspecta Sound.

A fellow who has to go out of town for a couple of weeks, and out of reach of the trade press, not only has to catch up on his work. He'll have to update himself on the various new lenses and systems announced in his absence.

Typical of the current confusion is the widespread impression that the Tushinsky variable anamorphic lens that takes any old film and converts it to the ratio that best suits a theatre. Actually, the Tushinsky prism is a catch-all lens that can project only the ratio in which the print is manufactured, i.e., it isn't capable of blowing up or reducing an image to any great extent unless it's fed the right print.

N. Y. Times critic Bosley Crowther, in his column Sunday (28), devoted considerable wordage to (Continued on page 60)

LOEW'S GUNNED-UP FOR ALL CONTENDERS

Loew's domestic chain is wiring for sound from all directions. Already equipped for stereophonic audio, the circuit is now installing Perspecta reproducers to accommodate the new three-speaker recording being adopted by Metro and Paramount in their pix to be projected at aspect ratios in 1.66:1, 1.85:1 and 2:1.

Perspecta system was developed by Arthur Loew, president of Loew's International. Three-channel optical track delivers the sound to the proper behind-screen speakers.

Since the Loew's chain already is equipped with stereophonic, extending for Perspecta as well will require only an "integrator" unit in each projection booth. Sound will reach the three speaker horns over the present stereo wiring system, states Joseph R. Vogel, v.p. in charge of Loew's theatre operations. June 1 is the target date for presentation of Perspecta to the public.

Thus, Loew's will be set for single-track optical sound prints for reproduction on the centre horn in back of the screen, the three-channel (Perspecta) method of directing sound to the three horns back-screen, and stereophonic, last being on four tracks sending the sound to the same three outlets plus the "surround" of the theatre.

ALL-SCOPE OZONER

But \$365,000 Drive-In Not Set Up For Stereophonic

Los Angeles, March 30.

New \$365,000 drive-in, Bruen's Sundown, currently under construction here, will be equipped to handle any of the new Scope or Vision pictures but not with stereophonic sound. Owner Hugh Bruen is passing up both stereo and the triple car speakers endorsed by 20th-Fox.

Ozoner will have a capacity of 1,000 cars a curved screen 100 feet wide by 60 feet high, and will be ready to open around Aug. 1.

NORWAY WANTS OUT FROM PACT

Norwegian government has informed the Motion Picture Export Assn. that it wants to cancel the current film agreement starting Nov. 1. Deal has only been in effect since July 1 and was to run for an indefinite period. However, it had a cancellation clause in it.

The Norwegians are reportedly unhappy over the provision for "super" pix for which the American distrib can ask 45% rental as against the normal limit of 40%. The agreement covered all but 3-D. Whether or not CinemaScope was to fall into the "specials" category remained a matter of negotiation.

Under the pact, either party had a right to cancel, but not before Sept. 1, '54. Matter was taken up by the foreign managers at their meet in N. Y. yesterday (Tues.).

GOOD STAGEMANAGEMENT

Kits Loaded With Data-Speeches Timed-Questions Frank

Twentieth Century-Fox press conference on CinemaScope at the Hotel Plaza, N. Y., this week was one of the best-arranged and most carefully planned affairs on record and brought plenty of kudos to Charles Einfeld, 20th v.p., and his crew of PR operators.

Scribes, who attended en masse, were handed a complete information kit replete with facts and quotes. Entire 20th exec contingent, led by prexy Spyros P. Skouras, got up one by one to brief the press on what's what in their departments.

Speeches were timed in advance, with William Gehring, assistant general sales manager, keeping a careful record. When it was all over, it showed that almost all speakers had run over. Skouras spoke for 25 minutes, Earl I. Sponable for 19, Al Lichtman for 25 and Murray Silverstone for 9 minutes while Herbert Bragg held forth for 18 minutes. Statements were followed by a frank question-and-answer period.

Attendance at the interview covered both the lay and trade press and the mags.

CHAPTER & VERSE OF 20TH GOSPEL

By FRED HIFT

Firmer than ever in their contention that CinemaScope—in undiluted form—holds the solution to the industry's b.o. problems, Spyros P. Skouras, 20th-Fox prexy, and his top execs in N. Y. this week (28) backed their faith in the system with an elaborate array of facts and figures designed to prove and document the achievements of the medium in the face of rising competition.

In a long, three-hour luncheon press confab at the Plaza Hotel, Skouras and his aides gave no indication that, despite various pressures, the company had the slightest intention of modifying its present policies which it considers sound and in the exhibs' own best interest. Several new developments were disclosed, however.

(1) As of April 1, 20th is turning over to Bausch & Lomb the marketing of its anamorphic CinemaScope projection attachment. However, it will continue handling the camera lenses.

(2) Bausch & Lomb is reducing the price of the projection attachments from the former \$1,800 a pair to \$1,095 for a small pair and \$1,195 for a large pair. It is also developing seven improved taking lenses.

(3) To demonstrate improvements in the photographic quality of CinemaScope pix, 20th—within the next five to six weeks—will arrange previews from several of its forthcoming attractions in all exchange areas. This will be accompanied by comparison tests between stereophonic sound and single-track sound using the customary one horn only.

(4) There are currently 2,793 U. S. theatres equipped with CinemaScope and it looks as if the goal of installing 'Scope in 5,000 foreign theatres by the end of 1954 will be achieved. Total of 75 CinemaScopes have been released or completed or are in the lensing or preparation stages.

(5) Skouras promised 100% backing to any new system "that can give support to the industry" and furthers the common goal of bringing people back to the b.o.

(6) 20th guarantees exhibs a profit on every CinemaScope film they play.

In his introductory remarks to some 70 journalists, Skouras traced the history of CinemaScope and his effort to provide exhibs with a Cinemascope-type projection applicable to every house, and observed: "We could easily abandon our policy of CinemaScope, but if we do so, thousands of theatres will close their doors. We are in a position of being criticized but we take it because we want to achieve what we wanted."

At only one point did Skouras hint at the possibility of a change in policy. He was asked whether 20th would be willing to abide by the final results of any comparative sound tests and replied: "We'll see what the reaction is. If the industry overwhelmingly decides against stereophonic sound, we'll (Continued on page 22)

Rank's Odeon Circuit in Canada Goes C'Scope Cross-the-Board; Contrasts With Rank in Britain

INDUSTRY SHOW GOES ON

Carpenters Balk But Finally Co-op With IATSE

Hollywood, March 30.

A union jurisdictional row threatened union-industry show April 1-6 at Pan Pacific auditorium but calm judgment finally paved way for presentation.

Ruckus began when IATSE carpenters appeared to begin erecting display of Motion Picture Producers Assn. which had been conceived and built in studios, then dismantled for trucking to Pan Pacific. Carpenters and Joiners union protested, threatened to walk out. It was pointed out to them that IA studio crews weren't working on anything else but carpenters were adamant.

Over weekend national AFL leaders reminded carpenters they couldn't picket since there was no strike. Carpenters finally came back to work Monday and show will open Thursday as scheduled.

1ST(?) DRIVE-IN WITH C'SCOPE

Salt Lake City, March 30.

Nation's first ozoner to start operating with CinemaScope is Romantic Motor-Vu, an 800-car layout now showing "The Robe." Remodelling to handle the 102 by 48 foot screen and new sound cost owner Eric Peterson \$60,000.

New screen has a six foot curvature and is located where old screen was, with 210 foot throw. Stepped up light requirements are being taken care of with new Ashcroft lamps pulling 135 amps as against previous 75.

Main problem faced by Peterson was getting okay on sound system from 20th-Fox. Peterson first tried to get films with a single sound track, since he couldn't handle four speakers to each car. When this was nixed, a mixer box was developed that merged sound into two tracks which are being fed into cars via a pair of speakers. First test of the setup drew curious exhibs from nearby states.

EXHIBIT SHOWS HOW PICTURES GET MADE

Hollywood, March 30.

How motion pictures are made is the theme of "This... Is Hollywood," the industry's exhibit in the AFL Union-Industries Show opening tomorrow at the Pan Pacific Auditorium.

Exhibit, showing film technicians at work behind the cameras, was produced jointly by the AMPP studios and AFL film unions to show how labor and management work together.

With Famous Players Canadian already committed to CinemaScope, and expanding installations, J. Arthur Rank's Odeon circuit in Canada also has decided to equip with 'Scope across the board, according to 20th-Fox.

This is in striking contrast to Britain where Rank and the ABC circuit have refused to install CinemaScope due to the cost of stereophonic sound. Rank has equipped 75 of his theatres, but he isn't likely to get 20th product unless he changes his policy.

Queried last week in N. Y. whether he'd sell his 'Scope films to the 75 British Rank Theatres, 20th prexy Spyros P. Skouras answered in the affirmative "if we're given extended playing time." Apparently Rank isn't willing to make that concession. His circuit as a rule pulls pix after a given time regardless of b.o. Skouras said he was doing "just fine" with the British indie ops with whom he's doing business.

There are 112 houses in the Canadian Odeon chain. A total of 13 of them are to get CinemaScope equipment immediately, in fact in time to open with "King of the Khyber Rifles" on April 2.

Famous Players, which has 59 theatres equipped now, plans 15 more immediately and expects to have 100 installations within six months, according to information supplied by 20th. The Famous Players chain runs 200 theatres in 93 Canadian cities. Circuit is re-playing "The Robe" and "How to Marry a Millionaire" over the entire run immediately.

REGRET DOUBLE BILLS, ESPECIALLY IN C'SCOPE

The public never liked double-bills "and we are making an effort with CinemaScope to kill twin bills." Al Lichtman, 20th-Fox director of sales, said in N. Y. this week (29).

He admitted that some exhibs had been double-billing C'Scope features, and that 20th had no legal recourse to prevent the practice, but expressed the hope that "progressive exhibitors will refrain from having double bills. Audiences prefer single features."

There has been considerable pressure for CinemaScope double bills particularly in the N. Y. area, it's understood.

Lichtman commented that 20th was turning out a number of fine shorts to help exhibs fill out their programs.

Lubin Sets 'Deadlock' As First Indie Venture

Hollywood, March 30.

Universal-International is losing the services of Arthur Lubin, director of the "Francis" series and other profitable pictures over a period of years. Later this year he will go into indie production, starting with "Deadlock," scripted by Mel Dinelli and Dorothy Reid.

In addition to the "Francis" films, which netted the studio a profit of \$8,000,000 or more, Lubin directed five Abbott and Costello comedies, "Phantom of the Opera" and "Eagle Squadron" for UI.

'Pickwick' Not for USSR

"Pickwick Papers" film hasn't been sold to Russia and its producers don't intend to enter into negotiations for such a sale.

Report to the contrary was denied this week by George Minter who, with Noel Langley, produced the pic for Renown Pictures. Film is handled in the U.S. by Arthur Mayer-Edward Kingsley, Inc.

Check Off 75 Films in C'Scope

Studio-by-studio survey made by 20th-Fox this week showed 75 CinemaScopes in release, completed, filming or skedded. Every one of the CinemaScope pix made so far, as well as those now lensing, is in color.

Breakdown showed 12 in release; 13 in the can; 11 currently before the cameras and 39 in the preparation stage. Details follow:

	Released	Completed	Filming	In Preparation
20th	9	4	2	16
WB	2	4	1	7
Metro	2	3	—	10
UI	—	2	—	—
Col	—	—	3	5
Disney	—	—	2	1
UA	—	—	—	1
AA	—	—	—	—
	12	13	11	39

La Rage Au Corps
(Tempest In The Flesh)
(FRENCH)

Corona, release	Paris, March 23.
production, Stars	Francisco Arnou
Raymond Pellegrin,	Philippe Lemaire.
Directed by	Raoul Habib.
adaptation, Jean-Claude	Aureli
and	Francisco Arnou; camera-
man, Roger Hubert; editor,	Glan
Triomphe, Paris, Running	time, 95 MIN.
Class	Francisco Arnou
Tonio	Raymond Pellegrin
Andre	Philippe Lemaire
Grand	Catherine Gora
Grand	Francisco Arnou
Gino	Jean-Claude Pascal
Pole	Gerard Pour

Nymphomania is the exploitable item director Ralph Habib now tackles in this film. As in all his pix, Habib has turned this into a clinical piece. This emerges less than moving but capitalizes on a touchy subject. Film becomes case history of a tainted gal and is unlikely for U.S. art house patronage. It might do in special spots when heavily exploited.

Story concerns a pretty, young femme working in the canteen of a construction company. Her affliction is discovered one day when one of the men dives on her to save her from a nearby blast. Then trouble starts as men battle for her. Finally, a friend gets her to a psychiatrist after many affairs, with the usual happy ending.

Habib's lacklustre direction throws away the filmic possibilities. Francoise Arnoul is uneven as the nympho, but scores in her pash scenes. Raymond Pellegrin does fine as the confused husband while Philippe Lemaire plays his familiar role of the ladies' man. Lensing and editing are only passable.

Le Chevalier De La Nuit
(The Knight of the Night)
(FRENCH)

Paris, March 23.

AGDC release of Telouet Film production. Stars Renee Saint-Cyr, Jean-Claude Pascal. Directed by Robert Darenne. Screenplay, Jean Anouilh. Darenne; Georges Roberge; Hubert. Music, Maurice Yvain; music, Jean-Jacques Grunewald; at Raimu, Paris. Running time, 90 MINS.

Bella Renee Saint-Cyr
Georges, Jean-Claude Pascal
Chevalier Gregoire Aslan
Commissioner Annette Poole
Maid Pierre Destailles
Grand Jean Servais
Host Roger Blin
Falet

This pic is a half-toned, period piece that lightly plays with the supernatural in a Jekyll-and-Hyde-like theme. Treated with delicacy in the slow-moving style of a 19th century tale, this could only serve as special situations in the U.S.

This is reminiscent of the early German tales about the duality of man. Here a husband and wife have come to a period of mutual spiritual torture, the wife feeling she has lost the wonder of the first meeting with her husband. The good half of the husband and bad are depicted, finally with the good half remaining alive with her.

Director Robert Parene has given this fairy tale a light, atmospheric mounting which has atmosphere of an unreal world. Renee St. Cyr does not possess the fragility necessary for the ballerina (the wife), but Jean-Claude Pascal acquits himself well in the dual role. Lensing is diffused and just right for the mood. A haunting guitar strain by Jean-Jacques Gruenewald also helps.

Mosk.

Les Fruits Sauvages
(The Wild Fruit)
FRENCH

Paris, March 23.
Cinedis release of Filmsonor-Odeon-Ag-
nan production. Directed by Herve
Bromberger. Screenplay. Max Gallai,
Bromberger; camera, Jacques Mercanton;
editor, Mitzi D'Esterno. At Madeleine,
Paris. Running time, 105 MINS.

Marie	Estella Blain
Michel	Michel Reynal
Christine	Evelyne Ker
Jean	Roger Dumas
Federique	Jacques Moulleres
Olita	Tallina Sauzer
Jose	Jean-Pierre Bonnefous

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

This story concerns a group of adolescents and children who run off when one daughter kills her drunken father after a beating. The story is not new, and general lack of direction on the story fails to bring this across dramatically. Downbeat theme and ordinary puppet handling make it dubious of art house consideration in the U.S.

After killing her drunken father, Stella Blain takes charge of her brothers and a sister, and they run away to the Italian border. Living in an abandoned village, they are helped by a young gypsy girl who brings food to them. Two passionate love affairs intervene. Finally, lack of water forces them to sneak into the village for refills. They are discovered by the police, and called

Director Herve Bromberger has mounted this carefully but has never imbued it with the intensity needed. Lensing and editing are offplight and moppets are okay but not spontaneous. Evelyne Ker, Rogers Dumas and Miss Blain emerge as future film bets. *Mosk.*

9,000 HOUSES ESCAPE B.O. TAX

Homeoffice Employees Mull LATSE

Exit to Spur Mgt. Negotiations

Handicapped in negotiations because of a limited charter, the Motion Picture Homeoffice Employees Union, Local H-63, is studying proposals (1) to pull out of the International Alliance of Theatrical Employees; (2) to stage a fight for more autonomy. While the second alternative is favored by the white collar union's leaders because of the influence of the IA within the film industry, it contains a major hitch. The Local H-63 hierarchy has been told, in essence, by the IA brass that there is a "price" for autonomy and that "freedom" in effect, has to be bought.

The payoff for autonomy consists of an increased dues structure. Presently Local H-63 forwards to the IA 75c for each member. Under a new charter, which would give the white collar union a free reign in talks with distribs, the cost would be \$1.75 per member.

It's no secret that Local H-63 has been unhappy with its status within the IA. Rift was sharply pointed up recently during negotiations for a new pact for exchange and homeoffice collaries. It took almost a year to ink a new pact despite persistent appeals to IA topper Richard F. Walsh for more forceful intervention. Numerous requests for strike permission were ignored by Walsh.

In addition, Local H-63 leadership has been confronted by bees from the ranks because of the slow pace of the talks with the distribs. Currently, homeoffice pub-ad staffers at Paramount, only publicists affiliated with Local H-63, are threatening to withdraw from the union unless a satisfactory contract is reached.

ALLIED KEEPS UP PUBLICITY FIRE

Washington, March 30. Allied States Assn.'s "Watchdog Committee" gives the nod to the Tushinsky lens as "the best buy for exhibitors desiring to make widescreen presentations in either enclosed or open air theatres."

Committee — Wilbur Snaper, Sidney E. Samuelson, Irving Dollinger, and Abram F. Myers — reached the conclusion after witnessing the Superscope demonstration in New York. However, the decision is "as of today," emphasizes Myers in a report to the Allied membership, "because this is a fast developing art and one never knows when something new will be announced that will excel all that has gone before."

Report also takes a swipe at 20th and Metro. It points out that all Metro and Paramount prints, except for the six Metro makes in CinemaScope, will carry Perspecta stereophonic soundtracks. Myers explains this is different from the magnetic track used with CinemaScope; Perspecta may be used with conventional equipment if the exhibitor does not desire to make an installation of multi-track sound equipment.

So, Myers advises his members, (Continued on page 63)

SIZE OF TAX ITEM IN CIRCUIT AUDIT

Striking example of how the new Federal tax cutting or admissions could help film exhibition (and distribution, via boxoffice percentage deals for pix) is shown in figures provided by United Paramount Theatres.

In 1953 this major chain collected from the public, and paid over to the Government, \$21,450,000 in admission taxation. Operating autonomously, each local circuit within the UPT corporate framework will decide how much of the indicated tax benefits will be absorbed and how much in savings will be given to the public.

White House C'Scoped

Washington, March 30. A CinemaScope screen, complete with stereophonic sound system, is being installed in the White House screening room. Equipment is the gift of 20th-Fox; it is a permanent installation and not merely a gift to one President.

During the Presidency of Herbert Hoover, 20th made White House gift installation of sound equipment.

TREASURY LOSS

AT \$999,000,000

Washington, March 30. House and Senate today (Tues.) passed and sent to the White House the compromise excise tax bill, which becomes effective Thursday (1), if President Eisenhower signs. Measure, which was whipped into final form Monday by a House-Senate conference committee, does the following in the entertainment field:

(1) Tickets costing 50c or less are exempted from the admissions tax. The House had voted no exemptions and the Senate had approved a 60c exemption.

(2) Tax on tickets over 50c drops from 20% to 10% on the full price of the admission. The tax is actually one cent on each 10c or major fraction.

(3) The tax on night club checks remains at 20%. The House had reduced this to 10% but the Senate restored the full 20%.

(4) Tax on admissions to horse and dog racetracks remains at 20% with no exemptions.

(5) Tickets for college events will be exempted from any admissions tax, except for post-season events.

Bill in clean and final form will be laid on the president's desk tomorrow with predictions that he will sign.

The overall tax reductions provided in the legislation will reduce Federal revenue by an estimated \$999,000,000. This is \$87,000,000 more than would be lost under the original House bill and \$20,000,000 less than would be lost under the Senate version.

Metro Releasing 11 In April-August Period; 'Wind' Single Tracked

Revising its release slate, Metro will issue 11 pictures from April to August. Included in the company's program for the upcoming five months will be the reissue of David O. Selznick's "Gone With the Wind."

Latter has been completely re-framed for widescreen presentation. No stereophonic sound has been added although original plans were to add a multi-sound track. Technical complications led to the decision to maintain the single sound track.

"GWTW," which will be re-released in its original 220-minute length, will be tested in Loew houses in seven cities during May before going into general release in July. Following a 15th anniversary on May 21 in Atlanta, home of late Margaret Mitchell, author of the novel, "Gone" will bow the next day in San Francisco, Kansas City, Houston, Providence, Toledo and Syracuse.

Nine of 11 April-to-August releases are in color, the two exceptions being "Executive Suite," set for the Radio City Music Hall, N.Y., and "Prisoner of War." In addition to the 11 pix, "Julius Caesar," currently in release, will be sold for special engagements.

NOW FEAR CITY

EYE ON PIX

Total of 9,000 film theatres will win complete exemption from Federal admissions taxes as the newly proposed cut in excises goes through, as expected, tomorrow (Thurs.). As agreed to by House and Senate conferees, the compromise measure removes the entire 20% bite on admissions up to 50c and reduces to 10% the Government's take on ticket prices over that amount.

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, stated this week that the proposal "actually is 90% as good as if the entire tax load had been removed for all theatres across the country. In addition to those houses which charge 50c and less, numbering the 9,000, the great majority of others have scales within that range on matinees, according to the exec.

So far as this latter group is concerned, and excluded only are the higher-priced firstruns in certain key cities, matinees will be totally free of the tax burden and only evening admissions at over the 50c mark will be subject to the 10% Governmental participation.

Trade estimates have it that the Government's 20% boxoffice nick amounted to about \$240,000,000 in the last year. Going along with Coyne's figuring that the new bill will equal 90% of total elimination of the former levy, U. S. film theatres could save \$210,000,000 annually.

(Continued on page 20)

GEAR GETS TOA STAR SPOT AT CHICAGO

With equipment for the new projection techniques again of utmost importance to exhibitors, Theatre Owners of America will again join with the Theatre Equipment and Supply Manufacturers Assn. and the Theatre Equipment Dealers Assn. for a combined trade show. Each association will also hold separate annual conventions concurrently with the trade show and will combine for open forums on theatre equipment and new processes. Show and confabs are scheduled for Oct. 31 to Nov. 3 at the Conrad Hilton Hotel, Chicago, site of last year's get-together.

"Probably more important than at any time in the history of exhibition will be this year's trade show," said TOA prexy Walter Reade Jr., "because by November both exhibitors and manufacturers will have a reasonable knowledge of what is the best investment for both."

Reade termed 1954 a year of decision "because the new developments in projection, sound, and screens will come to a head and will govern our future investments and our future policies of operation."

Fred C. Matthews, prexy of TESMA, and Ray G. Colvin, exec. secretary of TEDA, issued similar statements pointing up the importance of the upcoming trade show.

MUSIC HALL CUTS ADMISH

Broadway-Houses Mostly Will Pass Benefit To Public

With the House and Senate conferees agreeing on federal excise tax cuts, which would slash the film theatre admission tax to 10% and eliminate any tax on tickets costing 50c or less, Broadway firstruns were revamping their admission scales in lieu of the expected changes on April 1. Many Broadway cinemas plan passing the benefit right on to their patrons, thereby making all admission tickets

(Continued on page 63)

Charges Still Fly as British Govt.

Seeks Truce in Film Biz Shutdown

By HAROLD MYERS

London, March 30.

So Who's Consistent?

Left hand at Warner Bros. doesn't always seem to know what the right hand is up to. To wit, the case of the exhib who walked into the WB Cincinnati exchange and asked to book "The Command" with standard sound. He was told, emphatically, that the film was available in stereophonic, four-track magnetic sound only.

Meanwhile, the distrib's Cleveland exchange has both types of prints and is perfectly willing to let theatre-men take their pick. The WB homeoffice has said that "Command" is available in two sound versions.

NO FIXED RULE ON TAX CUT

Council of Motion Picture Organizations is making no commitments regarding possible savings for the public via the cut in admissions taxes which, expectedly, will go into effect April 1.

COMPO underlines that its position throughout the tax campaign was that some theatres likely will take a part of the tax money, some will absorb all of it and the balance will pass the total saving to the public. This mixed outlook still obtains.

Point is made that certain "hardship" theatres, i.e., those operating at a loss, probably will retain as much of the tax benefit coin as is economically sound. Re those spots which find any reduction in price impossible, "the reason for this is easy to understand," COMPO insists.

COMPO, in an ad prepared for Editor & Publisher, puts it this way: "Prevented from adequately raising their prices during inflation by the 20% Federal admission tax, which acted as a ceiling, these theatres have been operating at a loss for years. If they don't keep for themselves the slight saving represented in the admission tax cut, they will have to go out of business."

New C'Scope Lenses Due From B&L; 20th Ankles

Lens Field, Prices Drop

At the request of 20th-Fox, Bausch & Lomb have developed seven new and improved models of CinemaScope taking lenses, engineering samples of three of which are now being tested, Spyros P. Skouras, 20th prexy, disclosed Monday (29) in N. Y.

He said further that Bausch & Lomb would, as of April 1, take over distribution of the C'Scope anamorphic projection attachments which will sell at \$1,095 and \$1,195 pair instead of the former \$1,800. The switch is being made despite the fact that 20th admittedly hasn't recouped its large investment in the lenses.

Skouras estimated 20th's investment in CinemaScope to date, including cash outlay and guarantees on screens, lenses and sound, at \$15,900,000. It's known that the company spent \$650,000 alone to get B&L to retool for the mass-production of C'Scope lenses.

While Skouras listed several important improvements in the new CinemaScope taking lenses, Earl I. Sponable, 20th's research topper, disclosed that the company would encourage manufacturers to make a device that will permit exhibs to show lower-ratio prints via the C'Scope lens which ordinarily is set for 2.55 to 1. Attachment goes in front of the C'Scope prism.

(Continued on page 22)

TICKETS MUST STATE FACTS

Washington, March 30.

Tickets must be "over-printed" to show the new price and tax figures when they go into effect on Thursday (1). Bureau of Internal Revenue warns exhibitors.

Law provides the ticket must carry the figure for cost of admission, the tax, and the total. Government has been upheld in numerous court cases on this.

"Over-printing" doesn't necessarily mean that the rolls of tickets must be shipped back to be reprinted. It is perfectly within the law to rubber stamp the new figures on them. Idea is to prevent the public from thinking it is paying a tax when it is actually not doing so.

COMPO: KEEP AT BAY TAX-HUNGRY CITIES

Assuming that the Federal admissions tax benefits are given a final okay by President Eisenhower, as anticipated by tomorrow (Thurs.), next job ahead for the Council of Motion Picture Organizations will be a program designed to block threatened new local taxation on theatre tickets.

It's clear to COMPO-ites that city and state governments have been keeping a close watch on developments on the Federal level. Theatres being an easy revenue source to tap, trade suspicion is that numerous city and state administrations likely will seek to grab at least a portion of the box-

(Continued on page 69)

H.O.s Slow L.A. But Ooscared Films

Score: 'Holiday'-'Stalag' Tall \$20,000, 'Eternity' Fine 17G, 'Morgue' Big 25G

Los Angeles, March 30. Oscar-winning pictures, drawing repeat first-run bookings, on strength of honors, are doing smartly currently in view of already having played this territory. Despite the fact that only one new bill was launched in the present session, deluxers were unbothered by Rogers-Hammerstein videocast last Sunday night, some spots recording rising biz even with hold-over bills.

Combo of "Roman Holiday" and "Stalag 17" shapes as best of Oscar bills, with smart \$20,000 in three first-runs although also screening in six nabes. "Eternity" looms nice \$17,000 in three deluxers, also showing in nabe houses. Only new film, "Phantom of Rue Morgue," looks neat \$25,000 in two spots.

"Living Desert" picked up a little though in 15th round. "Cinemas" also is up to sock \$33,400 in 47th stanza. Other longrun pleasers are "Julius Caesar" and "Summer Happiness."

Estimates for This Week
Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,300; 1,430; 85-\$1.35)—"Phantom Rue Morgue" (WB) (3-D) and "Miss Body Beautiful" (Indie) (L.A. Par. only). Neat \$25,000. Last week, L.A. Par. only. "Public Enemy" (WB) and "Little Caesar" (WB) (reissues) (3d wk-6 days), \$4,800; Hollywood Par in another unit.

United Artists, Wiltner, Vogue (UATC-SW-FWC) (2,100; 2,344; 885; 70-\$1.10)—"Eternity" (Col). Opened with Academy win ballyhoo for repeat first-run. Fine \$17,000. Last week, U.A., "Wild One" (Col) and "Big Heat" (Col), \$3,000; Wiltner, Vogue, plus Palace, "Yankee Pasha" (U), \$18,200.

Palace, Iris, Uptown (Metropolitan-FWC) (1,212; 814; 1,715; 70-\$1.10)—"Roman Holiday" (Par) and "Stalag 17" (Par). Taking advantage of Oscar wins. Smart \$20,000. Last week, in different units.

Warner Downtown, Beverly (SW) (1,757; 1,612; 70-\$1.10)—"Naked Jungle" (Par) (2d wk). Fair \$10,000. Last week, \$15,800.

Hillstreet, Pantheon (RKO) (2,752; 2,812; 60-\$1.10)—"Saskatchewan" (U) (2d wk). Light \$13,000. Last week, \$20,300.

Loew's State (UATC) (2,404; 85-\$1.25)—"Dangerous Mission" (RKO) (3-D) (2d wk). Light \$13,000. Last week, with Hollywood Paramount (8 days), \$9,500.

Los Angeles, Ritz (FWC) (2,097; 1,363; \$1-\$1.50)—"Rhynch Rifles" (20th) (2d wk). Modest \$11,000. Last week, \$14,800.

Egyptian (UATC) (1,538; \$1-\$1.80)—"Rose Marie" (M-G) (3d wk). Okay \$10,000. Last week, \$14,000.

Fox, Wiltshire (FWC) (2,296; \$1-\$1.80)—"New Faces" (20th) (3d wk). Medium \$7,500. Last week, \$10,900.

Broadway Grosses

Estimated Total Gross
This Week \$471,700
(Based on 23 theatres)
Last Year \$825,500
(Based on 20 theatres)

'Love' Smasher

\$18,000 in Philly

Philadelphia, March 30. Two telecasts within four days proved one-two wallop for film biz here. However, weekend weather kept many people outdoors and also Lent is rated downbeat factor. Consensus was that the Oscar awarding hurt nearly all spots Thursday since that generally is a good night for femme trade, and it was way off this week. R&H tv show apparently did not hurt as much. "Act of Love" shapes as strongest entry with big session at the Midtown. "Red Garters" is proving a disappointment at Randolph. "Glenn Miller Story" is not being hurt, and still is socko in fourth Stanley week.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.50)—"Julius Caesar" (M-G) (8th wk). Fair \$5,500. Last week, \$6,000.

Boyd (S&S) (1,459; \$1.30-\$2.80)—"Cinerama" (Indie) (25th wk). Okay \$17,000. Last week, \$18,000.

Fox (20th) (2,250; 74-\$1.50)—"Night People" (20th) (2d wk). Off to okay \$20,000. Last week, \$35,000.

Goldman (Goldman) (1,200; 50-90)—"Saskatchewan" (U) (2d wk). Good \$10,000. Last week, \$16,000.

Midtown (S-W) (4,360; 99-\$1.30)—"Riot Cell Block 11" (AA) (2d wk). Down to so-so \$16,500. Last week, \$21,500.

Midtown (Goldman) (1,000; 74-\$1.30)—"Act of Love" (UA). Big \$18,000. Last week, "Jivaro" (Par), \$8,500.

Randolph (Goldman) (2,500; 74-\$1.30)—"Red Garters" (Par). NSG \$14,000 in 6½ days. Last week, "Knights of Round Table" (M-G) (5th wk), \$12,000.

Stanley (S-W) (2,900; 74-\$1.50)—"Glenn Miller Story" (U) (4th wk). Sturdy \$20,000. Last week, \$26,000.

Stanton (S-W) (1,473; 50-95)—"Border River" (U) and "Tumbleweed" (U). Fair \$9,000 or near. Last week, "Boy from Oklahoma" (WB) and "Great Diamond Robbery" (M-G), \$6,000.

Studio (Goldberg) (500; 85-\$1.25)—"Man Between" (UA) (2d wk). Nice \$4,800. Last week, \$6,000.

Trans-Lux (T-L) (500; 99-\$1.50)—"Beat the Devil" (UA) (2d wk). Fancy \$6,500. Last week, \$10,000.

'Happen' OK \$10,000, PROV.; 'Miller' 8G, 4TH
Providence, March 30. Lenten lull is starting to set in with most stands dropping off although biz is still considered good for season of year. Topping the list is the State's "Is Should Happen To You." RKO Albee is holding a fourth sess with "Glenn Miller Story." Strand opened Monday with reissues of Academy Award winners "Roman Holiday" and "Shane."

Estimates for This Week
Albee (RKO) (2,200; 70-85)—"Glenn Miller Story" (U) (4th wk). Trim \$8,000. Third week was \$8,500.

Majestic (Fay) (2,200; 50-70)—"Boy From Oklahoma" (WB) and "Annaburna" (Indie) (20th). Last week, "New Faces" (20th), upped sack helped to \$11,000.

State (Loew's) (3,200; 50-74)—"Should Happen To You" (Col) and "Saadia" (M-G). Okay \$10,000. Last week, "Beat the Devil" (UA) and "Great Diamond Robbery" (M-G), \$12,000.

Strand (Silverman) (2,200; 50-70)—"Roman Holiday" (Par) and "Shane" (Par) (reissues). Opened Monday (29). Last week, "Jubilee Trail" (Rep) and "Sun Shines Bright" (Rep), passable \$5,500.

'Riot' Fancy 11G

In Offish Frisco

San Francisco, March 30. Academy Award television show socked Market Street box as much as 50% at some theatres last Thursday night. The Sunday night General Foods show on tv trimmed trade about 30%. Motorama draw at the Civic Auditorium also was a potent anti-film biz factor, with Orpheum only house benefitting because of its location. Plethora of holdovers also is slowing pace currently. "Saskatchewan" held okay in second Golden Gate week. "Riot in Cell Block 11" only new pic in the larger houses looms fine at St. Francis. "Genevieve" is rated fancy at the arty Larkin. "Rose Marie" also is fine on initial holdover round at Warfield.

Estimates for This Week
Golden Gate (RKO) (2,850; 85-\$1)—"Saskatchewan" (U) and "Monte Carlo Baby" (Lipp) (2d wk). Held okay \$10,000 or close. Last week, \$15,000.

Fox (FWC) (4,651; \$1-\$1.50)—"New Faces" (20th) (2d wk). Off to mild \$11,000. Last week, \$21,000.

Warfield (Loew's) (2,656; 85-\$1.20)—"Rose Marie" (M-G) (2d wk). Still fine at \$18,000. Last week, \$32,000.

Paramount (Par) (2,648; 90-\$1.10)—"Creature Black Lagoon" (U) (3-D) and "Project M-7" (U) (2d wk). Got okay \$7,000 in 3 days. Last week, \$20,000.

St. Francis (Par) (1,400; 65-\$1)—"Riot in Cell Block 11" (AA) and "Project Moon Base" (Lip). Fine \$11,000 or over. Last week, "Bait" (Col) and "Drive Crooked Road" (Col), \$10,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.80-\$2.80)—"Cinerama" (Indie) (25th wk). (Continued on page 24)

'Riot' Good 12G, Cincy; 'Eternity' Smart 9G, 'Garters' Bright \$10,000

Key City Grosses
Estimated Total Gross
This Week \$2,440,000
(Based on 24 cities, and 219 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,212,400
(Based on 24 cities and 205 theatres.)

'Goodbye' Fat 14G, Cleve.; 'Jungle' 10G

Cleveland, March 30. Current take at mainstem houses is almost as erratic as the Lake Erie wind here. Splitting lead honors are "Rhapsody" at State and the Allen's "Kiss Tomorrow Goodbye," latter being very big. This is the James Cagney meller finally released in Ohio after being held up by censors for four years. "Riot in Cell Block 11" is rated hearty at Palace. "Naked Jungle" is okay at the Stillman.

Estimates for This Week
Allen (S-W) (3,000; 60-90)—"Kiss Tomorrow Goodbye" (WB). Fancy \$14,000. Last week, "War Arrow" (U), \$10,500.

Hipp (Telemment) (3,700; 60-90)—"Killers From Space" (RKO) and "Racing Blood" (RKO). Getting juvenile trade but not much more, lean \$7,000 or less. Last week, "Marry Me Again" (RKO) and "She Couldn't Say No" (RKO) \$7,500.

Ohio (Loew's) (1,200; 60-90)—"Stalag 17" (Par) and "Shane" (Par). Neat tieup for "Oscar" awarding time. Sockeroo \$12,000. Last week, "Taza, Son of Cochise" (U), \$4,000.

Palace (RKO) (3,300; 60-90)—"Riot in Cell Block 11" (AA). Hefty \$18,000. Last week, "Nebraskan" (Col) (2-D) and "Jesse James vs. Dalton" (Col), \$10,000.

State (Loew's) (3,450; 60-90)—"Rhapsody" (M-G). Fair \$12,000. Last week, "Naked Jungle" (Par), \$11,000.

Stillman (Loew's) (2,700; 60-90)—"Naked Jungle" (Par). Satisfying \$10,000. Last week, "Rose Marie" (M-G) (m.o.), \$9,000.

'Marie' Rousing \$12,000, Mpls.; 'Happen' Nice 9G, 'Roy' Tall 8G, 'Riot' 41G

Minneapolis, March 30. Current newcomers lineup holds the heaviest boxoffice ammunition of recent weeks and the aggregate Loop take is impressive. This is despite unfavorable weather, Lent and stiff opposition from legitier "Borgy and Bess," the "Ice Follies" state high school basketball championship tourney and Minneapolis Lakers basketball playoffs.

Strength among the fresh entries is being displayed by "Rose Marie," "Rob Roy" and "Should Happen to You" particularly. Amazing "Glenn Miller Story" is in its sixth week. Lone other hold-over is "Tanga Tika," in its second week.

Estimates for This Week
Gopher (Berger) (1,000; 65-85)—"Riot in Cell Block 11" (AA). Okay \$4,500. Last week, "Long, Long Trailer" (M-G) (5th wk), \$3,800.

Lyrie (Par) (1,000; 85-\$1)—"Glenn Miller Story" (U) (6th wk). Seemingly could run on indefinitely, but announced as final stanza. Solid \$4,000. Last week, \$5,000.

Cincinnati, March 30. Above par returns this week on three new bills and a nice encore date by Academy Award winner, "From Here to Eternity," add up to a rosy Lenten hue for major houses. "Riot in Cell Block 11" is topping the town with a good figure. Its producer, Walter Wanger, received a fine press spurge and spotlighting on Crosley radio and tv stations for an opening day visit. "Red Garters" looms bright at the Grand. "Hell's Half Acre" at the Grand and "Hell's Half Acre" at the Grand is rated good. "Glenn Miller Story" is closing a big five-week stay at Keith's.

Estimates for This Week
Albee (RKO) (3,100; 55-85)—"Riot in Cell Block 11" (AA). Good \$12,000. Last week, "Hell, High Water" (20th), \$15,000 at 75-\$1 scale.

Capitol (RKO) (2,000; 55-85)—"Eternity" (Col). Another winner at \$9,000 or close. Last week, "Alaska Seas" (Par) "Jivaro" (Par), \$5,500.

Grand (RKO) (1,400; 55-85)—"Hell's Half Acre" (Rep) and "Flight Nurse" (Rep). Good \$8,000. Last week, "Boy From Oklahoma" (WB) and "Killer Ape" (Col), \$5,000.

Keith's (Shor) (1,500; 85-\$1.25)—"Glenn Miller Story" (U) (5th wk). Winding up whopping engagement at nearly \$5,000 after fourth frame's \$7,000.

Palace (RKO) (2,600; 55-85)—"Red Garters" (Par). Bright \$10,000 or near. Last week, "Best Years of Lives" (RKO), (reissue), \$9,000.

'Say No' Lively \$15,000

In Toronto; 'Desert' 8G, 'Miller' Wow 20G, 5th

Toronto, March 30. "She Couldn't Say No" and "Living Desert" are topping the newcomers with solid biz currently. Holdovers are still pacing the town, with the fabulous "Glenn Miller Story" showing little change in its top position for fifth stanza. "Rose Marie" also is lusty in second frame as is "Saskatchewan." "Hell and High Water" looms good, also in second stanzas.

Estimates for This Week
Downtown, Glendale, Mayfair, Seabrook, State (Taylor) (1,059; 955; 470; 694; C98; 35-60)—"Go Man Go" (UA) and "War Paint" (UA). Oke \$13,500. Last week, "Devil's Canyon" (RKO) and "Strange Fascination" (Col), \$11,000.

Eglinton, University (FP) (1,080; 1,558; 40-75)—"Couldn't Say No" (RKO). Neat \$15,000. Last week, "Intruder" (Indie), \$10,000.

Imperial (FP) (3,373; 60-\$1)—"Hell, High Water" (20th) (2d wk). Good \$13,000. Last week, \$18,000.

Loew's (Loew) (2,090; 75-\$1)—"Rose Marie" (M-G) (3-D) (2d wk). Lusty \$19,000. Last week, \$23,000.

Odeon (Rank) (U) (2,380; 50-95)—"Saskatchewan" (U) (2d wk). Big \$12,000. Last week, \$14,500.

Shea's (FP) (2,386; 40-75)—"Dangerous Mission" (RKO). Light \$8,000. Last week, "Blowing Wild" (WB), \$8,000.

Towne (Taylor) (695; 60-90)—"Living Desert" (Disney). Solid \$8,000. Last week, "Heart of the Matter" (London), \$4,000.

Uptown (Loew) (2,745; 65-\$1)—"Glenn Miller Story" (U) (5th wk). Still holding with little change, wham \$20,000. Last week, \$21,000.

'Riot' Neat at \$7,000, L'ville; 'Miller' 9G, 2d
Louisville, March 30. "Riot in Cell Block 11" at the Mary Anderson and "Paratrooper" at the State are the lone newcomers here this week. Both are okay. Holdovers of "Glenn Miller Story" at the Kentucky and "French Line" at the Rialto are both strong.

Woolner-Ormond's 3
Hollywood, March 30. Bernard Woolner and Ron Ormond formed an indie production company with a 1954 program of three pictures starting with "Thunder in the Swamp," a tale of the Louisiana bayous.

'Happen' Hefty \$28,000, Hub; 'Jungle' Hep 24G, 'Say No' 17G, 'Miller' 15G, 4th

Boston, March 30. The Academy Award tele show plus a heavy rainstorm combined to slug biz along the mainstem here last Thursday (25) although after last Saturday biz rebounded strongly enough to compensate somewhat. Of the newcomers, "Is Should Happen To You" at the State and Orpheum shapes lively, with "Naked Jungle" at the Met rated nice. "Glenn Miller Story" in fourth week at the Memorial is holding up strongly. "She Couldn't Say No" at the Paramount and Fenway is only so-so. R&H tv show on Sunday hurt a little.

Estimates for This Week
Astor (B&Q) (1,500; 60-\$1.10)—"Long, Long Trailer" (M-G) (6th final wk). Fine \$5,500 following \$7,000 in fourth.

Beacon Hill (Beacon Hill) (800; 50-\$1)—"Living Desert" (Disney) (8th final wk). Good \$3,500. After \$4,000 in seventh.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.40)—"Cinerama" (Indie) (13th wk). Very good \$24,500 after \$25,500 last week.

Fenway (NET) (1,373; 60-\$1)—"She Couldn't Say No" (RKO) and "Man in Attic" (20th). Fair \$4,000. Last week, "Creature From Black Lagoon" (U) and "Jivaro" (Par), \$8,500 in 9 days.

Memorial (RKO) (3,000; 60-\$1)—"Glenn Miller Story" (U) (4th wk). Still in chips at \$15,000 or near following \$21,500 for third.

Metropolitan (NET) (4,367; 50-90)—"Naked Jungle" (Par) and "Highway Dragnet" (AA). Fine \$24,000. Last week, "Hell, High Water" (20th) (2d wk), \$13,500 in 6 days.

Orpheum (Loew's) (3,000; 50-90)—"Should Happen To You" (Col) and "Charge of Lancers" (Col). Okay \$17,000. Last week, "Beat the Devil" (UA) and "Prisoners of Casbah" (Col), \$17,500.

Paramount (NET) (1,700; 50-90)—"She Couldn't Say No" (RKO) and "Man in the Attic" (20th). Fair \$13,000. Last week, "Creature From Black Lagoon" (U) (3-D) and "Jivaro" (Par), \$19,500 in 9 days.

Chi Spotty; 'People' Brisk \$27,500, 'Riot' Smash 22G, 'Break' Oke 9G, 'Love' Wow 10G, 'Morgue' 38G, 2d

Chicago, March 30.

This round promises spotty biz at 15 major downtown sites, Lent and the late bite of winter not helping. But overall total is very good. Of four new bills, Oriental is taking biggest coin with "Night People," hefty at \$27,500. Roosevelt is lusty \$22,000 with "Riot in Cell Block 11" and "Highway Dragnet." "Give Girl a Break" plus "Tennessee Champ" is good \$9,000 at Grand, "Spice of Life" looks nice \$5,700 at World.

"Phantom of Rue Morgue" is holding okay in second week at the Chicago, with Gene Krupa-Dagmar stagelike helping. "Act of Love" continues smash at the Monroe for second week. "Golden Coach" is showing up well in second frame at the Carnegie as is McVickers' pair, "Border River" and "Ride Clear of Diablo." "The Command" is disappointing at United Artists on first holdover round.

Three fourth-weekers, "Rose Marie" at State-Lake, "Genevieve" at Surf and "Conquest of Everest" at Ziegfeld are still lively. "Cinerama" continues terrific in 35th stanza at Palace.

Estimates for This Week

Carnegie (Telem't) (475; 95)—"Golden Coach" (IFE) (2d wk). Nice \$4,300 after \$5,000 last week. Chicago (B&K) (3,900; 98-\$1.25)—"Phantom of Rue Morgue" (WB) (3-D) with Gene Krupa-Dagmar topping stagelike (2d wk). Trim \$38,000 or over. Last week, \$53,000. Grand (RKO) (1,200; 55-98)—"Give Girl a Break" (M-G) and "Tennessee Champ" (M-G). Good \$9,000. Last week, "Queen of Sheba" (Lip) and "Blackout" (Lip), \$7,000.

Loop (Telem't) (600; 90-\$1.25)—"Rob Roy" (RKO) (2d wk). Fine \$9,000. Last week, \$13,000. McVickers (JL&S) (2,200; 65-95)—"Border River" (U) and "Ride Clear of Diablo" (U) (2d wk). Fancy \$13,000. Last week, \$20,000. Monroe (Indie) (1,000; 55-98)—"Act of Love" (UA) (2d wk). Bofu \$10,000, or close after breaking house record at \$12,000 last week. Oriental (Indie) (3,400; 98-\$1.25)—"Night People" (20th). Hotsy \$27,500. Last week, "New Faces" (20th) (4th wk), \$17,000.

Palace (Eitel) (1,484; \$1.25-\$3.60)—"Cinerama" (Indie) (35th wk). Great \$32,000. Last week, \$30,000. Roosevelt (B&K) (1,400; 55-98)—"Riot in Cell Block 11" (AA) and "Highway Dragnet" (AA). Socko \$22,000. Last week, "Saskatchewan" (U) and "Nebraskan" (Col) (2d wk), \$13,000.

State-Lake (B&K) (2,700; 98-\$1.25)—"Rose Marie" (M-G) (4th wk). Okay \$19,500. Last week, \$21,500.

Surf (H&E Balaban) (685; 98)—"Genevieve" (U) (4th wk). Bright \$5,000. Last week, \$6,000. United Artists (B&K) (1,700; 98-\$1.25)—"The Command" (WB) and "Black Fury" (WB) (2d wk). Low \$16,000. Last week, \$20,000. Woods (Essaness) (1,198; 98-\$1.25)—"Rhapsody" (M-G) (2d wk). Sturdy \$21,000. Last week, \$24,000. World (Indie) (697; 98)—"Spice of Life" (Indie). Brisk \$5,500. Last week, "Rome 11 O'Clock" (Indie) (6th wk), \$3,000.

Ziegfeld (Lopert) (430; 98)—"Conquest of Everest" (UA) (4th wk). Fat \$2,500. Last week, \$3,700.

'Marie' Sweet \$12,000, Omaha; 'Years' Fat 6G

Omaha, March 30. Biz is lagging this week as spring weather arrived here. "Rose Marie" at the Orpheum is lone strong offering. "Best Years" on reissue is brisk at the Brandeis while "Siege at Red River" is okay at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Best Years" (RKO) (reissue). Brisk \$6,000. Last week, "Should Happen to You" (Col) and "Main from Cairo" (Lip), ditto. Omaha (Tristates) (2,000; 50-75)—"Siege at Red River" (20th) and "Diamond Queen" (WB). Okay \$6,500 or close. Last week, "Give Girl a Break" (M-G) and "Great Diamond Robbery" (M-G), \$4,500 in 4 days.

Orpheum (Tristates) (2,800; 65-85)—"Rose Marie" (M-G)—"Good \$12,000. Last week, "Money from Home" (Par), \$11,000.

State (Goldberg) (875; 70-90)—"Riding Shotgun" (WB) and "Sins of Jezebel" (Lip). Okay \$6,000. Last week, "New Faces" (20th), \$7,000 at 70c-\$1 scale.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Marie' Lusty 19G, St. L.; 'Miller' 18G

St. Louis, March 30.

Academy Award tv showing last Thursday did not cause much damage at boxoffice here but General Foods tele program hurt since hitting here at 7 p.m., with trade dipping, and never recovering Sunday night. Standout product at mainstem house and fine weather, however, is producing general fine biz currently. "Glenn Miller Story" and "Rose Marie" shape standout with "Julius Caesar" not far behind. "Cinerama" still is racking up solid trade via group biz.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (7th wk). Sock \$26,000 after \$26,500 last week.

Fox (F&M) (5,000; 60-75)—"Glenn Miller Story" (U) and "Taza" (U). Hefty \$18,000. Last week, "Eddie Cantor Story" (WB) and "Rob Roy" (RKO), \$12,000.

Loew's (Loew's) (1,762; 75-\$1)—"Rose Marie" (M-G). Big \$19,000 or near. Last week, "Sadie Thompson" (Col) and "Charge Lancers" (Col) (2d wk), \$11,500.

Orpheum (1,700; 75-\$1)—"Julius Caesar" (M-G). Swell \$16,000. Last week, "Escape Fr. Bravo" (M-G) and "Paris Model" (Col), \$6,500.

Missouri (F&M) (3,500; 60-75)—"Creature Black Lagoon" (U) and "Killers From Space" (RKO). Fine \$13,000. Last week, "Saskatchewan" (U) and "Golden Blade" (U), \$9,000.

Pageant (St. L. Amus.) (1,000; 90)—"Hamlet" (U). Fine \$4,000. Last week, "Forever Female" (Par) (3d wk), \$3,000.

St. Louis (St. L. Amus.) (4,000; 60-75)—"New Faces" (20th). Fair \$10,000. Last week, "Khyber Rifles" (20th), \$12,500. Shady Oak (St. L. Amus.) (800; 90)—"Forever Female" (Par) (4th wk). Oke \$2,500 after \$3,500 last week.

'Marie' Sprightly \$12,000, Indpls.; 'Faces' Smooth 11G, 'Riot' Hot \$9,000

Indianapolis, March 30.

Biz is running at fairly nice level at first-runs here this stanza, with unsettled weather and Lenten influence felt. "Rose Marie" at Loew's shapes dandy to lead town. "New Faces" at Indiana is nice while "Riot in Cell Block 11" at the Circle looms fine. "Moon is Blue" is now in 25th week at Esquire; local are house, operating nights only except on weekends.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-85)—"Riot in Cell Block 11" (AA) and "Highway Dragnet" (AA). Fine \$9,000. Last week, "Red Garters" (Par) and "Jivaro" (Par), \$10,000. Indiana (C-D) (3,200; 60-85)—"New Faces" (20th). Nice \$11,000. Last week, "Hell, High Water" (20th), \$10,000.

Loew's (Loew's) (2,427; 60-85)—"Rose Marie" (M-G), Dandy \$12,000. Last week, "Paratrooper" (Col) and "Saadia" (M-G). Mild \$8,000.

Lyric (C-D) (1,600; 50-76)—"Alaska Seas" (Par) and "Limping Man" (Lip). Oke \$7,500, with "All Star Jamboree" onstage replacing second feature. Last week only, \$1.25 scale. Sunday week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$7,000 with same setup.

'French' Lofly \$10,000, Port.; 'People' Hep 9½G

Portland, Ore., March 30.

Biz continues fairly well at most first-runs here. "French Line" was set for 3-D but at last-minute switched to 2-D at the Broadway. It shapes big. "Rob Roy" looms fine. "Night People" is rated fine at Orpheum. "Rose Marie" is holding big in second Liberty round.

Estimates for This Week

Broadway (Parker) (1,890; 80-\$1.15)—"French Line" (RKO). Big \$10,000. Last week, "Saskatchewan" (U) and "Killer Ape" (U), \$8,800.

Guild (Indie) (400; \$1.15)—"Living Desert" (RKO) (3d wk). Hot \$5,000. Last week, \$4,100.

Liberty (Hamrick) (1,875; 90-\$1.25)—"Rose Marie" (M-G) (2d wk). Rosy \$7,000. Last week, \$12,900.

Oriental (Evergreen) (2,000; \$1.15)—"New Faces" (20th) (3d wk). Okay \$3,000. Last week, "Hell, High Water" (20th) (5th wk), \$2,900.

Orpheum (Evergreen) (1,600; \$1.15)—"Night People" (20th). Tall \$9,500. Last week, "New Faces" (20th) (2d wk), \$8,000.

Paramount (Port-Par) (3,400; 65-90)—"Dragonfly Squadron" (AA) and "Highway Dragnet" (AA). Mild \$6,800. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$6,400.

United Artists (Parker) (890; 65-90)—"Rob Roy" (RKO). Fine \$7,000. Last week, "Gypsy Girl" (M-G) and "Give a Girl Break" (M-G), \$4,600.

'Marie' Sockeroo \$22,000 in Pitt

Pittsburgh, March 30.

This may be Lent, but the Penn and the Squirrel Hill certainly aren't aware of it. "Rose Marie" at the former house took off over the weekend with flying colors. Small arty naber may land a record with "Living Desert." Stanley isn't doing too badly either with "Phantom of Rue Morgue" while "Glenn Miller Story" is winding up strong at Fulton after six weeks. It is exiting only because of locked bookings.

Estimates for This Week

Fulton (Shea) (1,700; 85-\$1.25)—"Glenn Miller Story" (U) (6th wk). Will come close to sturdy \$8,000 on windup. More than enough to hold again but locked bookings force it out. Last week, \$9,000.

Harris (Harris) (2,100; 65-85)—"Saskatchewan" (U) (2d wk-5 days). (Continued on page 24)

Det. Biz Uneven; 'Marie' Wham \$20,000, 'Shotgun' 10G, 'Siege' Slight 12G

Detroit, March 30.

Biz is uneven in Detroit this stanza. However, "Rose Marie" looks great at the United Artists and "Rhapsody" shapes smooth at the Adams. "Cinerama" is strong in 54th week at the Music Hall. "Naked Jungle" shapes okay in second round at the Michigan. "Beachhead," also new, is fairish at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-\$1.15)—"Siege at Red River" (20th) and "Racing Blood" (20th). Poor \$12,000. Last week, "Hell, High Water" (20th) (3d wk), \$17,000.

Michigan (United Detroit) (4,000; 80-\$1)—"Naked Jungle" (Par) and "Alaska Seas" (Par) (2d wk). Oke \$16,000. Last week, \$23,000.

Palms (U-D) (2,961; 80-\$1.15)—"Beachhead" (U) and "Dragon's Gold" (U). Fair \$12,000. Last week, "Red Garters" (Par) and "Jivaro" (Par), \$13,500.

Madison (UD) (1,900; 95-\$1.25)—"Glenn Miller Story" (U) (6th wk). Nice \$10,000. Last week, \$12,000.

Broadway-Capitol (UD) (3,500; 80-\$1)—"Riding Shotgun" (WB) and "World for Ransom" (Indie). Weak \$10,000. Last week, "Killers from Space" (RKO) and "Limping Man" (AA), \$10,200.

United Artists (UA) (1,938; \$1.15)—"Rose Marie" (M-G). Great \$20,000. Last week, "Long Trailer" (M-G) (5th wk), \$9,000.

Adams (Balaban) (1,700; 95-\$1.25)—"Rhapsody" (M-G). Big \$12,000. Last week, "Rob Roy" (RKO) and "Pecos Bill" (RKO), \$5,000.

Musio Hall (Cinerama Productions) (1,194; \$1.40-\$2.80)—"Cinerama" (Indie) (54th wk). Strong \$19,000. Last week, \$19,200.

Krim (Krim) (1,000; \$1-\$1.50)—"Julius Caesar" (M-G) (7th wk). Oke \$6,500. Last week, \$6,000.

Big TV Shows No Blow to B'way; 'Garters' Flashy 24G, 'Beauties' New 'High' \$14,600, 'Rhapsody'-Stage 120G

Despite only five new bills and a plethora of extended-runs, Broadway film business currently is holding surprisingly well for this time of the year. Some managers feared heavy losses in trade last Thursday (Academy Awards night) and Sunday (28) when the Rodgers & Hammerstein tv show was figured to be strong opposition. But neither caused hardly a ripple in the boxoffice trend. Just how little the Sunday tv show affected business was shown by the fact that the Music Hall had a street line at 6 p.m., just two hours before start of the R & H telecast.

Ace newcomer is "Red Garters" which is heading for a sturdy \$24,000 in the first week at the Astor. "Lost Weekend" is doing nicely for an oldie with \$13,000 registered opening week at the Rivoli.

"Beauties of Night" landed a terrific \$14,600 on initial stanza at the Fine Arts, new high for a French pic at that house. "Wicked Woman" and vaudeville likely will hit a stout \$22,000 at the Palace. "Haste to Live" is barely okay with \$12,000 at the Victoria.

"Rhapsody" with stagelike looks to head at good \$120,000 in third-final week at the Music Hall. The Hall brings in its Easter stagelike and "Rose Marie" tomorrow (Thurs.).

"Phantom of Rue Morgue" shapes good \$40,000 in first hold-over round at the Paramount, and goes a third week. "Night People" is okay \$46,000 or close in third stanza at the Romy.

"Glenn Miller Story" continues as champ longrunner with a fancy \$30,000 in its seventh session at the Capitol, and continues on until April 14. "Best Years of our Lives" still is in the chips with \$11,500 for third frame at the Criterion.

"La Ronde" is proving a winner at the Little Carnegie but not so big at the Bijou, where day-dating currently in its second stanza. Pic still is sock \$15,000 in first hold-over session at the former after hitting a new house record opening week. It is fairly nice \$9,000 in second round at the Bijou after \$11,000 opening week.

Estimates for This Week

Astor (City Inv.) (1,300; 80-\$1.80)—"Red Garters" (U). Week ending tomorrow (Thurs.) looks to hit fine \$24,000. Holds. In ahead. "Act of Love" (UA) (6th wk), \$9,000 but winding up a highly successful longrun.

Bijou (Comedia Co.) (589; \$1.25-\$1.80)—"La Ronde" (Hakim) (2d wk). Initial holdover round ending today (Wed.) looks to hold around \$9,000, nice. First week was good \$11,000. In for run here, pic playing house on four-walls deal with City Investing.

Baronet (Reade) (430; 90-\$1.50)—"Last Holiday" (U) (reissue). Week ending next Friday (2) is heading for okay \$2,500. In ahead. Laverdier Hill Mob" (U), \$3,000. House temporarily using reissues.

Capitol (Loew's) (4,820; 70-\$2.20)—"Glenn Miller Story" (U) (8th wk). Seventh stanza ended last night (Tues.) was fancy \$30,000 not far from the \$34,000 registered in sixth week. Stays on until "Knock on Wood" (Par) opens April 14. Criterion (Moss) (1,700; 85-\$2.20)—"Best Years of Lives" (RKO) (reissue) (4th wk). Third session ended last night (Tues.) held at good \$11,500 after \$14,500 for second week.

Fine Arts (Davis) (468; 90-\$1.80)—"Beauties of Night" (UA) (2d wk). Soaring to terrific \$14,600, record for French pic here. Broke house record for Saturdays on night of March 27. Street line so long at 11 p.m. on that Saturday the management had to quit selling tickets. In ahead, "Conquest of Everest" (UA) (15th wk-5 days), \$4,600 for an unusually long, sock run.

Globe (Brandt) (1,500; \$1-\$1.80)—"Riders to The Stars" (UA) (2d wk). Off to lean \$6,000 or near in current round ending tomorrow (Thurs.). First week was \$3,500. Eggs at Red River" (20th) pens Friday (2).

Guild (Gulld) (450; \$1-\$1.80)—"Gilbert and Sullivan" (UA) (2d wk) (3d wk). First holdover stanza ended last night (Tues.) was good \$8,000 after \$7,500 opening week. Continues on. "Out of This World" (Indie) opens April 15.

Little Carnegie (L. Carnegie, Inc.) (550; \$1.25-\$1.80)—"La Ronde" (Hakim) (2d wk). Still very big but about \$15,000 likely for second round ending today (Wed.). First week registered a

new house high of \$21,000. In for indefinite run.

Mayfair (Brandt) (1,736; 70-\$1.80)—"Riot in Cell Block 11" (AA) (8th-final wk). Current frame ending today (Wed.) looks like mild \$7,500 after \$10,000 in fifth week. "Naked Jungle" (Par) opens Friday (2).

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Sadie" (M-G) (2d wk). This stanza ending tomorrow (Thurs.) is heading for okay \$6,500 after \$8,000 opening week. Stays six days in third week to bring in "Pit of Loneliness" (Indie) on April 7.

Palace (RKO) (1,700; 60-\$1.20)—"Wicked Woman" (UA) and eight acts of vaudeville. Present stanza ending tomorrow (Thurs.) is heading for solid \$22,000. Last week, "Golden Mask" (UA) and vaude, \$20,000.

Paramount (Par) (3,664; 80-\$1.80)—"Phantom of Rue Morgue" (WB) (2d wk). This session shapes to get good \$40,000 or better. Holds again first week was \$53,000. "Lucky Me" (WB) is due in April 9.

Paris (Indie) (568; 90-\$1.80)—"Captain's Paradise" (UA) (27th wk). The 26th week ended Sunday (28) pushed up to trim \$6,700 after \$6,500 in 25th week. "Moment of Truth" (Indie) is due in April, probably April 26.

Rivoli (UAT) (2,092; 95-\$2)—"Lost Weekend" (Par) (reissue) (2d wk). First frame ended Monday (29) hit very nice \$13,000, unusually good for a reissue.

Radio City Music Hall (Rockefellers) (6,200; \$1-\$2.75)—"Rhapsody" (M-G) and stagelike (3d-final wk). Winds up three-week run today (Wed.) with a good \$120,000 probable. Second session was \$126,000. "Rose Marie" (M-G) and Easter stagelike opens tomorrow (Thurs.).

Romy (Nat'l Th.) (5,717; 65-\$2.50)—"Night People" (20th) (3d wk). Holding around okay \$46,000 in week ending tomorrow (Thurs.) after \$56,000 in second stanza. Holding four extra days to bring in "Prince Valiant" (20th) with an invitation preview on April 6. Regular run starts April 7.

State (Loew's) (3,450; 85-\$1.80)—"Saskatchewan" (U) (4th wk). Third round ended last night (Tues.) held at good \$14,000 or near after \$16,000 in second week. "Yankee Pasha" (U) and vaude headed by Julius La Rosa opens April 17.

Sutton (R&B) (561; 90-\$1.50)—"Genevieve" (U) (7th wk). Sixth session ended Monday (29) was very big \$12,700 after \$14,000 in fifth week. Stays on indef at this great pace.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Holly and Ivy" (Pace) (8th wk). Present round ending today looks like fair \$3,200 after \$4,000 in seventh week. Holds a couple of extra days to open "Pickwick Papers" (Indie) on Saturday (3).

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)—"Lili" (M-G) (56th wk). The 55th week ended Monday (29) was socko \$11,500 after biz had spurred to \$11,400 54th week. Stays on.

Victoria (City Inv.) (1,060; 95-\$1.80)—"Haste to Live" (Rep.). First stanza ending today (Wed.) is heading for just okay \$12,000 or a bit below. Holds. In ahead, "Top Banana" (UA) (5th wk), \$7,300, but winding a nice extended-run.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.60)—"Cinerama" (Indie) (43d wk). Present frame ending tomorrow (Thurs.) looks like excellent \$37,000 after \$39,500 in 42d week. Stays on.

'Jungle' Torrid \$9,000, Seattle; 'Miller' 11G, 3d

Seattle, March 30.

"Night People" is rated fine albeit not sock at the Fifth Avenue with "Naked Jungle" at smaller Coliseum, shaping comparatively better. "Glenn Miller Story" continues great in third round at Paramount. "Creature From Black Lagoon" is way off in second stanza at Orpheum.

Estimates for This Week Coliseum (Evergreen) (1,829; 65-90)—"Naked Jungle" (Par) and "100-Hour Hunt" (Indie). Okay \$9,000. Last week, "Beachhead" (UA) and "Dragon's Gold" (UA), \$8,500.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Night People" (20th). (Continued on page 24)

WORLD PREMIER



LUCK

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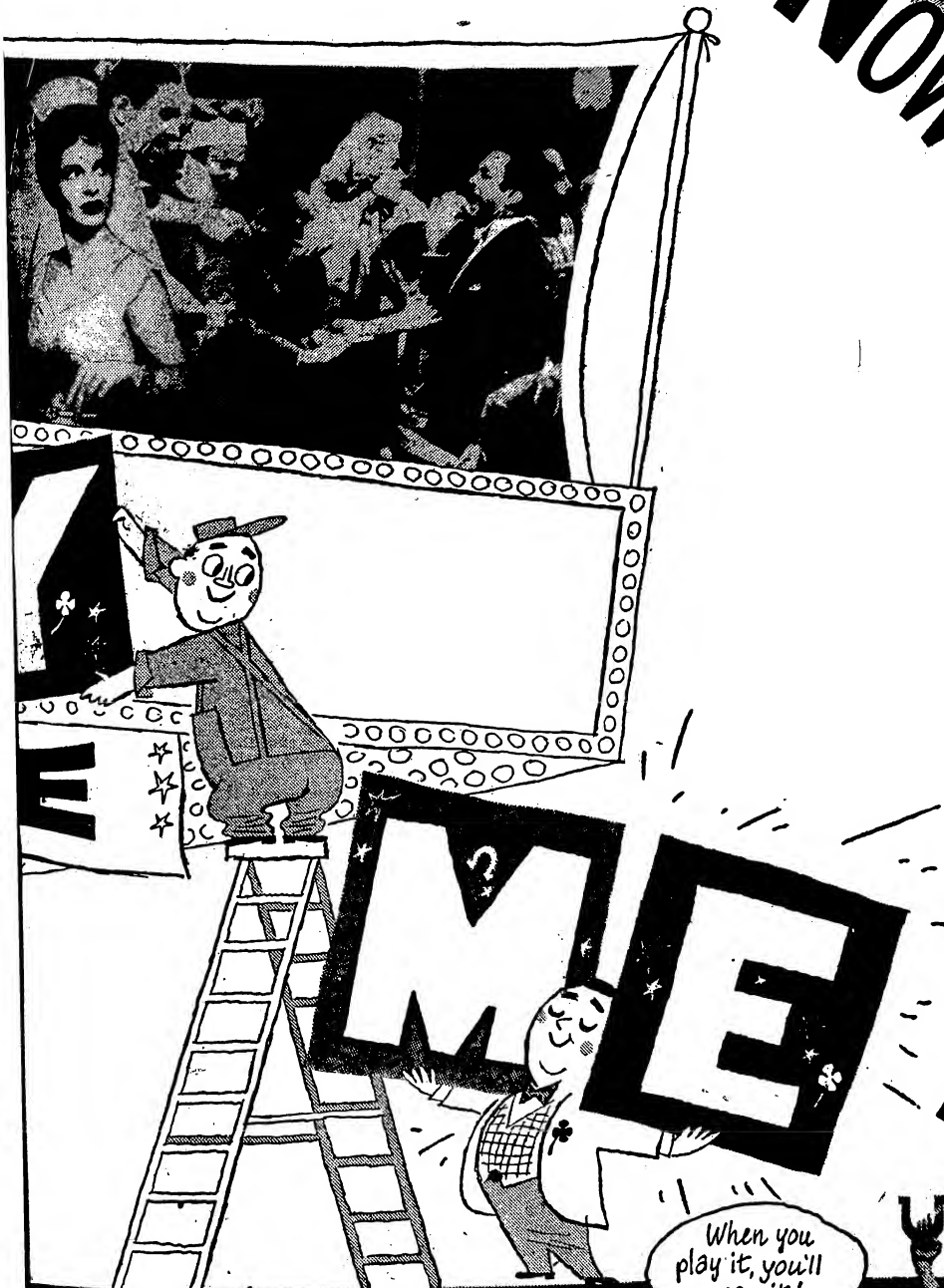
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SILVERS

Lucky Me

WARNERCOLOR AND STEREOPHONIC SOUND

Screen Play by **JAMES BURKE** · **JAMES O'HANLON**, **ROBERT O'BRIEN** and **IRVING ELINSON** · **JAMES O'HANLON** From a Story by
Music by **Sammy Fain** · Lyrics by **Paul Francis Webster** · Musical Direction by **Ray Heindorf** PRODUCED BY **HENRY BLANKE** · DIRECTED BY **JACK DONOHUE**

38 FIELD MEN AT METRO TOPS FOR BIZ

Hinterland field publicity staffs, the first to get the ax during the industry's economy moves, are returning to solid footing. Metro retains the leadership in this department, being the only company to maintain its staff almost intact during the slicing stanza. At present, company employs a total of 38 field staffers, 29 of whom are on a permanent basis and nine who are specially assigned for "Julius Caesar" bookings.

Metro's total of field staffers is believed to be more than that of all the other companies combined. During the lush stanza of film business, M-G retained 32 permanent staffers, one for each exchange area. It's the hope of Emery Austin, field promotion topper, to again place at least one fieldman in each exchange zone.

Value of the field ballymen, according to Austin, is generally underestimated. They are not only the company's liaison between theatres, newspapers, radio and tv stations, he explained, but also play an important role as good will ambassadors. The field reps, he noted, are the company's contact with local politicians, religious and civic groups. "There's not a fieldman who's covered a territory for some time who can't get a governor or a mayor to take part in a dignified film tie-up," he said.

More concretely the maintenance of a hinterland staff pays off in space. Austin cites, for example, 1,200 inches of newspaper publicity space, 96 radio shows and 37 tv plugs for M-G's "The Long, Long Trailer." This was accomplished without any name stars. Company toured a trailer with two unknown starlets.

MARY McCALL ANSWERS GOLDWYN ON WRITERS

Hollywood, March 30. Former Screen Writers Guild proxy Mary C. McCall Jr. challenged Samuel Goldwyn's assertion that only 10% of the SWG membership are good, saying it's true only if the producer is referring to extremely high writing standards. Had Goldwyn said only one out of every 10 writers possesses a major talent, he would undoubtedly be telling the truth, she added.

Miss McCall commented, "It may be that 10% of the membership can't write; 10% are great writers, in a rarified atmosphere, while 80% may never rise above a competent mediocrity."

"The good but not great writers are in this middle ground, but they're not chained there. Some may rise to the upper 10% on occasion, while some of the top writers may slip to the middle ground on some stories. There's some traffic in between," she remarked.

Referring to proxy F. Hugh Herbert's contention that Goldwyn's comments "must have been off the record," the former SWG prez observed: "Mr. Goldwyn is neither shy nor nervous. He doesn't speak off the record."

Miss McCall, who has been doing a good deal of telepix scripting recently, particularly for Screen Gems, opined that most telepixers will come from the screen field, and advised these, "Never patronize—never condescend to any medium. This is the unforgivable sin. If I were writing for burlesque, I'd still do my best."

She observed that "in comparison with what actors get, writers don't receive sufficient pay. Anxiety strangles creative work, and if the writer tries too hard because of financial circumstances, he doesn't do as well."

Caribe's Virgin Isle Film

Caribe Productions, new indie outfit with headquarters in New York, is planning a series of theatrical films. First on the schedule of the company, headed by Eugene Gutowski, is "Trunk Bay," slated for filming in the Virgin Islands this summer.

DuMaresq Clavell has been inked to produce and direct the film.

Film Biz Thrives on 'Confusion'

By GENE ARNEEL

Apparently there is nothing like turmoil to bring the motion picture business out of a rut. Often billed as one of the few industries that can afford the luxury of one crisis after another, the film trade is now marking gains on various financial fronts. (1) Profits are better generally than in the last several years. (2) Companies have tightened operations and in many ways achieved a more realistic economy. Official reports from circuits and distributors show that audiences are growing. (4) Impending tax cuts on admissions represent another plus.

Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, at the Oscar ceremony in Hollywood last Thursday (25) made this point: Tonight we celebrate a single year—1953. We celebrate it exultantly, as a year of rebirth, revitalization, new techniques, new dimensions. As to the audience, it hasn't drifted, it has surged back but with a new look, a more knowing eye, an insistence on showmanship, a demand for balanced perfection in every department of picture making. It seems that all their cantankerous hearts desired was great pictures. Well, they got them."

The film colony's fascination with, but uncertainty over, the new "scopes" appears an example of where confusion breeds coin. For all seem agreed that Cinemascope, Cinemascope and, in certain instances, 3-D have stirred new public interest in the entire Hollywood output.

The market is potentially the greatest it ever has been for good films, says Samuel Goldwyn. Leonard Goldenson, United Paramount prez, makes the point that more and more customers are on the way, stemming from the postwar birthrate upsurge.

Jack Warner, in a recent Coast address: "Ours is an industry that always comes through when the chips are down. We've proved again and again that in this business a crisis can have its positive side. We've had them before and they always have been followed by important gains."

Following is a capsule account of the money-making behavior of the principal film and theatre companies:

Columbia—Net earnings jumped to \$1,910,000 for the 26 weeks ended last Dec. 26, from \$247,000 in the corresponding period a year ago. Studio embarking on a substantially more elaborate production program whose cash requirements likely will rule out possibility of an upped dividend for at least the next six to nine months. Gross business appears rising to \$67,000,000 for fiscal 1954, or a gain of over \$6,000,000 in comparison with 1953.

Loew's—Possibility here of upped divvy within the next six months. Company in June of 1952 cut its distribution to stockholders to 20c quarterly per share, from 37½c. Saving \$2,200,000 this year via trimmed pension plan for employees. Earnings for first 1954 quarter went up to 22c per share, compared with 6c in first quarter of 1953. Very strong financial structure. Production inventories now at a low point, influencing decision to step up rate of filmmaking by eight productions this year.

National Theatres—1953 net was \$2,515,000, or 91c a share, compared with \$1,877,000, or 68c per share in the previous fiscal year. Attendance dropped 6% and theatre income was off 1% in consequence of NT's divestiture of 31 houses, cutting the total to 385. Economies accounted for the earnings upbeat. \$1,100,000 shelled out for Cinemascope equipment in 83 situations and total expenditure figures to climb to \$4,000,000 for entire chain. Continued earnings improvement in prospect.

Paramount—Wall Street estimates place 1953 earnings at \$2.90 per share on gross business of \$108,000,000. 1952 net was \$2.52 per share, gross was \$104,800,000. Annual \$2 divvy rate has been maintained since company formed in 1950 via divorce reorganization. Appears definite to con-

tinue. Diversified interests include heavy participation in DuMont Labs, Telemeter (coinbox tv in homes), Chromatic Labs, and ownership of station KTLA in L. A.

RKO Pictures—Strictly downbeat now, future plans unknown. Howard Hughes offer to buy out entire assets at equivalent of \$6 per share still pending. Strongly indicated it will go through (trading price on the N. Y. Stock Exchange has been \$5.87½ per share). First nine months of 1953 resulted in deficit of \$3,740,000, compared with loss of \$4,777,000 in same period of 1952. Some stepped-up production is indicated in tieups with indie filmmakers. Hughes, personally, simply unpredictable.

RKO Theatres—Total income for 1953 up to \$34,075,000, from \$31,521,000 in previous year. Policy of selling unwanted (meaning unprofitable) properties caused a net loss of \$296,600 for the year. Chain took a loss of \$1,205,800 on sale of two houses, two real estate properties. Two theatres leased to other interests. Now has 82 theatres, 58 of which have been equipped for Cinemascope. Spent about \$1,500,000 on these installations over last year.

Stanley Warner—First divvy (20c per share) was paid in January. Earnings for first 1954 quarter hit 21c. No comparisons available but all of 1953 brought loss of 17c per share. Strong upbeat for balance of this year looks for sure. Tieup with Cinemascope shaping as important income source. Possible is another cash distribution to stockholders within next nine months.

20th-Fox—Special divvy of 10c per share declared along with regular 25c payoff for first 1954 quarter. Strong cash position and lessened capital requirements because of fewer productions prompted board action authorizing purchase of 100,000 share of company's own stock at prevailing prices on N. Y. Stock exchange beginning April 15. Earnings for 1953 (calendar year) jumped to \$4,560,000, or \$1.65 per common share, for a gain of over 100%. Has strong competitive edge in C-Scope market but continued loss of many theatre outlets must be reckoned with if C-Scope licensing conditions are continued.

United Artists—Indie company makes no public disclosures re finances. But reliable sources indicate volume of business more than doubled in last two years. Understood all profits being poured into company fund for financing production, rather than split among limited partnership group. Heavy coin coming from quantity of product (four releases a month) and not alone a few tall money-making pic.

United Paramount (American Broadcasting)—Despite the lopping of 39 theatres over the year, operating income of \$114,926,000 for 1953 was just slightly under the previous year. As of start of 1954, chain comprised 669 situations. ABC division showing improvement but still for all of 1953 was a deficit operation. Consolidated net for 1953 amounted to \$8,996,000, including \$4,480,000 from operations and \$4,516,000 from cap gains, equal to \$2.14 per common share. No per-share comparison available due to changes in capital structure of circuit as now amalgamated with ABC. Program of C-Scope installations is listed as a \$6,000,000 expenditure.

Universal—Excess profits tax nicked U for 45c per share last year. With this levy now removed monetary picture still further brightened. Net of \$772,979 for the 13 weeks ended last Jan. 30 was highest quarterly report in eight years. Extra 25c dividend was voted last December along with 50c regular. Another 25c special is looked for in not too distant future. U has been steadily on monetary upbeat for the last five years.

Warner Bros.—Now appears gaining ground following setbacks stemming from domestic theatre divorce. For 1954 fiscal year, which ends Aug. 31, profit at \$1.00 per share foreseen by some analysts. 1953 net was \$1.17 per share, exclusive of capital gains. Divvy rate holding at 30c per quarter.

BIDDING CAUSES LOSS

That's Twist In Suit of Liberty, Michigan City, Ind.

Chicago, March 30.

Metro's petitioned in vain last week that the Liberty Theatre, Michigan City, Ind., pending action in Federal District Court be dismissed. Judge Julius Hoffman intends to study the complaint further. Theatre seeks injunction to permit the splitting of product with its competition instead of bidding against them for pix. This represents a switch from normal requests in court for bidding in preference to splitting.

Liberty is claiming that two neighboring houses, both operated by Illinois-Indiana chain, are bidding themselves into losses in order to gain favored product and put the Liberty out of business. Metro is involved because the exchange has been insisting on bids.

Film-Making Lectures

Hollywood, March 30.

San Francisco Museum of Art will sponsor a series of lectures on film making, to be delivered by members of the Screen Directors Guild of America. Series starts April 9 with Rouben Mamoulian. Other directors slated to speak are Mitchell Leisen, Cecil B. DeMille, Kenneth Macgowan, John Ford, Fred Zinnemann, Vincente Minnelli, Stephen Bosustow, Willard Van Dyke and Pare Lorentz.

FUTTER'S ANAMORPHIC LENS GETS 20TH OKAY

Anamorphic projection lenses set for the 2.55 to 1 or 2.66 to 1 Cinemascope ratio and approved by 20th-Fox after extensive tests are now being offered by Walter Futter. Lenses sell for \$900 a pair.

Futter, an industry vet, said last week he had received a large shipment of the lenses from Germany, where they are being made by the Schneider plant. They're being sold in the U. S. under the tradetitle "Vidoscope." Schneider outfit, via Futter, also puts out regular wide-angle projection lenses in all focal lengths.

According to Futter, the variable anamorphic lenses currently being offered require improved projection lenses whereas the Vidoscope lens can use lenses currently in the projection machines.

Sandusky Repeals 3%

Sandusky, O., March 30. Sandusky City Commission, by a 3-2 vote, has repealed the 3% municipal tax on all admission tickets selling under 55c, effective May 1. The tax annually produces about \$12,000 in revenue for the city. The two commissioners opposing repeal said that attendance had picked up in recent months, due to better films and new equipment.

Theatre owners had cited loss of revenue through declining attendance.

'HONDO' STATISTICS

24 Dates In 2-D Against Only Three In 3-D

Minneapolis, March 30.

Made available to Twin Cities neighborhood houses both in 2-D and 3-D after playing its downtown first-run as a dephie, "Hondo" so far has landed 24 2-D and only three 3-D bookings. Many houses equipped for 3-D are taking the 2-D print.

Last week, it played day-and-date in the earliest 28-day subsequent run nabes and did equally smash business in six as a 2-D and in the only pair that offered it as a 3-D, according to Myron Adcock, Warner Bros. branch manager.

The two theatres playing it 3-D, including United-Paramount's ace Uptown, emphasized the third dimension in their newspaper ads. But the largest amount of newspaper advertising space was used by the Volk Bros. for their Terrace and Riverview, the former this town's top subsequent run theatre, where its 2-D print held forth.

"This would go to show it's the picture that counts and the projection technique doesn't apparently matter when you have the goods otherwise," observed Adcock.

James Noblitt resigned as trustee of the Hollywood Film Council and was succeeded by George J. Flaherty, business agent of Studio Projectionists, Local 165, IATSE.

STILL CHILLY ON BANKROLLING ACAD ON TV

Although numerous individuals agree that the annual Academy Awards ceremony should be strictly an intra-industry project, to the extent that the trade itself would sponsor radio and tv coverage, there's little prospect of this taking place in the foreseeable future. (Beefs in the trade were that the Oldsmobile commercials on the NBC exposure last Thursday (25) had the effect of impairing the show and detracting from the stature of the picture business).

Nix on the film industry as the bankroller is via the attitude of some company execs. Officials at Paramount, for example, are not too keen on even the principle of the Oscar derby, feeling it tends to encourage artistic merit in pix at the expense of commercial values.

Far would balk at any proposal whereby the Motion Picture Assn. of America would present the Acad program on the air. Thus, MPPA sponsorship is out. Council of Motion Picture Organizations, whose membership comprises producers, distributors and exhibitors alike, simply doesn't have the necessary backlog of dollars to pay the freight. COMPO's entire fund has been used to finance the campaign to obtain admissions tax relief.

Only other organized group which, on the surface, might figure as the coin source (the combined radio-tv pickup cost Olds \$275,000) would be the Assn. of Motion Picture Producers but here again the Oscar resentment felt by some industry toppers would be a stumbling block.

Actual dollar meaning of Acad recognition of pix is difficult to figure, much depending upon the timing. A film just swinging into release obviously would have the most to gain from Oscar publicity. In last week's race, the three most prominent pix all have played out their best dates. These are "From Here to Eternity" (best pic), "Stalag 17" (best actor, William Holden) and "Roman Holiday" (best actress, Audrey Hepburn).

But, even despite this, Columbia, as producer-distributor of "Eternity," estimates roughly \$250,000-\$500,000 in additional coin for the pix. The Oscar spotlighting clearly will bolster the b.o. as "Eternity" moves into subsequent dates and, in some cases, where exhibs in stronger locations will want to play the pic a second time. The reissue value for the years to come also is enhanced, of course.

TRIAL OPENS AS EXHIBS SEEK 'OUT' ON LEASES

Minneapolis, March 30.

Trial is under way in district court of a suit brought by Dale, Montgomery & Rydeen, circuit owners operating as the Twin City Theatre Co., to invalidate their purchase of the St. Paul loop Strand and Tower theatres from the Minnesota Amusement Co. (United Paramount circuit).

They're also seeking to recover from the MAC \$75,000 that they paid on the \$150,000 deal for the theatres' leases and equipment.

MAC sold the theatres to carry out the Paramount consent decree requirements. It denies the plaintiff's allegation that it misrepresented the earnings of the show-houses in making the sale or that the deal was in any way fraudulent.

After operating the theatres two years, the plaintiff, still owing \$75,000, tossed them back into the lap of MAC which was liable for their rentals. Upon expiration of the theatres' leases, MAC, which kept them dark for two years following their return, relinquished the houses. They were recently reopened by the properties' owner after being shuttered for a still further lengthy period.

Called as the first witness for statutory cross examination, Harry B. French, MAC president, testified regarding the theatres' histories. Ben Delfand is counsel for the plaintiff and Mandt Torrisson for the defendant.

Studio Score on Oscars

COLUMBIA

Best Picture of the Year—"From Here To Eternity."
Best Performance By a Supporting Actor—Frank Sinatra.
Best Performance By a Supporting Actress—Donna Reed.
Best Direction—Fred Zinnemann.
Best Screenplay—"From Here To Eternity."
Best Achievement in Film Editing—"From Here To Eternity."
Best Achievement in Sound Recording—"From Here To Eternity."
Best Achievement in Cinematography (Black-and-White)—"From Here To Eternity."

PARAMOUNT

Best Performance By an Actor—William Holden.
Best Performance By an Actress—Audrey Hepburn.
Best Motion Picture Story—"Roman Holiday."
Best Achievement in Cinematography (Color)—"Shane."
Best Achievement in Costume Design (Black-and-White)—"Roman Holiday."
Special Effects—"War of the Worlds."

20TH-FOX

Best Scoring of a Musical Picture—"Call Me Madam."
Best Story and Screenplay—"Titanic."
Best Achievement in Art Direction (Color)—"The Robe."
Set Decoration (Color)—"The Robe."
Best Achievement in Costume Design (Color)—"The Robe."
Special Award—20th Century-Fox Film Corporation.
Scientific and Technical Award—Class I, Earl Sponable, Sol Halprin, Lorin Grignon, Herbert Burt Faulkner.

METRO

Best Score of a Dramatic or Comedy Picture—"Lili."
Best Achievement in Art Direction (Black-and-White)—"Julius Caesar."
Set Decoration (Black-and-White)—"Julius Caesar."
One-Reel Short Subject—"The Merry Wives of Windsor Overture."
Special Award—Pete Smith.

BUENA VISTA FILM DISTRIBUTION CO., INC.

Most Distinctive Documentary Feature—"The Living Desert."
Cartoon—"Toot, Whistle, Plunk and Boom."

RKO

Most Distinctive Documentary Short—"The Alaskan Eskimo."
Two-Reel Short Subject—"Bear Country."

WARNERS

Best Song—"Secret Love."

CINERAMA PRODUCTIONS CORP.

Scientific and Technical Award—Class I, Fred Waller.
REEVES SOUNDCRAFT CORPORATION

Scientific and Technical Award—Class II.
WESTREX CORPORATION

Scientific and Technical Award—Class III.
PRODUCTION CODE ADMINISTRATION

Special Award—Joseph Breen.
BELL & HOWELL

Special Award.

The Academy Awards for 1953

Outstanding Production
"FROM HERE TO ETERNITY," Columbia.
Buddy Adler.
Best Performance By an Actress
AUDREY HEPBURN, "ROMAN HOLIDAY," Paramount.
Best Performance By an Actor
WILLIAM HOLDEN, "STALAG 17," Paramount.
Best Performance By a Supporting Actress
DONNA REED, "FROM HERE TO ETERNITY," Columbia.
Best Performance By a Supporting Actor
FRANK SINATRA, "FROM HERE TO ETERNITY," Columbia.
Best Direction
"FROM HERE TO ETERNITY," Columbia.
Fred Zinnemann.
Best Original Film Story
"ROMAN HOLIDAY," Paramount, Ian McLellan Hunter.
Best Written Screenplay
"FROM HERE TO ETERNITY," Columbia.
David Taradash.
Best Story and Screenplay
"TITANIC," 20th-Fox, Charles Brackett, Walter Reisch and Richard Breen.
Cinematography (Black and White)
"FROM HERE TO ETERNITY," Columbia.
Burnett Guffey.
Cinematography (Color)
"SHANE," Paramount, Loyal Griggs.
Best Original Song
"SECRET LOVE," Warners, Sammy Fain and Paul Francis Webster.
Best Score of a Drama or Comedy
"LILI," Metro, Bronislau Kaper.
Best Scoring of a Musical
"CALL ME MADAM," 20th-Fox, Alfred Newman.
Art Direction (Black and White)
"JULIUS CAESAR," Metro, Cedric Gibbons and Edward Carlgano.

EZELL SOUND SHOWN AT DALLAS DRIVE-IN

Dallas, March 30.
New tri-directional stereophonic sound speaker adapted for drive-ins with CinemaScope was demonstrated Friday (26) by Claude Ezell at his Buckner Blvd. ozone, with showing of 20th-Fox's "Prince Valiant." Test, on Ezell's new 40x80-foot fiber-glass screen, was viewed by William C. Gehring, assistant general sales manager, for 20th-Fox, repping prexy Spyros Skouras; Plato and Spyros Skouras, Jr., sons of the film exec, and Jim Mahon, engineer for C'Scope equipment manufacturers.
New lightweight, three-horn, all-purpose speaker was developed by Al H. Reynolds, general manager of Ezell and Associates. Device, approved by prexy Skouras this month, costs about \$12 per unit and weighs less than three pounds.
First public use of the in-car speaker is skedded at Bruckner Blvd. ozone April 18, with showing of "The Robe."

Women's Clubs' Ratings

Washington, March 30.
The top Two-Star rating of the General Federation of Women's Clubs goes to only four films in the organization's latest monthly report, Metro's "Executive Suite," "Holly and Ivy" from London Films; Paramount's "Knock on Wood"; and "Riot in Cellblock 11" from Allied Artists get the double dazle.

One Star winners are Paramount's "Elephant Walk" and "Red Marters," Metro's "Rhapsody" and "Tennessee Champ," 20th's "New Faces," and Universal's "Saskatchewan."

Kronenberger's Morley Film Frank Kassler, prexy of Continental Distributors, Inc., has named Robert Kronenberger, of Manhattan Films, Los Angeles, as distrib for 11 western states of "The Final Test," British film starring Robert Morley.
Film is a J. Arthur Rank production for which Kassler has the U.S. distribution rights.

'Eternity' Ties Oscar Record; 8 Awards Give Columbia Studio Victory

Hollywood, March 30.

Columbia's "From Here To Eternity," with a total of eight Oscars to its credit, enabled that studio to win the 26th annual Academy of Motion Picture Arts and Sciences race by a narrow margin.

Paramount and 20th-Fox were tied for second place with seven awards each, and Metro finished fourth with five, one of which was a special award to Pete Smith, who is retiring. RKO and the Buena Vista Film Distribution Co. registered two apiece and Warners one. The RKO and Buena Vista awards were created by Walt Disney, giving him a total of four.

Columbia's Oscars, all derived from "From Here To Eternity," were: Best Picture; Best Performance by a Supporting Actor, Frank Sinatra; Best Performance by a Supporting Actress, Donna Reed; Best Screenplay; Best Direction, Fred Zinnemann; Best Film Editing; Best Sound Recording; and Best Cinematography in black-and-white. These eight awards tied the all-time Oscar record established years ago by "Gone With the Wind."

Paramount's score was boosted to seven by the Irving Thalberg Award, which went to George Stevens. Others were: Best Performance by an Actor, William Holden; Best Performance by an Actress, Audrey Hepburn; Best Motion Picture Story; Best Cinematography in color; Best Costume Design in black-and-white, and Best Special Effects.

More Special Awards

Another special award, for introducing CinemaScope, helped 20th-Fox's score. Other awards were: Best Scoring of a Musical Picture; Best Story and Screenplay; Best Art Direction in color; Best Costume Design in color, and the Scientific and Technical Award.

In addition to the special award to Pete Smith, Metro's achievements were: Best Score of a Dramatic or Comedy Picture; Best Art Direction in black and white; Best Set Decoration in black-and-white, and Best One-Reel Short Subject. Buena Vista scored with the Most Distinctive Documentary Feature and the Best Cartoon, and RKO with the Most Distinctive Documentary Short and the Best Two-Reel Short, all produced by Walt Disney.

There was no surprise when William Holden and Audrey Hepburn were announced as best actor and actress. They had been heavy favorites among the crystal gazers. The same held good for Donna Reed as best supporting actress and Frank Sinatra as best supporting actor. Sinatra was given a big hand and looked bewildered as he clutched his Oscar.

Science and Technique

Only four scientific and technical awards were handed out this year. George Pal won his third special effects trophy with "War of the Worlds." Others went to Cinerama, the Reeves Soundcraft Corporation and the Westrex Corporation. A special award went to Joseph I. Breen for his administration of the Production Code.

The Awards Presentation staff consisted of Mitchell Leisen, general director; Donald O'Connor, emcee; Andre Previn, musical director; Daniel B. Catheart, stage setting; Richard Carlson, special radio to commentator; Hal Kanner, script; Bobby Helfer, orchestra manager; Billy Lewis and Louisa DaFres, staging of musical numbers; George Bertholon, business manager.

Presenters of the awards and the categories were: Elizabeth Taylor and Michael Wilding, documentary subjects; Jack Webb, sound; Marilyn Erskine and Keefe Braselle, short subjects; Esther Williams, film editing; Tyrone Power, scientific and technical; Arthur Freed, music; Lana Turner and Lex Barker, cinematography; Gene Tierney, costume design; Marge and Gower Champion, art direction; Kirk Douglas, writing; Irene Dunne, direction; Walter Brennan, supporting actress; Mercedes McCambridge, supporting actor; Gary Cooper (clip filmed in Mexico), best actress; Shirley Booth (live tv pickup in Philadelphia), best actor; Cecil B. DeMille, best production. David O. Selznick, a former winner, handed the Thalberg award to George Stevens.

RKO Execs Burn at Recent 'Guests'

Exhibs Complained About Screen at 86th St. Theatre —'But Our Customers Don't'

Disney 'Stormy' Solo

In a policy switch, the Walt Disney office is now selling "Stormy," 45-minute entry, on its own. Original plan was to sell the pic as part of a package with the feature-length "Living Desert."

As a result of the Disney experience with the shorter film, the subject of second features on double bills may come up for reappraisal. It's figured that if a three or four-reeler can hold up as the "come panion" feature, there will be more Hollywood inclination to turn out such material rather than the full-length programmer pix.

'Oscar' Sponsorship

Continued from page 2

papers say about 43,000,000 did same thing. Certainly the empty seats in the theatres across the country prove that these figures are correct.

What did our great motion picture industry show the 43,000,000 people who sat around their television sets? Every picture discussed, every song hit that was heard, every credit that was announced, were naturally about last year's achievements. Was there anything new on the program last night? Yes, the only new thing was the story, of the 1954 Oldsmobile.

Why a Sponsor?

As an exhibitor, as one who is virtually interested in all aspects of the motion picture industry, I do not think that I am alone in feeling that industry-wise, a much finer accomplishment would have been marked to our credit, if instead of having a commercial sponsor for this great show, it would have been given to the American public by the producers, distributors and exhibitors.

I know how happy it would have made me, and the other exhibitors of the nation, if Paul Douglas had told the public something about a few of the outstanding films which would be shown in 1954—pictures which might be potential Academy Award winners next year, instead of a 1954 automobile.

Wouldn't it have been infinitely more thrilling if one of our beautiful and glamorous stars described the great stories that would be on motion picture screens, instead of talking about the inside or outside of the car?

Wouldn't the public have much rather seen and heard about some of the great developments in our industry, such as CinemaScope, Stereophonic Sound, Vista-Vision, Superscope and other technical achievements which will raise motion pictures to an even greater level than they are today, instead of seeing the beautiful scenery that one finds while riding around the country in a new automobile?

I cannot recall when any automobile company has ever sponsored a television show to advertise motion pictures. Is our industry so impoverished that in order to present the greatest show of the year, it must call upon the automobile industry to advertise its products as a reward for bringing this show to the public? To me, it seems that something is wrong somewhere.

Moreover, I think that something should be done about it and done right now, not next year when it is too late. I hope that a committee will be appointed that will start at once to plan for the radio and television presentation of the 1954 academy award performance—a show that should be paid for by everyone who has a stake in our industry, and that includes distributors, producers, exhibitors and all the others. After the wonderful job that COMPO has done on the tax situation, this might be its next important task, one that would bring everlasting credit to the industry and COMPO.

In conclusion, I want you to know this—I loved every bit of last night's performance, but I would have been so proud to have been able to say to my friends this morning: "Our industry gave you last night's show. How did you like it?"

Burned as a result of the unsolicited beefs relating to its screen at the RKO 86th Street Theatre, N. Y., the theatre chain has firmly stated that "we've had no complaints from the customers." Comment was in answer to numerous raps at the screen by exhibs who visited the theatre last week for demonstrations of Superscope and the Super Panatar variable anamorphic lens.

Particularly irking RKO execs was the opinion of Allied States Assn. board chairman Abram F. Myers who termed the screen "the worst I've ever seen." Myers this week made it plain that he was not condemning the brand of screen, but was just referring to the particular screen at the RKO 86th St. It happened that the screen at the theatre is 20th-Fox's Miracle Mirror screen which made Myers' crack seem beaucoup propaganda. "The brand may be a very good one," Myers now clarifies.

View of an RKO Theatres spokesman is that it's easy for everybody to criticize, but "you can't buy a new screen every time a new one is brought out." He stressed that RKO was one of the first to install the C'Scope screen and that the one at the RKO 86th St. Theatre was one of the first to be installed. "As soon as the newest Miracle Mirror screen is perfected, we'll put it in," the spokesman asserted. "In the natural course of events we'll probably install new screens in all our theatres. We always keep changing equipment. We try to keep up with the best equipment that's available. We've got as good equipment as 99% of the theatres in the country."

Exhibs Offered

Continued from page 2

atre and her race, with NBC police escort, across town in post-theatre Broadway traffic, in order to get to the Center for the New York pickup of her Oscar at 11:25 EST. The "Ondine" curtain is 11:10 and she just didn't have time to shed that sea-wed green makeup that is part of her water-sprite role in the legit.

'Daily Variety's' 7 out of 8

Contemplation of own fingernails while pretending not to boast: DAILY VARIETY, which does an annual advance prophecy of the winners in the Oscar Derby, tabbed seven out of eight right on the schnoz. Muffed on best song, predicting "That's Amore" would get the accolade but prize went to "Secret Love."

Hepburn Best Brit. Actress

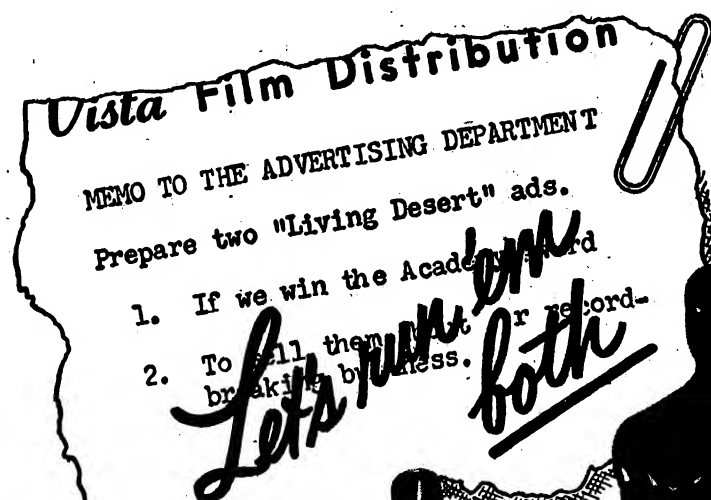
London, March 30.

On the same night, last Thursday (25), that Audrey Hepburn received her Oscar for her performance in "Roman Holiday," she was voted, by the British Film Academy, as best British actress of 1953 for her work in the same film. Presentation was made at a gala at the Odeon, Leicester Square, and Jack Hawkins accepted the award on her behalf.

It was, in fact, a case of standins for all the star winners, Margaret Lockwood collected the prize on behalf of Sir John Gielgud, who was nominated best British actor for his portrayal of Cassus in "Julius Caesar" (Gielgud is starring in "A Day By The Sea" at the Haymarket Theatre and was unable to be present); Kenneth More subbed for Leslie Caron who got the nod as the best foreign actress for her performance in "Lili," and Glynis Johns deputized for Marlon Brando, voted best foreign actor for his work in "Caesar." The only performer to collect his own prize was Norman Wisdom, selected as the most promising newcomer.

'Genevieve' Top British Film
Film awards went to "Les Jeux Interdits" ("The Secret Game") as the best pic from any source and to "Genevieve" as the best British production. "Conquest of Everest" was picked as the best documentary.

Presentations were made on behalf of the Academy by John Huston.



1948

Seal Island



1951

Nature's
Half Acre

1953



1952

Water
Birds

1950

Beaver Valley

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The Living Desert

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our patient cameramen.

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With Film Aid Law Okayed, French Pix Studios Now Back to Capacity; Prods. Swing to Tinters, Costumers

Paris, March 30.

The early year dip in film production here, because of the unsettled status of the Film Aid Law, has been halted, and now most Paris studios are humming again. It looks to be almost a normal year production-wise, with films likely to top the 100 mark this year. However, the lull has had producers taking a close look at boxoffice returns. The result may well be a lowering in quantity and an attempt to boost the quality, with spectacle, tinters and offsetters high on the production agenda.

Recent years have shown that the quality film easily surpasses the ordinary commercial films in returns. The festival prize incentives also have helped turn specialized films into b.o. bonanzas. Great take of H. G. Clouzot's bombastic "Wages of Fear" is a proof of this point. Spectacle and color have also come in for heavy attention. This year will probably see 40 tinters as against last year's 19.

Costume and historical specs are also going to come in for heavy consideration because of sock returns on Christian-Jaque's "Lucrèce Borgia" and Sacha Guitry's "If Versailles Were Told To Me." This may reduce the excess number of producers here, and lead to mergers within France, and also lead to bigger coproductions.

Big Swing To Tinters

There are eight projects being prepared for Eastmancolor lensing with the success of this process in "Versailles." Easier lab facilities and costs are also a plus factor for this.

Jacques Becker starts his "Ali Baba And The 40 Thieves" with Fernandel this month while Jean Delannoy is reading "Obsession," a circus story, with Michele Morgan and Raf Vallone. Andre Hunebelle is preparing a big scale musical comedy, "Cadet Roussel," with Francois Perier and Bourvil.

Claude-Autant-Lara has two big scale costume tinters with a version of Stendhal's "The Black and The Red," with Gerard Philippe and Daniele Darrieux, and a drama on Louis XV in the "The Affair of the Poisons." Eastmancolor also has a big period number in "Mademoiselle Pigalle" and another in "French Cancan," to be directed by Yves Allegret. H. G. Clouzot's "The Sea And The Sky" will have CinemaScope. Georges Combret continues on color costumers with Tolstoy's "Resurrection" and "Katia."

Gevacolor and Agfacolor will supply tints for another batch of pix such as Jean Dreville's "La Reine Margot," based on an Alexandre Dumas novel. Dumas is also being repped by a color version of his play "Kean," with Pierre Brasseur. Others are an Andre Cayatte looksee at marital problems through "For Better or For Worse"; Andre Haguet's life of Nobel in "Panic In The World." Alfred Rode has two actioners, "Les Danseuses De Minuit" and "Femmes Pirates." Also in color is another version of "The Thousand and One Nights," and Christian-Jaque's "Madame Du Barry," "Nana" and Robert Bresson's "La Princesse De Cleves."

New Projection Setup Unveiled In France

Paris, March 30.

A new projection process, Variform, which can modify the size of the image and screen during projection, was unveiled at the Marignan here this week. By the means of a synched screen and projection lens, the operator can change the size of the screen or image at will to fit the concept of the scene being shown. Variform is reputedly adaptable to all present screen sizes.

A French copyrighted invention by M. Picot and Emile Lopert, this will be handled for the U. S. by Ilya Lopert. Obvious advantages are said to be doing away with the distortion brought on by showing normally shot pix on panoramic screens. Installation, consisting of screen setup and two lens, costs \$4,000. N. Y. demonstration will soon be at the Astor Theatre.

Sexy Italo Pic Tops Rome 1st-Run Entries

Rome, March 23.

Italian film, "A Day at the Prefect," with Silvana Pampanini and Sophia Loren, topped the field in grosses last week in Rome. What makes "Prefect's" boxoffice showing so surprising is that the Minerva film had to battle two big U. S. pix, "The Robe" and "Gentlemen Prefer Blondes," both 20th-Fox films.

In month of playing first-run at Corso Theatre, "Prefect" has averaged nearly \$2,000 a day. In 10 days at Metropolitan Theatre "Blondes" has averaged around \$1,600 per day. "Robe" which has been breaking boxoffice records consistently in its 3½-month stay at the Capitol, smaller house than the Corso, has been grossing nearly \$1,500 daily.

Berlin 1st-Runs Prefer U. S. Pix

Berlin, March 23.

Top cinemas here are currently playing more American than domestic films. Five out of the 11 preem houses are using Hollywood pix as against three using German and two French productions.

Latest Yank films include "Martin Luther" (Europa), which received advance Protestant Church appraisal, and "Charge at Feather River" (WB). Latter is the fifth 3-D pic shown in Berlin. "Feather" loads as a good boxoffice draw, although a comparatively small percentage of local cinemas have 3-D equipment.

Two of the biggest U. S. money-makers now, the same as previously, are "The Robe" (20th), now in fourth week at Filmbuehne Wien, and "Gone With Wind" (M-G), due soon to enter the fifth month at Kurbel. Favorite film for crix and patrons "From Here to Eternity" (Col), which is still running at the Delphi Palast. German synchronization on pic, however, is generally disliked.

Kerridge Can't See Big Upbeat for C'Scope In Aussie; Too Expensive

Sydney, March 23.

Robert Kerridge, managing director of Kerridge-Odeon, New Zealand cinema loop, here on business, indicated that CinemaScope in present form will not become a standard method of presentation for the film industry in his territory. Others pointed up the uneconomical aspects of the setup. Topper indicated that the K-O circuit of 120 cinemas (25% of New Zealand's total) would not go overboard on the new medium.

Kerridge said that up to March 31 this year, which covers the loop's financial span over 1953-54, anticipated admissions would reach an alltime record of 46,000,000, an increase of 4,000,000. (Population of New Zealand is around 2,000,000.) He said that the quality of product coming from the U. S. and Great Britain was responsible for the upbeat in paid admissions. Kerridge felt that tv opposition abroad no doubt had put film producers on their mettle to make solid entertainment with mass appeal.

Kerridge pointed out that 3-D might have clicked in New Zealand had the product been worthy of the medium. Poor quality of many of these films killed any chance of continued success. Topper also said that New Zealand's patrons had not taken too keenly to wide-screen.

Kerridge is a solid believer in a single bill policy. No dual bills are played over the K-O loop. J. Arthur Rank is a 50-50 partner with Kerridge in the K-O setup.

'French' Okay for Aussie

Sydney, March 23.

Indications are that "French Line" (RKO) will be given the greenlight for Aussie dating minus a few censor snips of no great importance. It is likely that the dance sequence with Jo Jo Russell, which has topped loads of local publicity, will go on the screens here minus minor cuts.

RKO spokesmen declined to comment on "French Line," saying it was a matter entirely for the Board of Censors. Inside is that church authorities here will squawk against "Line." It will go out on the Hoys' loop.

Boff Paris Legit Season Slowing For Final Lap

Paris, March 30.

Last lap of an extremely prolific legit season, both in quantity and quality, is not holding up to the earlier efforts, but has spawned a few plays that look in for a run until the end of the season, and also a goodly number that are late starters in all respects and look to fold soon. A few more possible hits may still be lurking on rehearsal stages before the season tapers off in May. Possible late, but good starters, may be the Andre Puget "Judass," due at the Comedie-Caumartin; a French version of "The Cocktail Party," due at the Vieux-Colombier, and "Eugenie, Les Larmes Aux Yeux" ("Eugenie, With Tears in Her Eyes"), at the Studio Des Champs-Elysees. "Love of Four Champions" is also due for a French version at the Marigny in June.

Julien Green's "L'Ennemi" got mild but hedging reviews, and with names of Maria Casares and the highbrow appeal of Green, this may have a fair run, though this predominantly literary play about good and evil, God and the Devil, is lacking in moving dramatic form. Steve Passeur is back on the boards with a melodramatic play about murder and love during the Fronde uprising against Louis XIV in the France of the 17th century. This has much plot but the characters are rarely defined, and the lack of solid core makes this an unimpressive and tedious piece mostly distinguished for the high histrionics of Madeline Robinson, though she has a tendency to overact due to the play's weaknesses.

Jean De Letraz comes a cropper in his attempt at a more serious version of his usual bedroom boulevard farces. In "Le Plaisir D'Aimer" ("The Pleasure of Love") Letraz will dupe his usual clientele, who will see nary a bare torso or a lover being chased by an irate husband. Here everything is discussed and psychology is rung in to display the plot of two couples mixed up in their amatory affairs, and how it is settled by a wily, almost sinister husband. This is much too talky and obvious and boasts only a slick performance by Robert Vattier. Otherwise, it looks in for a short run in comparison to the usually seasonal runs of Letraz comedies.

"Le Signe De Taureau" ("The Mark of the Toro"), by Pol Quentin, is a sagging attempt at a farce takeoff on political events. A tiny duchy between East and West Europe is the cadre for a series of cliché characters and incidents that are more operetta style than timely comedy. This will have a very short legit life here.

A reprise of a Georges Feydeau farce always has a popular success here and "Un Fil A La Patte" ("A Fly in the Ointment") looks to have a successful run, though it is not one of the master's best. However it is given a hopped-up mounting here and the farcial bits are played to the hilt for enough yocks to give this good word-of-mouth.

Resume Mex Union-Stralled Pic

Mexico City, March 23.

Production has been resumed on the film which Antonio Nicoloy is making at the Clasa studios here with the payment of \$1,046 due the technical-annual workers locals of the Picture Production Workers Union (STFC).

Non-payment of that debt stopped work on the production for four months, ending last March 17.

Outcome of Brit. Pix Industry Drive For Tax Relief to Be Known April 6

London, March 30.

Mex Tourist Trade Off, Spending to New High

Mexico City, March 23.

Tourist trade is down but isn't as bad as it seems because the dip is only in volume. It is offset by more spending, according to the Bank of Mexico. Last year, 405,400 tourists arrived in Mexico. That compared with the 445,500 in 1951, top year in tourist volume.

However, last year's visitors spent \$34,973,000, a new peak for Mexico. Visitors in 1951 left behind \$31,675,000. The bank works that out per capita to estimate \$762 spent last year and \$610 in 1951.

Higher spending by tourists is most welcome, the bank stresses, because it means that much more coin, particularly dollars, for Mexico.

Czech TV Beats U.S., It Sez There

Washington, March 30.

Czechoslovakia is moving ahead with the installation of wired radio, which will furnish a closed-circuit operation for much of the nation and enable increased jamming against the programs of Radio Free Europe and Voice of America.

What's more, and thanks to Russian technicians, Czech television is making progress, "being technically superior in comparison with U. S. television, so much praised by the enemy."

These are highlights of a "first national conference of radio and communication workers" in Prague last week. Vacek Kopecky, Czech Vice Premier and Minister of Culture, made the principal talk in which he admitted also that broadcasting material should have communist propaganda as its prime purpose.

"The main task of the broadcasting program," he said, "is to give an encouraging and joyful accord to the endeavors of the Communist Party and the government to increase the standard of living."

Frantisek Necasek, director of the Czechoslovakian Broadcasting System, wanted the broadcasters and nation to know that there is a difference between the international broadcasts of the Czech radio and those of the Western world.

"Ours," he said, "are no gangster transmissions, invading other people's waves, as the United States, British, French and other capitalistic transmissions do. By no means are ours a tub of calumnies or lies, poured out at other nations. Our foreign transmissions are the proud voice of the independent Czechoslovak people."

'Robe' Scores in Japan; Moon' Also Opens Sock

Tokyo, March 23.

"The Robe" (20th-Fox), has scored an alltime b.o. record for a single film shown in Japan with a total gross from roadshows well in excess of \$300,000. The first CinemaScope film played Tokyo and Osaka for the past two and a half months to almost capacity houses every screening.

In Tokyo, pic played the Yurakuza (now showing "How To Marry A Millionaire" from the same studio) for 75 days, drawing 351,542 persons and grossing \$260,000 or more. At Osaka it played the Nangai Theatre for 71 days, earning better than \$100,000.

Meanwhile, "The Moon Is Blue" (UA) turned out to be a sleeper in its first week at Tokyo's Piccadilly. Expected to do poorly because of the highly sophisticated slant of the dialog, the film broke the house's previous b.o. record with \$27,000. Former topper was "Terminal Station." Excellent job of translating English dialog into Japanese titles is credited with the success. In many cases, Japanese in audience got the point quicker than English-speaking foreigners who frequently lost the gag in yocks from Japanese which drowned out the kicker.

A week from today (April 6), the British film industry will know the outcome of its year-long campaign for admission tax relief. They will get the news when the Chancellor of the Exchequer, R. A. Butler, makes his annual budget statement in the House of Commons immediately after question time.

Even during the peak of last week's industrial crisis, the industry kept pegging away and sent high-grade deputations to the House of Commons to underline the urgency of the claim. It is reported that there is an increasing measure of sympathy from all parties, but the Chancellor's recent warning that he could not afford tax concessions has dampened much of the optimism that hitherto existed.

Speaking with a united voice, the industry put forward a relief application which would cost the Treasury \$20,000,000 a year. The entire benefit from the concession would be shared by different sections of the industry, but would not be passed on to the public by way of cheaper admissions. In the first place, a substantial slice of the relief would go towards increasing the guaranteed income of the Eady fund from the present agreed figure of \$6,450,000 to the producers' minimum requirements of \$8,400,000. Secondly, there would be extra coin to be retained by the exhibitors to enable them to meet the steadily rising operational costs and the succession of wage increases which they have agreed on during recent months for managers, projectionists, etc. The balance would be divided among British and American film distributors via film rental payments.

The industry regards the campaign as a life and death struggle on which the entire prosperity of exhibition and production depends. Without a concession, the producers will have to be content with the inadequate settlement they negotiated on the Eady fund. They would also be deprived of the additional boxoffice revenue which they need to keep out of the red. From the exhibition point of view unless there is substantial relief, the government may be faced with a mass closure of unprofitable theatres, and a consequent loss of revenue to the treasury. Last year J. Arthur Rank warned the government that almost half of his 550 theatres were running at a loss and many would have to go dark unless the Chancellor made a substantial gesture.

C'Scope Makes Gains In France But Big Chains Go Slow on Using It

Paris, March 30.

Thirteen companies are now operating which can completely equip film houses here for CinemaScope. About 70 houses already have converted to C'Scope in France with nine in this city alone. Solid biz done by "The Robe" (20th) in Paris and in keys is helping the conversion program. Some French chains, such as the Pathe and Gaumont, apparently are going slow on C'Scope and relying on big Gallic productions for their pull.

Average cost of local installation is about \$9,000 and most houses have been taking the stereophonic sound also. Henri Chretien's optical company has been able to supply all the lenses needed.

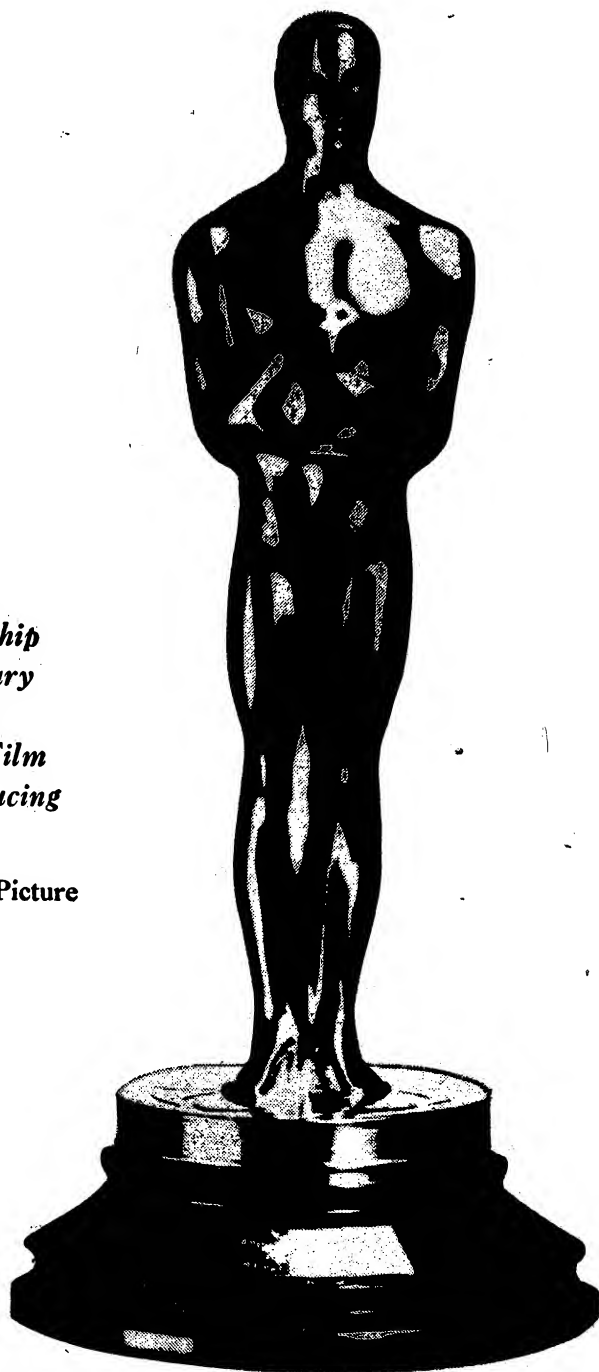
There are now two projects in the offing for the first French C'Scope productions. H. G. Clouzot has stated that he will do his next film ("The Sea And The Sky") in C'Scope and Jacques Becker wants to do his "Ali Baba And The 40 Thieves" with Fernandel also via the same process.

Aussie Royal Tour Pic To Rank

London, March 30.

The Australian government's color feature of the royal tour, "The Queen in Australia," is to be distributed in the United Kingdom through the J. Arthur Rank Organization.

This was announced last week by the Australian High Commissioner after discussions with John Davis.



*"In recognition of their
imagination, showmanship
and foresight, an honorary
award has been voted to
the 20th Century-Fox Film
Corporation for introducing
CinemaScope."*

Academy of Motion Picture
Arts and Sciences



CINEMA SCOPE

In the Wonder of 4-TRACK HIGH-FIDELITY STEREOPHONIC SOUND

Enemy of Censorship, But Tough on Art

Theatre men grumble Cleveland Plain Dealer prudish about film, but not merchants, business

Cleveland, March 30. Local theatres are doing a burn at the Cleveland Plain Dealer's crusade against bosomy film advertisements. What is particularly annoying exhibits here is the contention that the blue-pencilling is aimed only at film art. It's claimed that mercantile advertisements, many of which are said to be buster, escape the blue pencil. Nor does the Cleveland Plain Dealer curb its own photographers in cheese cake approach. Theatre men here emphasize that the ads submitted to the newspaper all have received the greenlight from the Johnston office.

Real paradox in the situation lies in circumstance that the Plain Dealer has been one of the most vigorous voices against film censorship. Ward Marsh, the veteran film editor, and the paper's editorial writers have protested frequently and loudly against Ohio's film censorship set-up. Nonetheless the paper practices fastidious standards on ad "art."

Most recent surgery was performed on "Rose Marie" ads featuring Ann Blyth and on Elizabeth Taylor "Rhapsody" art. Apparently paper's censor is agitated only by chests, not by long nyloned legs. Revised versions of original ads, accepted as satisfactory by the paper, have, on several occasions, carried more from the waist-down art than the distributor's originals. Several times theatres have refused to revise the ads and have pulled large display space, substituting a two or three-inch announcement ad.

Pointing up the inconsistency in the newspaper's policy, exhibitors say that in the same issue for which a busty film ad has been rejected, there will appear cheese cake interviews, photos, brassiere ads stressing the points and many other retail ads featuring the female torso.

Ed Arthur Presses Need For Exhibs On Code

St. Louis, March 30. Hollywood's Production Code Administration should be representative of theatre men and numerous non-industry groups, in the opinion of Edward B. Arthur, general manager of Fanchon & Marco. The circuit exec urges: "Do not limit the Code organization to the paid agents and employees of the very people making the picture, the producers themselves."

In addition to exhibs, Arthur would bring into the Code operation reps of all religious denominations, civic groups and community leaders. In an address before a meeting of the Better Films Council of Greater St. Louis, the theatreman asked further for a board of appeals whose members would be "men and women of outstanding reputation."

He also wants to drop the Code seal, which, he charges, "is too absolute. It leaves no room for qualification. It tells us only that a very limited group says either 'yes' or 'no' and no qualifications."

As substitute for the seal, Arthur appealed for a system of classification of pix, designating for which type of audience a film is recommended. "Then," he asks, "let the people judge for themselves. And let the parents judge for their own children."

'La Lupa' Gets a 'C'

"La Lupa," Italian film imported by Jules Levey, has been given a Class 'C' (condemned) rating by the National Legion of Decency.

States the Legion: "This picture in the treatment of the story it tells seriously offends Christian and traditional standards of morality and decency by reason of gross suggestiveness in costuming, situations and dialog. Moreover it contains material morally unsuitable for entertainment motion picture theatres."

Meanwhile, Legion reps last week viewed the King Bros. "Carnival Story" for a second time and are pondering the rating it is to receive. Pic is an RKO release which already has received Production Code approval.

CENSORSHIP ADVICE

Ohio Exhibs Told To Properly Label 'Salt of The Earth'

Columbus, March 30. Now that Ohio's censors have approved "The Outlaw" and "Kiss Tomorrow Goodbye," there are no other pictures, with the production code seal, which are still banned for showing in the state.

Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio, said the two pix could be played anywhere without danger to public relations, but concerning "Salt of the Earth," enters Wile's advice that anyone playing the picture, if and when hitting Ohio, should "prominently identify it, both in advertising outside the theatre and by a trailer preceding its showing, as 'Communist propaganda,' which reviewers who have seen it, state that it definitely is."

CALLS FILM SALESMAN PEDDLER BY DEFINITION

Columbus, March 30. A film salesman is a peddler, legally and every which way, according to the attorney examiner's report in a film transit case here (Exhibitors vs. Huntington-Cincinnati Truck Lines).

James L. Fullin, Jr., the attorney examiner for the Public Utilities Commission of Ohio, in seeking to determine in what areas film moves within the state to prove such movement is intrastate and not interstate, cited the so-called "Drummer" and "Peddler" cases.

He cited Wagner vs. Covington, 251 U.S. 95, in which a man bottled pop in Cincinnati, loaded it in trucks and drove into Covington, Ky., going from store to store selling the soft drinks. He got off his truck, solicited sales and delivered immediately from the truck. The U. S. Supreme Court, no less, held that the city could put a peddling tax on him because his business was intrastate.

Now a drummer, points out the unflattering Fullin, "is a person who goes about in the State soliciting orders, which orders he then forwards to his home office in another state, so that delivery of the goods is made directly from the foreign state into the state in which the order was solicited."

The attorney says the term peddler applies to the salesman of film. "... the producer of motion picture film prints, brings them into Ohio in their original packages and from this vantage point (his exchange) in Ohio solicits the sale and rental of these films. He then makes delivery of the films from his stock of the same in the State of Ohio. These facts correspond closely with the 'peddler' cases and indicate to this examiner an abundance of jurisdiction to regulate such a situation."

Set 'Valiant' Sequel

Hollywood, March 30. Darryl F. Zanuck is readying a sequel to "Prince Valiant," titled "Valiant and Aleta," for production in CinemaScope and color at 20th-Fox.

Robert Wagner and Janet Leigh will repeat as cast toppers, with Henry Hathaway as director and Robert Jacks producing.

Warn Canadian Exhibs Of \$500 Fines If Exploiting Adult Ratings Luridly

Toronto, March 30. With certain so-called "art" houses the chief offenders in larger cities, and shocked complaints from newspaper readers in smaller centres as the anvil chorus, film advertising abuses have drawn fire from O. J. Silverthorne, chairman of the Motion Picture Censorship Board. Says he: theatre managers and exchanges face penalty of a \$500 fine for violation; that they must forthwith and immediately obey the new Theatre Act's regulations.

Situation has repeatedly arisen from fact that films, mainly foreign, and given an "adult" or "restricted" rating by the Censorship Board, saw theatre managers stressing this angle in their newspaper and lobby advertising on the "shocking and daring" nature of the film—with "segregated audiences" or "no one under 18 admitted."

Specifically attacked was "The Sinner," indie release of a German picture, which recently completed a six-weeks' run at the Hyland, Toronto, an Arthur Rank house; and has done big business elsewhere. Most of these imported films lack "press books," this handicapping the Censorship Board when newspaper advertising and lobby stands are individually designed to play up sex and/or violence angles. Newspapers have probably accepted such advertising in belief that original copy had been passed by the Board.

'FRENCH LINE' DEFIES SAN ANTONIO FOES

San Antonio, March 30. Operators of three local theatres have stated that RKO's "The French Line," with Jane Russell, will open as scheduled on Thursday (31) despite objections expressed in an editorial in the Friday's (26) issue of the Alamo Register, official Catholic newspaper for the Archdiocese of San Antonio. The pic is to be shown at the Hi-Hi, Laurel, Olmos and Josephine, all nabe houses.

John Santikos, operator of the Olmos Theatre, said he had no plans to cut any of the objectionable scenes. He pointed out that the dance sequence in "Sadie Thompson" shown at other local theatres was "a lot worse." A special screening was held at the Olmos for members of the Motion Picture Review and Advisory Board, which has Catholic representatives.

Tom Summers, operator of the Josephine and Laurel Theatres, stated "that there have been several pictures shown at downtown houses with a 'C' rating and there was practically nothing said about them and I think this one should run the same way."

Theatre men reported that the pic opened at Dallas and Houston earlier in the week with "no visible objections."

Santikos further pointed out that "From Here to Eternity" was considered "risque" by many viewers and yet was winner of the 1954 Academy Award.

Promote Jim Burkett

James S. Burkett has been placed in charge of Coast sales for Pathe Laboratories. He replaces Charles Amory, who has resigned to form a tv film distribution outfit.

Before joining Pathe Labs last December as sales manager under Amory, Burkett was v.p. in charge of sales for Color Corp. of America.

Ye Old Style Gam Hunt

Picture bally of the type in vogue a generation ago came into play last Friday (26) as Paramount placed 100 femme legs (50 girls, two each) on exhibition outside the Astor, N. Y., in competition for "shapeliest" honors. Strictly cornball, definitely old-fashioned, the stunt was devoid of any so-called modern techniques.

The results were fine. Crowd of 500, or near, mobbed the Astor area. A good press play, including cuts of the "most beautiful legs" winner, and some breaks on tv was the payoff, all as part of the campaign for "Red Garters."

Cost to Par was nil. N. Y. dailies earlier had printed details of the contest, along with the other boilerplate on amusement pages. Prizes, all promoted, lured some 800 contestants, who sent photographs. Par sifted 50 and left the final judging to Earl Wilson (who picked up material for his N. Y. Post syndicated column). Gabe Sumner of the Par flackery staff handled the promotion.

Violence Worse'n Sex—London

London, March 30. The new censorship bill, drawn up by the New York State Legislature, prompted an editorial in the London Star which opined that it was a pity some authorities seem so concerned with sex that they overlooked the problem of screen violence. There was still far too much brutality in British, American and Continental films.

The London evening newspaper argued that, in the end, censorship should be a matter of good sense and good taste. "These are hard to define," it adds, "but at least New York's effort does list some things which are unquestionably bad sense and bad taste."

RKO IGNORES FINE

And Looks Like MPAA Also Doing the Same

Motion Picture Assn. of America and RKO are still going steady despite the fact that the producer-distributor organization and the film company have yet to resolve their differences over "The French Line." It's a unique situation whereby MPAA imposed a fine of \$25,000 upon RKO, latter hasn't paid, and MPAA isn't pressing it.

It's also pointed out that RKO has never taken an appeal from the Production Code's nix of the pic. It was in the face of this rejection that RKO distributed the film and, in turn, was slapped with the so-far meaningless penalty.

Almost three months have passed since the dispute first cropped up. In the interim, RKO has been continuing in the MPAA membership fold and at least one of its execs, distribution v.p. Charles Boasberg, has been active in MPAA committee work.

RKO, obviously, feels uncalled upon to take any action so far as "Line" is concerned. The pic is being placed into wide distribution and MPAA is being ignored. Although continuing to stall, it's felt in the trade that MPAA eventually will come face to face with the matter.

WARNER PAYOFF HIKES INDUSTRY'S FEB. DIVVY

Washington, March 30. Film industry dividends came to a husky \$846,000 in February, compared with only \$104,000 in February, 1953. Difference, however, is not attributed to better business but to the fact that Warner Bros. paid in February of this year and in January, 1953.

The dividend total for the first two months of this year aggregates \$2,047,000, a small decline from the \$2,074,000 figure of the comparable period in 1953. The February, 1954, payments were made by Warners, \$742,000; Loew's Boston Theatres \$39,000; and Columbia, \$65,000.

In Praise of 'Time'

Dallas.

Editor, VARIETY: ... It is almost two years since I left Time, Inc., but I'd like to answer Julius Gordon's recent blast at Time as reported in VARIETY. I feel, and I will always feel it was a great privilege to work for a company that set such high standards for their various operations. At no time was there ever an attempt to "get back" at the motion picture industry. After all, 16 years of production is a mighty fine record. During these years the March of Time made a real contribution to the motion picture industry—its Oscar is just one testimonial to this fact. Henry Luce, Roy E. Larsen, Howard Black, Charles Stillman, C. D. Jackson and Arthur Murphy are only some of the respected Time, Inc., executives who over the years took an active interest in March of Time affairs, and I for one can attest that these men are above such pettiness.

... Mr. Gordon is an important and respected figure in the motion picture industry, and I regret he hasn't known the people of Time, Inc., or he never would have made such a statement.

Phil Williams. (Formerly theatrical sales manager for March of Time, Williams is now central division sales manager for Ziv Television, to which post he was recently appointed.—Ed.)

Film Importers See New Test Of Censorship

Passage in the N. Y. State legislature of a bill tightening the censorship statute this week brought expressions of frustration and disgust in Manhattan, particularly from indie distributors and hardened the opinion that there would have to be a test case to establish the basic constitutionality of the censorship law.

Commenting on the bill, on which he was consulted only after it had already been drafted and introduced, Hugh M. Flick, the N. Y. censor, said the Albany discussions proved that the legislators were solidly behind the statute. He didn't think that the changes in the law would make very much difference in his evaluation of pix, but agreed that the more definitive wording would tend to make application of the statute more strict.

Attempt to launch a test case of state censorship per se has been made by Arthur Mayer, indie importer-distrib and proxy of the Independent Motion Picture Distributors Assn. Mayer has offered to the Independent Theatre Owners of Ohio several of his pix for that purpose. Idea would be to show a completely unobjectionable film in Ohio without submitting it first to the state censors.

It's learned that, independently of Mayer, Ohio exhibs are working on a scheme for just such a test. Some important aspects of it, including the financing, are already settled and the whole thing should come out into the open soon. If the Supreme Court accepts such a test case, it will have to decide on the whole question of censorship and will not be able to narrow its ruling to specific pix as heretofore.

In discussing a possible test case in N. Y., censor Flick said one of the difficulties of his board was that "only the border-line cases are taken to court." Latter is inevitably asked to rule on a marginal case rather than a clear-cut one which no distrib would risk.

Back in Ohio, meanwhile, the National Council of Catholic Parents has circulated exhibs, warning them not to book pix made available to theatres as a result of the "M" case decision. Films involved are "Ways of Love," "The Moon Is Blue" and "Mom & Dad."

RKO ATTORNEYS ACT

Seek Mandamus Against Chi Ban On 'French Line'

Chicago, March 30. RKO has made good its resolution to carry its "French Line" tiff with the Chicago City administration up the ladder of courts. Company attorneys last Friday (26) filed in Circuit Court for a mandamus which would compel city official to lift taboo on the controversial Jane Russell starrer. Hearing is set for tomorrow (Wed.).

Last month, Federal District Court denied RKO an immediate injunction to unclash the city's ban on the film. Earlier, Police Censor Board's okay of the pic was overruled by Police Commissioner Timothy O'Connor upon pressure from Church elements here.

Ray Conner, former manager of the Palace theatre, New York, into Ambassador, St. Louis (Cinerama) replacing Al Rosen who has departed for Minneapolis to open the 11th Cinerama house for Stanley Warner.

EXHIBITORS EVERYWHERE ARE SINGING...

**Rose Marie,
I Love You!**

A NATIONWIDE SENSATION!

M-G-M presents

THE FIRST GREAT MUSICAL IN

CINEMASCOPE

In Color Glory

"ROSE MARIE"

Starring

**ANN BLYTH • HOWARD KEEL • FERNANDO LAMAS
BERT LAHR • MARJORIE MAIN • With JOAN TAYLOR • RAY COLLINS**

A MERVYN LE ROY PRODUCTION

Screen Play by **RONALD MILLAR** and **GEORGE FROESCHEL**

Based on the Operetta "ROSE MARIE"

Book and Lyrics by **OTTO A. HARBACH** and **OSCAR HAMMERSTEIN II**

Music by **RUDOLF FRIML** and **HERBERT STOTHART**

Photographed in **EASTMAN COLOR** • Directed by **MERVYN LE ROY**



And You'll Be Hearing This:

"JULIUS CAESAR" ("I Love You!")

Frisco, 12th Week • Los Angeles, 5th Month • Detroit, 9th Week • Wash., D. C., 9th Week
Philly, 9th Week • Dallas, 4th Week • Toledo, 2nd Week • Columbus 2nd Week.
SENSATIONAL NEW OPENINGS: Pittsburgh, Milwaukee, Buffalo, Rochester, Syracuse.
EXCELLENT BIZ: Akron, Canton, Reading, Denver. *And more on the way!*

— ★ —

And Listen For This: "RHAPSODY" ("I Love You!")

3rd Week at Music Hall swell! Off to a solid start throughout the nation!

'Incompetency or Indifference'

And Wasteful Operation of RKO Studios Conceded But Judge Sustains Howard Hughes

Wilmington, March 30. The only apparent present legal barrier to completion of sale of RKO Pictures Corp. assets to Howard R. Hughes was removed on Friday (26) by Chancellor Collins J. Seitz who handed down decision refusing an injunction barring sale of all RKO assets to the airman for \$23,489,478.

The trial in which the injunction was sought closed in Court of Chancery here two weeks ago. Last week the sale was approved at a special stockholders meeting held in Dover, Del.

In a 34-page opinion the chancellor said the stockholders vote shifted the burden of proof to the plaintiffs, Louis Schiff and Jacob Sack of New York, and that burden was not sustained in the trial earlier this month in the Court of Chancery.

Herbert L. Cobin of Wilmington, attorney for the plaintiffs, said that he had talked to New York counsel for Schiff and Sack after the opinion was filed and that there was no decision reached on whether they would ask for re-argument or take an appeal.

Hughes' offer was for all assets of RKO, and in return he offered to pay stockholders at the rate of \$6 a share. He set two conditions (1) that the sale must be approved by a majority of the stockholders other than himself, and (2) that it must be completed by April 2. The RKO directors approved the proposal last February and recommended that stockholders vote for it.

Hughes was then and remains the largest stockholder in RKO, owning 1,262,120 shares. At the stockholders' meeting last week, 77% of the non-Hughes stock voted to accept his offer.

Said the chancellor in his opinion:

"This court recognizes that the \$6 cash redemption feature of the Hughes' offer was calculated to influence some stockholders to vote for approval who, otherwise, might have been less enthusiastic. I have considered this fact and the fact that Hughes was in control of the branch of RKO which produced these large losses. In fact, RKO is apparently now losing \$100,000 per week. Had the burden rested on RKO to justify the fairness of the sale a more serious situation would have confronted the court. But, because of the stockholder approval the law shifts the burden to plaintiffs and I must conclude that on this record they have failed to sustain the substantial burden of showing such a gross disparity as would warrant the finding of constructive fraud."

"I therefore conclude that plaintiffs have failed to sustain their burden of showing fraud or bad faith. It follows that they are not entitled to an injunction restraining the effectuation of the Hughes' offer."

"Plaintiffs also sought a receiver for RKO. They have not pressed this prayer and I assume that it was abandoned."

"A judgment on the merits in favor of the defendant RKO will therefore be entered."

Chancellor Seitz reviewed some history of company. "There is evidence from which it could be reasonably inferred that Hughes was not only unduly wasteful in operating the production end of RKO but because of his position was permitted to remain in control of production long after another person not so situated would probably have been removed. The rather consistent failure of the production department to meet the release dates and to operate even near the picture budgets are strong evidence either of incompetency or indifference. It is noteworthy that other movie producers and distributors were making a profit during the same period."

The Coast Angle

Hollywood, March 30. Howard Hughes' offer to purchase RKO was an attempt "settlement" of outstanding minority stockholder litigation, RKO attorney Roy McDonald told Federal Judge Ben Harrison as latter continued all phases of tangled litigation until April 19. Also postponed is request by Beverly Hills

attorney Bernard Reich for appointment of a Master to investigate case.

Reich has contended that purchase offer was settlement for \$23,489,478 of about \$38,000,000 in law suits now pending in four states.

Wins In Las Vegas

Proposed deal by which Howard Hughes will buy out all RKO assets at the equivalent of \$6 per share this week appeared nearly certain of being consummated.

In Las Vegas yesterday (Tues.) Hughes won still another round on the RKO legalistic front, where exist the only possible hitches which could upset the deal. Eighth Judiciary Court of Nevada threw out the minority stockholder action against management which had been instituted by Eli and Marion Castelman. Motion for dismissal had been made by Hughes.

Quotations on the N. Y. Stock Exchange this week further reflected confidence that the pre-emptive transaction will be wrapped up. RKO stock issue hit a new high of exactly the amount which Hughes is willing to pay for it.

FRIENDS PUSH DRAFT OF BREWER

Drive to "draft" Roy M. Brewer for the presidency of the International Alliance of Theatrical and Stage Employees is gaining momentum. The former IA international rep has picked up added support in the east where James V. Sipe, biz rep of Local 171 in Pittsburgh, is engaged in a campaign to win votes for Brewer.

Sipe whose local is comprised of 300 members, is also secretary of the Tri-State Assn. which takes in W. Pennsylvania, Eastern Ohio and West Virginia. This week (29) he started mailing out 2,000 pamphlets plugging Brewer for the IA presidency to replace Richard F. Walsh.

On the Coast, Harry Shiffman, biz agent of Local 789, has been elected head of the "Southern California Committee for Roy M. Brewer for president of the IATSE." Purpose of the group is to cooperate with the recent "Draft Brewer" move which started in Northern California. Shiffman commented that Brewer would be in a position to integrate the Hollywood locals into the IA, "something which has never really been attempted by a previous administration. Hollywood needs the support of the locals throughout the nation and by the same token Hollywood can many times help them."

According to Shiffman, formal pledges for Brewer have been received from Pittsburgh, Washington, D. C., Atlanta, Oklahoma City and communities in Massachusetts, Texas, Wisconsin, Iowa, Indiana and Nebraska. The IA convention, where officers are up for election, is scheduled to start in Cincinnati Aug. 9.

SLUMP IN NITERY B.O. WORSE THAN IN PIX

Washington, March 30. Figures on the 20% admissions tax indicate that business is off in the theatres and elsewhere.

From July 1, 1953 to January 31, 1954, says the Bureau of Internal Revenue, receipts on admissions taxes came to only \$153,838,000. A year earlier, for the same seven months, the figure was \$196,120,000. Internal Revenue estimates that about 65% of the total comes from motion picture theatre tickets.

The dive is even worse for niteries. The tax receipts for the first seven months of this Federal fiscal year amounts to \$19,934,000, compared with \$27,387,000 for the same period of the previous year. The decline in nitery tax excises is over 27%, as against 21.6% for the general admissions tax.

Aboaf

Continued from page 4

in depth" plus the fact that U hasn't diminished its output and is supplying pix to everyone "and not on a selective basis."

Aboaf is one of a number of top industry execs who feel that the industry should pay closer attention to the Latin American market which, in 1953, is estimated to have netted the U. S. distributors a dollar return of around \$40,000,000. "This, however, included a hefty \$15,000,000 remittance from Brazil, representing coin accumulated over a number of years."

Aboaf said low ceilings on admission prices in several countries prevented distributors from getting their fair share of the market but that, being guests in these countries, the Americans could do not much more than give moral support to exhibitors who are fighting for higher prices. He explained that in a good many places the government was keeping admissions down partly to check the inflationary trend and partly as an obvious and tangible concession to the poorer classes.

Situation is particularly bad in Mexico, he related, where the U. S. distributors are also suffering from the tight control exercised by one or two of the local circuits. In Argentina, where he found the outlook bright, admissions have gone up, Aboaf said, and in Brazil, where U ranks as the first company on the basis of American pix distributed, concessions have been obtained paying the way for an increase. Situation is bad, however, in Chile, where inflation is high, and in Peru where the admission price structure is causing a headache.

Aboaf found CinemaScope progressing "very slowly" in Latin America where the theatres that are equipped are scrambling for pix and getting them from distributors with whom they actually don't deal. Latin American exhibitors aren't rushing into new screen systems, he reported, partly because many of the theatres don't lend themselves constructionally to the wide screens. "Flat and wide screen will share the theatres of the world for a long time to come," Aboaf maintained.

European product in 1953 "made heavy inroads" in the market, he stated, and these imports are particularly well accepted in Argentina, Uruguay and Chile. However, he didn't see these films as a threat to Hollywood pix since they're apt to replace Mexican productions rather than American ones. U's British releases in Latin America are doing well in the countries where foreign imports are readily received. Elsewhere, they do the same an American pic of the same type would do. U is also distributing some Italian pix which it acquired in Italy with frozen lira.

Aboaf credited Eric Johnston and other film biz personalities with doing a great public relations job at the Brazil and Argentine film fest. And he praised Commander West, managing director of J. Arthur Rank's Overseas Distributors, for greatly aiding British pix at U's L. A. sales convention in Buenos Aires.

9,000 Houses

Continued from page 7

nally. That is, if the net ticket price uniformly were raised commensurately with the tax reduction. Extent to which tax benefits will be passed along to the public varies around the country, however.

In any event this new Congressional action represents a major and decisive victory for COMPO, whose tax committee and Coyne have been pressing for tax relief for the past couple of years. Coyne has been giving the matter his attention to the virtual exclusion of all other work and spending much of his time in Washington, away from his N. Y. home.

Key point underlined is that if the film industry had been tossed into the same classification with, say, jewelry, trade reaction might be that tax advantages would have been forthcoming anyway and the COMPO efforts were meaningless. This, of course, would have been true for H. A. Cole and Pat McGee, co-chairman of the trade's tax committee, and Coyne.

Amusement Stock Quotations (N.Y. Stock Exchange)

For Week Ending Tuesday (30)

1954		Weekly Vol. in 100s		Weekly High		Weekly Low		Tues. Close		Net Change for week	
High	Low	High	Low	High	Low	High	Low	High	Low	High	Low
17 1/2	14 1/2	Am Br-Par Th	174	16 1/2	16	16 1/2	16	16 1/2	16	1/2	1/2
48 1/2	41 1/2	CBS, "A"	28	47	46 1/2	46 1/2	46 1/2	46 1/2	46 1/2	1/2	1/2
48 1/2	41 1/2	CBS, "B"	14	46 1/2	46 1/2	46 1/2	46 1/2	46 1/2	46 1/2	1/2	1/2
23 1/2	19 1/2	Col. Pic.	81	23	21	23	21	23	21	1 1/2	1 1/2
10 1/2	9 1/2	Decoa	138	10	9 1/2	9 1/2	9 1/2	9 1/2	9 1/2	1/2	1/2
55 1/2	46 1/2	Eastman Kdk.	218	55 1/2	54	55 1/2	54	55 1/2	54	1 1/2	1 1/2
14 1/2	13 1/2	Loew's	265	14 1/2	13 1/2	14 1/2	13 1/2	14 1/2	13 1/2	1 1/2	1 1/2
7 1/2	6 1/2	Nat. Thea.	680	7 1/2	6 1/2	7 1/2	6 1/2	7 1/2	6 1/2	1 1/2	1 1/2
30 1/2	26 1/2	Paramount	213	30 1/2	28 1/2	30 1/2	28 1/2	30 1/2	28 1/2	1 1/2	1 1/2
33 1/2	28	Paramount	94	32 1/2	31 1/2	32 1/2	31 1/2	32 1/2	31 1/2	1 1/2	1 1/2
27 1/2	22 1/2	RCA	692	27 1/2	26 1/2	27 1/2	26 1/2	27 1/2	26 1/2	1 1/2	1 1/2
6 1/2	2 1/2	RKO Picts.	6873	6 1/2	5 1/2	6 1/2	5 1/2	6 1/2	5 1/2	1 1/2	1 1/2
5 1/2	4 1/2	RKO Thea.	603	5 1/2	5	5 1/2	5	5 1/2	5	1 1/2	1 1/2
3 1/2	3	Republic	70	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	1 1/2	1 1/2
11 1/2	10 1/2	Rep. pfd.	10	10 1/2	10 1/2	10 1/2	10 1/2	10 1/2	10 1/2	1 1/2	1 1/2
14 1/2	11 1/2	Stanley War.	243	14 1/2	13 1/2	14 1/2	13 1/2	14 1/2	13 1/2	1 1/2	1 1/2
22 1/2	19 1/2	20th-Fox	302	22 1/2	20	22 1/2	20	22 1/2	20	1 1/2	1 1/2
20 1/2	18 1/2	Univ. Pict.	46	20 1/2	19 1/2	20 1/2	19 1/2	20 1/2	19 1/2	1 1/2	1 1/2
70 1/2	63 1/2	Univ. pfd.	2	70	70	70	70	70	70	1 1/2	1 1/2
15 1/2	13 1/2	Warner Bros.	67	15 1/2	14 1/2	15 1/2	14 1/2	15 1/2	14 1/2	1 1/2	1 1/2
71 1/2	63 1/2	Zenith	30	70 1/2	68	70 1/2	68	70 1/2	68	1 1/2	1 1/2

American Stock Exchange

	Bid	Ask		Bid	Ask
6	4 1/2	4 1/2	Allied Artists	70	4 1/2
10 1/2	9 1/2	9 1/2	Du Mont	41	10
14 1/2	12 1/2	12 1/2	Technicolor	93	13 1/2
3 1/2	2 1/2	2 1/2	Trans-Lux	5	3

Over-the-Counter Securities

	Bid	Ask		Bid	Ask
Capitol Records	9 1/2	10			
Chesapeake Industries	3	3 1/2			
Cinerama	1 1/2	2 1/2			
Color Corp. of Amer.	7 1/2	7 1/2			
Polaroid	36	38			
U. A. Theatres	9 1/2	11 1/2			
Walt Disney	11 1/2	12 1/2			

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Fox 2nd In Skiatron

Continued from page 4

set manufacturers who may eventually incorporate the Subscriber-Vision attachment into the circuits of their receivers.

While implementation of many provisions in the agreement is subject to Federal Communications Commission approval of tollcasting as a commercial service using already established channels, Fox indicated this week that it contains no cancellation clause in the event the FCC nixes boxoffice tv.

He is already committed to advance Skiatron \$300,000, the money to be repaid out of future Skiatron earnings and to be spent in part on expenses incurred by Skiatron in the preparation of its application to the FCC. In addition, Fox has agreed to pay 25c per share on his option for 200,000 shares immediately, adding another \$50,000 to the Skiatron till.

Of the 200,000 shares, he is committed to purchase 50,000 within one year and the rest within a three-year period, the option to be evidenced by warrants.

Special meet of Skiatron stockholders has been called for April 6 to (1) approve the licensing agreement, and (2) the issuance of 250,000 shares of the company's authorized by unissued stock. Purpose is to both meet the obligation to Fox and to have a block of stock available for further financing in connection with additional patents held by the outfit.

Total of Skiatron's authorized shares is 1,500,000. Of these, 1,050,000 shares have been issued. With 200,000 shares going to Fox, who of course is free to purchase additional stock on the open market, this leaves 200,000 shares still in the treasury.

Skiatron stockholders are being told that Fox is committed to the installation of 500,000 decoder units in the N. Y. area within 18 months of receipt of an FCC permit and that tollcasting is to start as soon as 50,000 decoders are installed. He is also to bend every effort to get Subscriber-Vision going in other key cities.

Procedure will be for Skiatron to file an application with the FCC within 60 days. Once—following a hearing—the FCC makes up its mind, and should its attitude be positive, individual stations will have to apply for a change in their licenses.

Fox has agreed, according to Levey's report to the stockholders, "during the first period pending FCC approval to get a WHF-TV station in the New York City area to initiate the necessary applications before the FCC." Asked last week about reports that he was tying up with WPIX, the N. Y. Daily News

station, Fox flatly denied that any such agreement existed. In the past, Skiatron has had discussions with WPIX execs. However, in conducting its tests, it has cooperated with WOR-TV.

It's pointed out that it is extremely difficult for the Fox group to make any definite arrangements pending the outcome of the FCC hearings. Some attorneys believe that the Commission, in approving toll-TV, may limit the number of stations any one pay-as-you-see outfit can operate. This would require sublicense arrangements if any system is to get coverage.

Question being posed now is the extent to which competing fee-TV systems will collaborate at the FCC hearings. Zenith, sponsors of Phonevision, has had an application pending with the FCC for some time but hasn't pressed it. The Commission could give blanket approval to pay-as-you-see and then let competition take its course. Or else it might approve a single system, such as it did in greenlighting color tv. Also undetermined as yet is the extent of opposition to tollcasting that might be expected to develop at the hearings.

Rift in MPEA

Continued from page 4

and the former for the calendar year. Total American allocation for '54-'55 is 115 licenses which includes the Indies. There'll also be some bonus permits for "exceptional" films.

Companies like Columbia, Universal and others take the position that, unlike Metro and 20th, they haven't cut down on production, and that their overall standing entitles them to a better shake than what they've been getting in the past. In this they see themselves frustrated by the overall MPEA setup which, they claim, favors the bigger companies.

There's even some argument over what is "bigger." Execs maintain that it is increasing difficult to distinguish on who does what in the overall picture since, where in some areas Metro releases for instance may do better percentage-wise, in others the smaller outfits with their less sophisticated product may be on top.

Less prominent MPEA members are becoming increasingly vocal in expressing the view that the association is here to serve the interests of all and they cite the Maas Incident as an example of the dice being loaded against them.

UA WELCOMES HOME STANLEY KRAMER

*The producer and the company which gave you such boxoffice giants as
CHAMPION, HOME OF THE BRAVE and HIGH NOON
have once more joined forces!*

WITH HIS FIRST PRODUCTION
SINCE COMPLETING
"THE CAINE MUTINY"

"NOT AS A STRANGER"



The property that re-united this team is destined to take its place among the all-time industry greats! So tremendous has been its popular appeal that it has set the unprecedented record of skyrocketing to the No. 1 spot on America's best-seller lists just 4 weeks after publication! A Literary Guild and Readers Digest Book Club selection, this inside story of the intimate life and loves of a doctor is packed with the kind of dynamite that sets off boxoffice fuses! And UA and Stanley Kramer are sustaining the novel's amazing popularity with a publicity and advertising campaign guaranteed to pay off on celluloid! Watch for more news about this important, pre-sold film!

THE
NATION'S
#1
BEST-
SELLER!

Four top stars are slated
for the key roles... look
for important casting
announcements.

A GREAT PRODUCER...A GREAT PROPERTY...

THE KIND OF GREATNESS
YOU CAN EXPECT FROM UA!



'I'll Re-Light, If You Do!'

Larry Buck of Cokato, Minn., Lays It on Line For Local Merchants

Minneapolis, March 30.

An agreement by merchants to reopen their stores on Saturday nights was the price demanded by Larry Buck, Cokato, Minn., exhibitor, for relighting his shuttered theatre. And the merchants, rather than have the town continue theatreless, finally agreed to "pay" the price.

It's the second recent instance in this territory of an exhibitor waging a successful campaign to bring about Saturday night reopening of stores as a boxoffice aid.

In Slayton, Minn., after the stores started closing Saturday nights and his theatre business fell off as much as 50% on what was formerly the week's best boxoffice evening, exhibitor D. G. Rauenhorst used enough pressure to bring the merchants to "time" and get them "on the beam" again.

And when the stores started doing biz once more on Saturday nights Rauenhorst's grosses shot back to normal.

Rauenhorst didn't even have to threaten to close his theatre—he just explained his plight and used persuasion, also agreeing to run full page ads in the weekly newspaper, listing the stores that would be open.

Buck darkened his Cokato theatre in Cokato last January when, after the stores started their Saturday night closings. He let the public know the reason, too, and many of the citizens bore down on the merchants.

New C'Scope Lenses

Continued from page 7

However, it'll take only anamorphically treated film.

The new camera lenses will come in focal lengths ranging from 13m to 152m (122 degrees to 18 degrees inclusive). They will have improved resolving power, better depth of field and better relative definition at the edges of the field as well as improved corrections of optical aberrations.

An important innovation in the mechanical mounting which will make the objective lens and the anamorphic components simultaneously adjustable from a single control. The different focal lengths will make for much greater flexibility. Sponable commented that the new level of quality "won't be equalled by any other subterfuge." He predicted the eventual creation of a similarly compact projection lens.

Discussing variable anamorphic lenses, Sponable emphasized that they couldn't be used unless they were fed prints made in the ratio desired. He commented that prismatic lenses are limited to certain focal lengths and that the use of short focal lengths tended to create fringe effects. Long throws, he said, are more expensive with prism lenses than with cylindrical optics such as represented in CinemaScope.

Discussing the assignment of lens distribution by B&L, Skouras said 20th was taking the step "after having discharged our obligation on behalf of the motion picture industry in establishing CinemaScope successfully throughout the world." He also said that C'Scope "is the means to insure the future of the motion picture industry," and later observed that 20th had "a certain lead in the industry and we intend to keep it."

Kramer as Writer's Alter Ego—Stanley Kramer will appear on the "Author Meets the Critics" DuMont tv show Sunday (4) as rep for the late Morton Thompson, author of "Not as a Stranger."

Writer died shortly after publication of the novel, which Kramer is picturing as an indie release through United Artists. Producer is spending a week in N. Y.

Preminger's N. Y. Office—Otto Preminger has opened an office in the Alvin Theatre Bldg., N. Y., where he'll conduct preparatory work for "Carmen Jones." Producer will lens the property in CinemaScope for 20th-Fox.

Lina Abarbanel is handling N. Y. casting of the pic.

Animals Get Oscars

Hollywood, March 30.

Top four-legged film star of the year is Sam, the canine thesp that played opposite John Wayne in "Hondo." Sam finished first in the fourth annual PATSY Awards, nosing out Francis the Mule, even though Francis' voice, Chill Wills was emcee. Third place went to Jackie, the lion in "Androcles and the Lion."

Cocaine, a horse trained to fall at command, won the Richard C. Craven Award. Awards of Excellence were presented to Tamba, the chimp for "Valley of the Headhunters"; Jackie, the lion, for "White Witch Doctor"; and Wapi, the dog, for "Back to God's Country." Woody Woodpecker won an Award of Appreciation, and Metro received a permanent award for Jackie, the winner of last year's PATSY, for his emoting in "Fearless Fagan."

CHIDE ALLIED ON ARBITRATION

Washington, March 30.

Film industry is urged to adopt a voluntary arbitration system, in a new version of the annual report of the Senate Small Business Committee. Report indirectly spanks the Allied States Assn. for refusing to accept any system which doesn't include arbitration of film rentals, and eases off earlier printed criticism of the Justice Dept. Anti-Trust Division.

Report, issued last Thursday (25) makes several other changes, mostly minor, from an unapproved "committee print" version which was released a week before. That the committee would repudiate the "committee print" as the work of paid staffers and not of the Senators was predicted in last week's VARIETY.

As the Annual Report was filed, Senator Andrew F. Schoeppel (R., Kans.), chairman of the Small Business Committee's monopoly subcommittee, which investigated complaints of independent exhibitors, made a speech in the Senate denouncing the committee staff for issuing the unauthorized version which he called "unsatisfactory."

Drive-ins to Participate—Operators of drive-in theatres, via representatives of their national associations, will be invited to participate in upcoming industry meetings on establishing a system of arbitration. First formal session on the subject in some time took place in N. Y. Monday (29) with distribution and legalistic reps of the film companies exchanging notes.

Confab agreed on May 11 as the target date for start of the overall huddles, which will have the Motion Picture Assn. of America, Theatre Owners of America and other exhib outfits, excluding Allied States, sitting in. Inclusion of the ozone ops further spotlighted the growing importance of the drive-in field in picture business affairs.

It was further indicated at Monday's meet that Al Lichtman, distribution director for 20th-Fox, in future will have a key role in all arbitration efforts, either as chairman of the MPAA committee or, possibly, chairman of the joint sessions with the exhib contingents.

May 11 date was tentatively set to accommodate Eric A. Johnston, MPAA president. He's now abroad, will be back in the states Saturday (3), but shortly after will be winging overseas again on Government business. It's figured he'll wind up the latter sufficiently in time to make the May date.

Allied, miffed over the exclusion of film rentals as an arbitrable subject, is remaining aloof of film rentals as a proposed arbitration.

'Pure' C'Scope

Continued from page 5

give it every possible consideration."

Skouras said both Theatre Owners of America and Allied States Assn. would be invited to form committees and bring in their own findings on the comparative merits of stereo and single-track sound. There will be no comparison with Perspecta Sound which also uses a single, cued optical track to achieve "dimensional" sound.

Regarding Perspecta Sound, which Loew's International is using on all of its C'Scope pix abroad and which both Metro and Paramount will attach to all but CinemaScope prints in the U. S., Skouras emphasized that it was cheaper only for the distributors. He said he couldn't help it, if Loew's decided on an inferior system, and he recalled that Loew's International owns a 50% interest in Perspecta.

On the subject of other systems, however, Skouras stated that he welcomed "any new system that can give support to the industry." He said this necessarily had to be 20th's policy if it was honest in its intention of wanting to help the theatres, and he added that, if any improvements come along, "we will back them 100%. Every new development for the good of the industry is welcome."

Al Lichtman, 20th director of sales, disclosed that the number of C'Scope equipped houses in the U. S. and Canada now stood at 2,793. With seven 'Scope pix in release by 20th alone, the company has 1,896 prints in the exchanges "and not one has been idle from the first day of delivery," he declared.

Lichtman provided elaborate documentation to prove that 20th CinemaScopers have extensively outgrossed comparable releases in 2-D and he refuted "uninformed propaganda" that CinemaScope isn't suitable for small houses. The only objections have come from exhibs who don't like the cost of installation and equipment, he said.

With the cost of stereo sound for a small house now reduced to as low as \$2,950, he maintained that such a theatre could install CinemaScope for an overall outlay of \$6,000. Lichtman said 20th would render exhibs "the worst sort of service" if it allowed the system to be bastardized by eliminating any of its basic elements.

Re-stating the 20th policy of guaranteeing every exhib a profit on a CinemaScope film, Lichtman observed that the public was the boss. "They'll buy what they like and they'll reject what they don't like," he stated. "The figures indicate that the public likes CinemaScope and that they are buying it."

Lichtman provided a rundown on the b.o. performance of his C'Scope releases so far to demonstrate the extent to which they are outgrossing comparable 2-D attractions. "The Robe," he disclosed, in 1,370 bookings to March 20 had grossed \$24,600,000, bringing a film rental of \$13,263,238. By way of comparison, "Gone With the Wind," in 5,450 bookings, brought a film rental of \$13,500,000.

"How to Marry a Millionaire," in 813 situations, grossed \$8,500,000 and netted 20th \$3,728,001 in film rental. The 2-D "Gentlemen Prefer Blondes," in 10,418 bookings, brought \$4,433,981 in film rental. "12 Mile Reef" grossed \$3,872,000 in 454 engagements for a film rental of \$1,558,006. "Anne of the Indies" brought \$1,271,400 in film rental in 14,117 dates.

Discussing the foreign market, Murray Silverstone, 20th-Fox international prexy, disclosed 400 CinemaScope installations had been made abroad since last February. He thought C'Scope houses in the foreign market would reach, and likely exceed, the 5,000 mark by the end of 1954. Only British exhibs were complaining about the cost of stereo sound and "steps are being taken to reduce the price of sound equipment there."

Other speakers included Earl I. Sponable, 20th director of research; W. C. Michel, 20th exec v.p.; Charles Einfeld, ad-pub v.p.; and Herbert Bragg, Sponable's associate, who discussed stereo sound.

Box Score on Paramount Divestiture

United Paramount Theatres, largest of all exhibition chains, is near completion of the extensive whittling job it first undertook in March, 1949, in accordance with the decree in the industry antitrust suit. By September, 1954, UPT is called upon to divest 29 wholly-owned houses and terminate joint interest in another 41, five of which may be retained as wholly-owned. This will complete the job, leaving UPT with a portfolio of approximately 600 situations. Here's the theatre lineup as it began and the scoreboard over the years.

	Wholly Owned	Partly Owned	Owned Jointly with Investors	Total
March 3, 1949	449	955	20	1,424
Jan. 1, 1950	538	716	24	1,298
Jan. 1, 1951	708	284	27	1,019
Jan. 1, 1952	683	169	15	867
Jan. 1, 1953	651	43	14	708
Jan. 1, 1954	616	41	12	669

- (1). Co-ownerships with other exhibs which were ordered dissolved by the U. S. Supreme Court.
- (2). These permitted since the UPT pads are recognized as investors, rather than other exhibs who might otherwise be in competition with UPT.

Germans

Continued from page 3

with about 100 films lensed in 1953. Difficulty encountered by postwar German filmmakers is that they have lost about one-third of their export market, partly due to the partition of the country. German producers in recent months have become increasingly vocal in their demands for a government subsidy to help them promote their output abroad. In this they are obviously following in the pattern of Italian Films Export which promotes Italian pix in foreign countries and, in the U. S., also distributes them.

Situation in Germany is unique in that the government subsidizes production but does it via distribution which is in a better position to put up guarantees. This makes many other countries. Export the distributis more powerful than in Union has been formed by the German industry, but it's slow to get going and a government subsidy for a promotional program abroad is a longrange proposition.

In view of this situation, Podhorzer said, he had found many of the German producers, distributis and exporters receptive to his idea for establishing a central U. S. bureau to plug their product. Before leaving Germany, he signed up a newly-formed export outfit in which some important producers and distributis are represented. He's also tied up Export Film.

Among the producing outfits he'll rep are Carlton Film, Central Cinema Co., Eichberg Film, Koenig Film Production, Peter Ostermayr, Schoenbrunn Film (Austrian), Sonor Film, Neue Deutsche Film Gesellschaft and Capitol Film.

The Germans, like many other Europeans, are confused re conditions prevailing in the American market. Podhorzer found. He said one of the widespread impressions he found was that the U. S. could be ideally developed for dubbed pix. Germans believe this since practically all foreign imports in Germany are dubbed into the native tongue and accepted this way by local audiences. The Germans also find it difficult to comprehend that reception of their pix in the U. S. is still tinged with a degree of moral resentment stemming from the war and prewar period.

Podhorzer indicated he had found a good deal of talk among German producers on ways and means of financing a foreign aid program, and there is no denying that the Germans are impressed with subsidies granted the Italians by the U. S. industry. However, while subsidy is being talked, most of the responsible elements in the German film biz are aware of the fact that trade agreements between America and Germany don't permit the type of financial assistance—and possible local retailation—that is feasible in Italy and even France. Therefore, most German film men aren't under any illusion that they will obtain subsidy coin from Hollywood, Podhorzer believes.

German industry has been doing some heavy lobbying in Bonn to point up the alarming drop in postwar exports compared with the late thirties when the Third Reich was riding high. Slick brochure, distributed to members of the German Bundestag, points up that, whereas Italian and French film export taken in 1952-53 were 28,000,000 and 20,000,000 German marks respectively, the German share of the foreign market came to only 6,000,000 marks. In the U. S., the number of theatres that will play German pix is strictly limited.

PHONEY EXOTIC DRAWS 'PHOOEY'

Chicago, March 30.

Bruce Trinz, general manager of the Clark Theatre, one of the five Chicago houses currently being streamlined, criticizes exhibitors for not using their own resources in dressing up interiors. Instead of reaching for fanciful (and expensive) motifs—like Asiatic or New Orleans atmospheres, which are not appropos things cinematic, Trinz suggests that theatres exploit decorative values within the industry.

Walls in the foyer, for example, might sport murals depicting the production of pix with cameramen, directors and booms. Pictures on the walls, instead of framing irrelevant pastoral scenes, might be eycatching multicolored blowups of well-known cartoon characters. Trinz is plotting an interior overhauling along these lines for his house.

There's been criticism in this town that theatres have been permitting themselves to be outdone in display showmanship by department stores, automobile show rooms, and various other competitive edifices that seek to dazzle the public eye. Against this, five major theatres are currently putting on new faces, with new, bright animated lighting. According to Bob Flannery, v.p. of White-way Signs, which does most of the exterior decorating for theatres in Chi, it's the first time in five years that any film houses have indulged in any kind of grand scale refurbishing.

The Woods, Oriental, Roosevelt, Clark, and Four Star Theatres each are estimated to be spending around \$40,000 for the installation of canopies, marquees, signboards and lighting. Late last year the Chicago Theatre, B&K flagship, shelled out close to \$400,000 for a complete overhauling of interior decor—switching from the old baroque vogue to the sleek modern.

Other Facets of Situation

Of some 150 houses that have ceased to be film outlets since 1947—converting to warehouses, factories, tv studios, and even ballrooms—only a few have upped their property value as a result of the change. At present count Chi has 162 theatres currently operating in the city proper against an estimated 350 active in 1947. The dropoff in seven years is over 50%. Excluding the suburbs and out-of-town theatres, B&K has 34 houses now, and Schoenstadt leads the smaller chains with nine. Warners and Essaness each have eight theatres in the city, H&E Balaban four each, Van Nomikos three, and RKO one. Rest classify as indies.

George Sand Biopic

"Lella," Andre Maurois' biography of George Sand, has been acquired for filming by indie producer Bernard Lubber and will be lensed in color in Europe later this year.

Two other Maurois biogs—one on Alexandre Dumas and the other on Victor Hugo, the latter near completion, also have been picked up by Lubber for screen treatment. Maurois, in addition to receiving cash, will participate in the profits of the films.

CASANOVA'S BIG NIGHT



BOB HOPE · JOAN FONTAINE
and Co-starring
BASIL RATHBONE · AUDREY DALTON · HUGH MARLOWE

Produced by
PAUL JONES · NORMAN Z. MCLEOD · HAL KANTER and EDMUND HARTMANN · AUBREY WISBERG
Directed by
Written for the Screen by
Based on a Story by

"Paramount's
Got Plenty Of
Big Pictures
For All Theatres,"
Including
The Big One They
All Want

RIGHT NOW!

For now is the time to book Bob's extravagantly funny extravaganza of gaiety, gals and gales of laughter! Hope plays to the hilt the greatest swordsman and lover of all time—Casanova. He slays the luscious ladies of Venice, leaves a trail of broken boudoir locks behind him in a big picture that Film Daily rates "lavish and hilarious" and that Motion Picture Daily says, "will bring business to theatres."

And these other Paramount hits in Technicolor will keep business blooming all spring:
"RED GARTERS"—"THE NAKED JUNGLE"
"KNOCK ON WOOD" and
"ELEPHANT WALK"

Picture Grosses

PITTSBURGH

(Continued from page 9)

Dipping sharply to about \$4,500. Last week, \$9,000.

Penn (Loew's) (3,300; 65-\$1.10)—"Rose Marie" (M-G). Title and heavy ad campaign got this one off to big start. Great \$22,000, or near. Last week, "Julius Caesar" (M-G), \$21,000; couldn't hold because of locked bookings preceding star show Easter Week. Moved to smaller Ritz for run.

Squirm (SW) (900; 65-85)—"Living Desert" (Disney). Everything in its favor, including ecstatic reviews and Academy Award night opened. Heading for likely new record at over \$6,000, great. Last week, "Turn Key Softly" (Indie), \$3,500. Would have held except for "Desert" booking. May bring back "Softly" later.

Stanley (SW) (3,800; 65-85)—"Phantom Rue Morgue" (WB). There's obviously still an audience for these 3-D thrillers, and nice \$13,000 is enough to prove it. Last week, "Rob Roy" (RKO), \$6,500 in 6 days.

Warner (SW) (1,200; \$1.30-\$2.30)—"Cinerama" (Indie) (18th wk). Still solid at \$15,500. Last week, \$16,000.

'MORQUE' BIG \$16,000, BUFF; 'GO MAN' 11G

Buffalo, March 30. "Phantom of Rue Morgue" shapes neat at Paramount here this stanza. "Go Man Go" is rated nice at Century while "Night People" looms strong on second week at the Center. "Rose Marie" still is big in second session at the Buffalo.

Estimates for This Week
Buff's (Loew) (3,000; 70-\$1)—"Rose Marie" (M-G) (2d wk). Fine \$11,000. Last week, \$20,000.

Paramount (Par) (3,000; 55-80)—"Phantom of Rue Morgue" (WB). Neat \$16,000 or near. Last week, "Crime Wave" (WB) and "Duffy San Quentin" (WB), \$12,000.

Center (Par) (2,000; 55-80)—"Night People" (20th) (2d wk). Strong \$10,000 in 8 days. Last week, \$13,000.

Lafayette (Basil) (3,000; 50-80)—"Saskatchewan" (U) and "Nothing But a Woman" (U) (2d wk). Oke \$7,500. Last week, \$14,000.

Century (Buhaw) (3,000; 55-80)—"Go Man Go" (UA). Nice \$11,000. Last week, "New Faces" (20th) (2d wk), \$8,000 at \$1 top.

Teck (Loew's) (1,300; 70-\$1)—"Julius Caesar" (M-G) (2d wk). Nice \$6,000. Last week, \$9,000.

Bald Dull: 'Saskatch' Okay \$9,000, 'Riot' 8½G

Baltimore, March 30. Despite favorable weather, biz continues uninteresting here this week. The large number of hold-overs are drawing moderate returns for the most part with the second week of "Night People" at the Town out in front of the rest of the others. "Saskatchewan" did okay at the Hinn. Second week of "Phantom of Rue Morgue" is mild at the Stanley. "Riot in Cell Block 11" did nicely in 10 days at Keith's.

Estimates for This Week
Century (Loew's) (3,000; 70-80)—"Beat The Devil" (UA) (2d wk). Dipping to mild \$6,800 after \$10,000 opener.

Hippodrome (Rappaport) (2,100; 35-90)—"Wild One" (Col). Opening tomorrow (Wed.) after "Saskatchewan" (U) did okay \$9,000. In ahead, "Glenn Miller Story" (U) (5th wk), \$6,000.

Keith's (Schreiber) (2,400; 25-80)—"Yankee Pasha" (U). Starts today (Tues.). In ahead, "Riot in Cell Block 11" (AA), nice \$8,500 in 10 days.

Little (Rappaport) (310; 25-\$1)—"Captain's Paradise" (UA) (4th wk). Still solid at \$4,000 after \$4,700 for third.

Mayfair (Hicks) (980; 20-70)—"Ride Clear of Diablo" (U). Opening tomorrow (Wed.) after "Saadia" (M-G), a barely ok \$4,400. Last week, "Taza, Son Of Cochise" (U), \$4,200.

New (Mechanic) (1,800; 25-80)—"Should Happen To You" (Col) (3d wk). Holding fairly well at \$7,000 after \$8,500 for second.

Playhouse (Schwaber) (420; 50-\$1)—"Moon Is Blue" (UA) (7th wk). Firm \$4,500. Last week, same.

Stanley (WB) (3,200; 40-90)—"Phantom Rue Morgue" (WB) (2d wk). Mild \$7,500 after \$11,500 opener.

Town (Rappaport) (1,600; 35-\$1.25)—"Night People" (20th) (2d wk). Pleasing \$10,800 after loud \$14,000 opener.

'Hell' Hotzy \$19,000 In K.C.; 'Lagoon' Trim 8½G, 'Desert' 6½G, 'Moon' 8G

Kansas City, March 30.

Pacing the current session is "Hell and High Water" getting a big play in four Fox Midwest houses. "Creature from Black Lagoon" is okay at Paramount, playing in 3-D. Fox Midwest switched its suburban Apollo to first-run for "Living Desert" which is sturdy. "Moon Is Blue" continues great in third week at Esquire. Heavy rain early in week is worth real money to this area.

Estimates for This Week
Apollo (Fox Midwest) (1,050; 65-85)—"Living Desert" (Disney). Nifty \$6,500, on Oscaring. House temporarily out of subsequent-run policy for this booking.

Esquire (Fox Midwest) (820; 75-\$1)—"Moon Is Blue" (UA) (3d wk). Great \$8,000, and holds. Last week, \$9,500.

Kline (Dickinson) (504; \$1-\$1.24)—"Julius Caesar" (M-G) (11th wk). Okay \$1,500. Last week, \$1,700.

Midland (Loew's) (3,500; 75-\$1)—"Rose Marie" (M-G) (2d wk). Fair \$7,000. Last week, \$13,000.

Missouri (RKO) (2,650; 60-85)—"Riding Shotgun" (WB) and "Stranger on Prowl" (UA). Fairish \$5,500. Last week, "Man Between" (UA) and "Donovan's Brain" (UA), \$5,000.

Paramount (Tri-States) (1,900; 75-\$1)—"Creature from Black Lagoon" (U) (3-D). Very good \$8,500. Last week, "Red Garters" (Par), \$9,000.

Tower (Uptown, Fairway, Granada) (Fox Midwest) (2,100; 2,043; 700; 1,217; 75-\$1)—"Hell and High Water" (20th). Big \$19,000. Last week, "Ma Pa Kettle at Home" (U) with "Dragonfly Squadron" (AA) at Tower and Granada, \$17,000.

Vogue (Golden) (550; 75-\$1)—"Conquest of Everest" (UA) (3d wk). Oke \$2,000. Last week, \$2,300.

'Faces' Mildish 10G, Denver; 'Marie' 9G, 2d

Denver, March 30.

First-run biz is generally mediocre here this stanza. "Julius Caesar", good in second Aladdin week, is only pic to hold again. "New Faces", one of newcomers, is disappointing with only fairish take at the Denver. "Rose Marie" looks passable at Orpheum.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85)—"Julius Caesar" (M-G) (2d wk). Good \$5,000. Holds again. Last week, \$9,000.

Denham (Cockrill) (1,750; 50-85)—"Riot in Cell Block 11" (AA) (2d wk) and "Loophole" (AA). Fair \$6,000. Last week, \$8,000.

Denver (Fox) (2,525; 50-85)—"New Faces" (20th). Fairish \$10,000. Last week, "Should Happen to You" (Col) and "Prisoners of Casbah" (Col), \$15,000.

Orpheum (RKO) (2,600; 50-85)—"Rose Marie" (M-G) (2d wk). Okay \$9,000. Last week, \$13,500.

Paramount (Wolfberg) (2,200; 50-85)—"Boy From Oklahoma" (WB) and "Tennessee Champ" (M-G). Fair \$9,500. Last week, "Glenn Miller Story" (U) (4th wk), \$11,500.

Vogue (Pike) (442; 60-90)—"Murder Will Out" (Indie). Mild \$900 in 4 days. Last week, "Man Between" (UA) (2d wk), \$1,700.

SEATTLE

(Continued from page 9)

Fine \$10,000. Last week, "New Faces" (20th) (2d wk), \$7,200.

Liberty (Hamrick) (1,650; 65-90)—"Gypsy Colt" (M-G) and "Tennessee Champ" (M-G). Draw \$3,000 in 6 days. Last week, "War Arrow" (U) and "Forbidden" (U), \$5,800.

Musie Box (Hamrick) (850; 90-\$1.25)—"Conquest of Everest" (UA). Good \$4,000. Last week, "Living Desert" (RKO), \$3,800 at \$1.50 top.

Musie Hall (Hamrick) (2,300; 90-\$1.25)—"Glenn Miller Story" (U) (3d wk). Great \$11,000 after \$14,300 last week.

Orpheum (Hamrick) (2,700; 65-90)—"Creature from Black Lagoon" (U) (3-D) and "Project M-7" (U) (2d wk-3). Light \$1,500. Last week, \$6,000.

Paramount (Evergreen) (3,039; 65-90)—"Act of Love" (UA) and "Scarlet Spear" (UA). Light \$6,000. Last week, "Dangerous Mission" (RKO) and "Casbah" (Col). (2d wk-4 days), \$2,600.

'Jungle' Hotzy 16G, D.C.; 'Morgue' 10G, 'Riot' 8G

Washington, March 30.

Two major television programs last week, the Academy Awards and the Rodger & Hammerstein, hit in-town film business and kept grosses well below what they might have been. Best of new pix likely will be "Phantom of Rue Morgue" and "Naked Jungle". "Night People" and "Julius Caesar" shape as top holdovers.

Estimates for This Week
Capitol (Loew's) (3,434; 75-\$1)—"Naked Jungle" (Par). Good \$16,000, and holds. Last week, "Hell, High Water" (20th) (2d wk), \$12,000.

Columbia (Loew's) (1,174; 35-85)—"Alaska Seas" (Par). So-so \$6,000. Last week, "Long, Long Trailer" (M-G) (5th wk), \$6,500.

Dupont (Loper) (372; 90-\$1.25)—"Julius Caesar" (M-G) (8th wk). Strong \$6,500. Last week, \$7,000.

Keltha (RKO) (1,939; 80-85)—"Riot in Cell Block 11" (AA). Nice \$8,500. Last week, "Glenn Miller Story" (U) (5th wk), \$9,500.

Metropolitan (SW) (1,200; 90-\$1.20)—"Phantom Rue Morgue" (WB). Fine \$10,000. Last week, "Fighting Pimpernel" (Indie), \$3,500, with house closed matinee because of remodeling.

Palace (Loew's) (2,370; 74-\$1)—"Night People" (20th) (2d wk). Handsome \$14,000, after initial \$22,000. Stays again.

Playhouse (Loper) (435; 55-\$1)—"Man Between" (UA) (3d wk). Nice \$5,000. Last week, \$7,000 last week.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (21st wk). Sock \$19,000 with an extra show thrown in for school youngsters. Last week, \$18,500.

Trans-Lux (T-L) (600; 55-\$1)—"Wild One" (Col) (2d wk). Firm \$6,000. Last week, \$8,000. Holds on.

SAN FRANCISCO

(Continued from page 8)

ama" (Indie) (13th wk). Big \$30,200. Last week, \$28,500.

United Artists (No. Coast) (1,207; 70-\$1)—"Beachhead" (UA) and "Clipped Wings" (AA) (2d wk). Fair \$6,000. Last week, \$10,500.

Stagedoor (A-R) (400; 85-\$1.50)—"Julius Caesar" (M-G) (14th wk). Playing at popsale, okay \$5,500. Last week, \$6,000.

Clay (Rosenber) (400; \$1)—"Captain's Paradise" (UA) (4th wk). Nice \$3,000. Last week, \$3,000.

Larkin (Rosenber) (400; 65-85)—"Genevieve" (U). Fancy \$3,500 or better. Last week, "Moulin Rouge" (UA) (2d wk), \$2,400.

Toy Airplanes

(Continued from page 3)

having difficulty in their marital life. One of the factors in this marital difficulty is the death by drowning of the couple's small son. The portion of the picture complained of and with which this action is concerned consists of an incident occurring shortly after the drowning.

"The sequence in question takes place in the late afternoon after the completion of the day's work of the husband and shows him walking along a city street on which a street vendor is demonstrating and selling plaintiff's product. Preoccupied with his troubles, the husband stops to watch the vendor's demonstration and absentmindedly buys one of the toys for his son and carries it away in the Skyroplane box.

"Suddenly remembering that his son is dead, he turns to return the toy but changes his mind and soliloquizes, 'Why do that, I paid only 69c for it. It is then alleged that this sequence carried great emotional impact and contributed to greater public interest in the motion picture, with consequent greater profit to the defendant.

"It is claimed that by this sequence the thought was conveyed that plaintiff's article could be bought from street hawkers for 69c and that as a result there was a wanton, reckless and malicious disparagement of plaintiff's article."

In dismissing the complaint, Justice Aurelio, held that "it is questionable whether the film sequence complained of can in and of itself be reasonably regarded as a disparagement or slander of plaintiff's product or as impugning its quality. Moreover, the court added, it is essential to show a 'willful intent to cause injury,' and the complaint is insufficient in that respect.

CASE FOR 'SELL' MADE BY 'TANGA TIKA'

Minneapolis, March 30.

If any demonstrations were needed as to what box office can do boxoffice for a picture that possesses selling angles; "Tanga Tika" at the local sureseater, The World, has been providing it.

They're pointing out here that the boxoffice results should serve as an example as to how other such exploitable "different" pictures should be handled.

Coming here unheralded, sans cast names, and an off beat documentary type picture filmed in a land, Tahiti, that wouldn't ordinarily intrigue the average film fans, "Tanga Tika" nevertheless grossed a big \$4,300 its first week and also will chalk up a healthy take this second and final stanza.

World owner Ted Mann credits the boxoffice groundwork laid by the picture's co-producer, Dwight Long, in large part for the film's brisk business. Long came to town two weeks in advance and arranged for permission to talk to pupils' assemblies in all of the public parochial and schools, telling about the picture and showing still slides from it.

During the fortnight, too, Long also addressed civic and other luncheon club meetings daily and appeared before parents-and-teachers' associations, plugging his film.

It all paid off at the boxoffice, says Mann who points out that while the picture is good and deserves support, other equally meritorious offerings of similar type and fire-rate lesser screen offerings are failing to attract substantial patronage in these, CScope days when only the very top pictures usually click big.

'Salt of Earth'

(Continued from page 3)

also running at the Grande Theatre. Latter is serviced by the indie ops. Once before, at the Preview Theatre, N. Y., IA ops refused to run "Salt," leaving a couple of newspaper critics stranded. IA has never made it clear officially what its position in re the pic. It's generally believed, however, that the IA doesn't like the political coloring of either the film itself or of the people behind it.

"Salt" was made by Herbert Biberman and Paul Jarrico, both members of the Unfriendly Ten who refused to answer questions before the House Un-American Activities Committee in 1947. Pic had the full support of the International Mine and Smelter Workers Union which got the CIO boot due to alleged Communist domination in its leadership. "Salt" has generally been labelled a pro-labor propaganda effort.

Operators at the New Dyckman ran the first show of "Salt" but balked at continuing. After consultation with IA headquarters, Philip Steinberg, who also runs the Grande, informed the IA reps that he had men from the indie union standing by to take over if the IA persisted in its refusal to handle "Salt" at the Dyckman. Spokesman for the IA projectionist local No. 306 offered to substitute another IA operator, but was turned down by Steinberg.

"Salt" is being distributed by Independent Productions Corp. According to a spokesman for the company, the film, which has discrimination against Mexican mine workers by an American company as one of its main themes, is due for a Mexico City opening by the end of this week. Many of those who have seen it have expressed regret at the thought that "Salt" is to be shown abroad. It's feared that the content and message of the pic will be deliberately distorted in the foreign market to serve the ends of anti-U. S. propaganda.

First threat of picketing came last week on the heels of reports received by the Yorkville Post of the American Legion that "Salt" was a Commie film. D. C. Cabeen, the Post Commander, went to the Grande to see the film. According to Independent Productions, he couldn't find fault with it and the picketing was called off.

Cannes Fest

Continued from page 2

Preston Sturges and Harold Russell.

Besides the various international meetings of producers, writers, musicians and tv reps, another mark of the shifting trends of film is in the division of foreign stars in many of the films entered. Merle Oberon sports Spanish in "Everything Is Possible In Granada," Zsa Zsa Gabor coos French in "Sang Et Lumiere" ("Blood and Light"), Marta Toren sighs in Italian in "Maddelena," Nicole Maurey pipes English in "Little Boy Lost" (Par), and the topper is French director Rene Clement's film, "Monsieur Ripols," with top ranking Gallic star Gerard Philipe, being entered as an English film. Film was shot in England in two versions and chauvinistic French are mumbling about this one.

Pic Accord Huddles

Marc Spiegel is here repping the and will huddle with Jacques Motion Picture Assn. of America Floud of the Centre Du Cinema on the lagging Franco-American pic accord talks. Eric Johnston had to bypass Cannes due to his political chores and saw Flaud in Paris. Albert Cornfield, 20th-Fox continental manager, was here for the opening of "Reef," and taped a radio recording with jury president Jean Cocteau.

Robert Mitchum and Preston Sturges missed a photography date with the photos of the French pic mag, Paris-Match, due to the attraction of the casino, and Lizbeth Scott just made the opening of the fest, with Terry Moore cancelling at the last minute due to illness.

Russian delegation is headed by Grigor Alexandrov, ex-assistant of Sergei Eisenstein, and also has three actors and actresses. Delegation has been doing a lot of sightseeing.

Incidents have been practically nil so far and only a few changes of program have upset the even tenure of the fest. Changes were usually due to lateness of officials or film copies.

Empty Seats for Russ Pic

Second-day had an afternoon devoted to an Indian film, "Pomposh, The Lotus Flower," which was a simple, banal tale of a little mutgri living with foster parents on a large river. Evening show was the first Russian film to be presented, "Scander-Beg, Albanian Warrior," and house showed a lot of empty seats. Film about the lifelong fight of Scander-Beg to free his people from the invading Turks and Viennese in the 15th century shows a perfection in the Russo color system and a technical and opulent finish that denotes top budgets and modern studios.

Third day (27) had "From Here To Eternity" (Col), which did turn-away biz and found many test guests without seats. Film was well received and may figure in kudos in spite of the Oscar dumping on its shoulders. Fourth day (28) had first Italo pic, "Maddelena," in the afternoon. It shapes as a rather pretentious film on a miracle in a small town, which transforms a loose woman into a saint during a holiday. Swedish film, "The Great Adventure," is documentary maker Arne Sucksdorff's first feature-length pic and it has all the care and visual beauty of his short nature films. It concerns a child's adventures among animals and benefits from superb photography and careful making that put this in line for a special prize. Fifth day (29) had the French "Avant Le Deluge" ("Before The Deluge") in the afternoon.

Curbing Drive-Ins

Continued from page 3

despite any local opposition that may arise.

Nixon amendment would also cover all cinema construction, now also governed by the Board, and without local area opinion being considered by latter.

Under present legislation, a municipality may decline to issue a drive-in building permit on grounds of traffic congestion eventually or protection of existing cinemas etc. but, if the applicant secures a provincial censor board permit, he need only appeal in higher court for a writ of mandamus which compels the municipal authorities to bow.

Canada had three drive-ins in 1946; this zooming to 104 by 1952, with another 78 added in 1953.

COLONEL COLE *puts his* FINGER ON

NATIONAL SCREEN SERVICE!

NEWS FROM THE TRADE PRESS

Cole Lauds NSS Trailer Handling

Col. H. A. Cole, board chairman of Texas Allied and co-chairman of Texas COMPO, revealed last week that a survey conducted in the Dallas office of National Screen Service showed the percentage of error in handling trailers and advertising accessories to be less than 1/20 of one percent. The exhibitor leader praised NSS for its contribution to the industry.

Survey showed that of 366,584 items shipped from the office during January, 187 complaints of error were reported. In order to get these materials out of the office and into the hands of the transportation companies, each item had to pass through nine NSS employees, the survey disclosed.

Among the elements found most responsible for error were similar titles, similar or wrong code numbers, transposition of booking data to billing and shipping records and transportation failures. Exhibitors neglected to return 465 trailers and 1,130 accessories, while 190 trailers and 545 accessories were irreparably damaged during the period.

Cole revealed that Texas Allied is issuing a special bulletin urging members to return all material promptly and to exert more care in the handling of NSS property. He added that he was firmly convinced that NSS is an "indispensable organization" to the industry and deserves its maximum support.

*Thank
You*
**Colonel
COLE!**



Clips From Film Row

CHICAGO

Jack Skirball, film director, addressed fun-raising dinner for American Union of Hebrew Congregations last Wednesday (24).

Pre-trial hearing of Essaness antitrust suit, against the major chains set for April 23 by Federal District Court Judge William Campbell.

Bugs Theatre, longtime shuttered, to reopen April 17.

Paul A. Watkins took over operation of the Lux Theatre, East Peoria, Ill.

Van Nommikos off last weekend for six-week visit to Greece.

Bob Allen, Paramount exchange manager, out of Evanston Hospital.

Mort Green, vet theatre manager in Chi., ailing in Michael Reese Hospital.

Harry and Elmer Balaban vacationing in Florida with their families.

John Balaban, Dave Wallerstein, and Bill Hollander, B&K top execs, all in Hollywood for funeral of Louis Lipstone, former musical director for theatre chain.

Paramount staging a "pageant" screening for the industry here today (Wed.) at Lake Shore Theatre. Preview pix will be "Elephant Walk," "About Mrs. Leslie" and "Knock on Wood."

BOSTON

Universal camera crew due in shortly for outdoor location shots for company's forthcoming pic of the Brink robbery. Scripted by Sid Bohem, film is based on the series of articles penned by Boston Globe's Joe Dineen.

At conclusion of a speech about the film industry before a group of Harvard law students recently, Charles E. Kurtzman, Loew's Theatres northeast division manager, when asked about the relationship between pix and tele quipped, "we are engaged and apt to be married shortly."

Tom Dowd, freelance tubthumper, handling campaign for double bill, "Heidi" and "White Mane," slated for Majestic Theatre Easter.

Myron J. Segal, son of UA's branch manager, Harry, has joined the exchange's booking staff. The younger Segal formerly was a theatre manager.

MINNEAPOLIS

Cinerama, now definitely scheduled to open at Century here April 19, will be scaled at \$2.80 top in this theatre which will have 1,140 seats after alterations are completed. All seats will be reserved, the same as the 10 other keys where now playing.

The Richfield is latest Minneapolis indie nabe house to capitulate to C'Scope, making a total of 13

Twin Cities' subsequent-run situations to date.

Bill Diehl celebrating his fourth anniversary as St. Paul Pioneer Press-Dispatch film editor and critic.

Reopened St. Paul nabe Ray theatre, offering regular schedule of Spanish features once weekly.

"Glenn Miller Story" proving one of all-time top grossers in territory, outdrawing "Quo Vadis" and "Knights of Round Table" in a number of situations.

Paramount held invitation screenings of "Elephant Walk," "About Mrs. Leslie" and "Knock on Wood" at St. Louis Park Theatre here March 29.

Warner Bros. scheduled invitation screening of "Lucky Me" at the Uptown here April 12.

Stan Kane, North Central Allied executive counsel, called to Washington to participate in fight to repeal federal admission tax.

Bill Diehl, St. Paul Dispatch-Pioneer Press film editor, off on 45-day flying European tour during which he will visit film studios overseas.

Dwight Long, producer of "Tanga Tika," currently at World, preceded film into town and spoke at public schools and civic clubs.

Earliest openings ever for territory's drive-ins indicated by fact that some of northern Iowa and western Wisconsin owners already have stolen march on summer and started doing business.

William Shartin, former Minneapolis and one-time WB district manager here, now a Seattle, Wash., independent film distributor, paying first local visit in 12 years. He's an uncle of Arnold Shartin, Paramount booking manager.

Back from United Paramount New York homeoffice visit, Harry B. French, Minnesota Amus. Co. presy, enthusiastic over VistaVision and the Tushinsky lens which he saw demonstrated.

DALLAS

A three-day meeting was held at Galveston by executives and managers of the Ezell & Associates Drive-In Circuit. Al Reynolds, general manager, revealed plans for installation of the new Ezell speaker system for stereophonic sound and CinemaScope within the next 60 days in all circuit theaters.

Avalon Theatre in Houston converted into an art house.

Lew Bray, Jr., took over as manager of the Queen Theatre at McAllen. He recently returned from Army service. Succeeds Mrs. Kathryn Verser who was transferred to the State at Mercedes to replace Mrs. Flo McDonald.

Don G. Bowen took over the Valley Theatre at Valley Mills which he purchased recently from Les Whitehouse. Lloyd Raburn continues as manager.

The Arnett-Benson Theatre, owned by Preston Smith, reopened at Lubbock. House was completely renovated after extensive damage by fire last December.

Victory Theatre at Malakoff shuttered temporarily, according to Robert Mann, manager for the Athens Amus. Co., which recently purchased the house from Earl Jenkins.

Arrangements completed for use of the Don Drive-In at Port Arthur April 18 by the Lutheran Laymen's League for Easter sunrise service.

ST. LOUIS

Joe Brooks shuttered his Della, 200-seater in Creal Springs, Ill., for indefinite period.

Frisinga Amus. Co., Springfield, Ill., realigned zoners near Springfield, Litchfield, Effingham, Robinson, Ill., Keokuk, Ia., Hannibal and Mexico, Mo.

Two zoners in the Ozark area, one near Arcadia, Mo., owned by Irwin Degonia and William Basden and one near Holston, Mo., owned by Hubert E. Lay, started operations for year.

Residents of Greenville, Ill., were cuffed guests of manager of the Linda, 400-seater, as part of the fifth anniversary of house's operation. Waldo Evans, former manager of the Varsity, Decatur, Ill., now resident manager of two houses in Mexico, Mo., and an ozoner outside of city for the Frisinga Amus. Co. Evans succeeds Joseph Nepote who has been upped to field supervisorship.

Fritz Goodwin, public relations director for Metro here, lecturing at high schools as part of rally for "Julius Caesar" now at Loew's Orpheum.

The Tiger, 435-seater in Columbia, Mo., shuttered. House is owned by Byron E. Knight.

Bring Back Business?

Chicago, March 30.

Ziegfeld Theatre, one of 13 major first run houses in Chicago, is bringing back "Lili" on April 2 after the pic has completed its full outlying cycle. House had milked "Lili" for 12 weeks through August of last year but hasn't had a hefty grosser with durability since.

Ziegfeld evidently is hoping the pic still has some life during the lean-Lenten weeks as a general-audience attraction. Originally, the pic ran at the house as art fare.

Eric Johnston

Continued from page 3

understood SIMPP's position and gave the Society and its new export assn.'s objectives "proper, deserved and just recognition and treatment."

Observers see the Faris mission as a preliminary move in what may shape into an open clash between MPEA and SIMPP in the foreign market over the question of subsidies. Reached at his home in Atlanta last week, Arnall commented that the indies had no quarrel with MPEA over permits and that their only beef concerned possible financial MPEA assistance to industries abroad. Arnall considers this a bad precedent and a violation of a principle which, he feels, the U. S. industry must stick by.

If Johnston succeeds in Paris in restoring to active implementation the agreement he signed there last fall, and which involved a subsidy to the French, SIMPP has already indicated it will move against any such agreement via the proper government agencies in Washington. Rather than France, however, the sorepoint appears to be Italy, where the government and industry currently benefit to the tune of 10% of MPEA earnings. While it's generally felt that the Italians will insist on retaining some such assistance, they now will also be aware of the opposition MPEA faces at home.

It's been Arnall's point in the past that, rather than hampering MPEA, he is actually helping it and strengthening its hand since Johnston has on various occasions indicated that he opposes subsidies. He has made it clear also that, while this is his personal conviction, it is the MPEA board which sets policy. Latter is guided primarily by economic considerations rather than principle.

Outlining the purposes of Faris' trip for SIMPP, Arnall said that, apart from contacting government officials and acquainting them with the views of the Society, he would also obtain the latest available info on monetary and film restrictions and would contact importers with whom SIMPP members may wish to do business.

Home Office Union

Continued from page 7

tract is quickly inked with the film company. Similar protests were registered previously by other white collarists.

Reaction of the rank and file has led Local H-63 to listen to overtures from other AFL unions. Strongest pitch so far has been made by Office Workers International, AFL, which has argued that the collarists are rightfully within its jurisdiction and do not belong to the IA craft setup. Dave Beck's Teamsters Union and the Sign, Pictorial and Display Union are also wooing Local H-63. It's admitted that the Office Workers International is the strongest contender. Affiliation with this group would cost H-63 90c a member as compared to \$1.75 for full autonomy within the IA.

Not An 'A' Union

When it joined the IA in 1945, Local H-63 was designated as a special department local and was not considered an "A" union as, for example, the stage hands, projectionists or cameramen. This status limited the collarite outflow's power, thereby giving the distribs what Local H-63 contends is the upper hand in negotiations. Under Local H-63's charter, it cannot call a strike without Walsh's okay, factor which the union maintains has unnecessarily delayed contract negotiations.

Inside Stuff—Pictures

Plastorama, system being privately shown on the Coast now, is not a Russ system, as erratum from Berlin, but invented by Stephen Garusto, whose optical balance lens was used on Stanley Kramer's "Cyrano" and other Hollywood product to achieve depth of focus. It's being shown in Hollywood by John E. Potmmer, veepee of Erich Potmmer Films, Inc., which made its first film with a Garusto lens, "A Love Story," German-language pic starring Hildegard Neff. Potmmer and attorney Paul P. Schreiberman claim lens, called Multiscource Realite, produces a picture with depth effect which can be shown on anything from home equipment to Tushinsky-equipped projector without added expense to exhibitor. It was shown on standard screen with standard lens or wide-screen with standard wideangle lens. Actually consists of five lenses of varying focal lengths. Pictures picked up by four secondary lenses are united in one optical axis on single negative.

Mystery surrounding the theme of Joseph Mankiewicz's "Barefoot Contessa" has been cleared up. There was talk around Hollywood that the picture, currently filming in Italy, is based on the career of an American film actress. It's about a Spanish dancer working in a Madrid honkytonk where she is discovered by a hasbeen film director. When she rises to stardom the gal becomes a contessa by marrying into Italian nobility. By that time she has shoes.

Howard Dietz, Metro's ad-pub v.p., pulled a nifty this week in the form of a press mailing piece designed to draw attention to M-G's 30th anniversary. It's a stapled booklet reproducing cuts of scribes who have been reviewing pix (including M-G's, of course) for 30 years. Captions include brief background material.

20th-Fox is testing the reissuance of "Keys to the Kingdom" in local nabe houses in Minneapolis. And the olde is showing enough box-office that Saul Mallows, branch manager here, believes his company will re-release it nationally.

Briefs From the Lots

Hollywood, March 30.

Jeyrey Stone joined Cleo Moore.

Lisa Daniels and Lee Marvin as a member of Leonard Goldstein's "stock company." Elbert Steele

will portray President Eisenhower in present-day scenes for "The Long Gray Line" at Columbia.

Hugo Haas signed Cleo Moore as femme lead in his indie, "Turmoil."

Robert Strauss for one of the top roles in "The Conqueror"

Eugene Iglesias will play Betta St. John's husband in Josef Shalef's indie, "The Bandit"

Henry Morgan drew a key role in Paramount's "Strategic Air Command,"

his fifth picture with James Stewart

Lippert's "Woman With a Gun" will be released as "The Unholy Four"

UI is negotiating with June Allyson as femme lead opposite Jose Ferrer in "The Shrike"

Warners assigned Allyn McLerie to a role in "Battle Cry"

Walter Wanger will produce "The Strange Case of Officer X," a crime story, for Allied Artists

Sam Katzman signed Nancy Gates as femme lead opposite George Montgomery in "Bat Masterson, Bad Man"

American Cinema Editors accepted four new members: George Tomassini, George Gittens, Henry Molin and Daniel Cahn

Milburn Stone will play the role of Capt. John J. Pershing in Columbia's "The Long Gray Line"

Panoramic switched from "The Kid From Outer Space" to "The Rocket Man"

Joe Reichter, sports writer, plays one in Paramount's "Strategic Air Command"

Merle Oberon signed with Metro for the role of Dorothy Donnelly in "Deep in My Heart," biopic of the late Sigmund Romberg

Nick Ray will direct "Run For Cover," James Cagney starrer, to be filmed in VistaVision and Technicolor at Paramount

Aaron Rosenberg draws production reins for "Long Hunters," a tale of the War of 1812 at UI

Phoebe Ephron checked in at 20th-Fox to script "Daddy Long Legs," co-starring Fred Astaire and Leslie Caron

Rayford Barnes joined the cast of "Sons of the Navy" at Allied Artists

Jerry and Susie Mather signed for moppet roles in Allan Dowling's indie, "Night Music"

Mari Al-don will play opposite Richard Conte in "A Race for Life," to be co-produced by Exclusive Films and Lippert Pictures in London

Lance Fuller, recently released by UI, will play the male lead opposite Cleo Moore in Hugo Haas' indie, "Turmoil"

"Top Banana," "Red Garters" and "Hell's Half Acre" were handed "B" ratings by the National Legion of Decency

Budd Boetticher and Carroll Case will make "The Number One" bullfighting film, in VistaVision and in color

Rick Jason drew the male lead opposite Linda Darnell in Allan Dowling's "Night Music"

Hal Wallis bought "Showdown," a western yarn by Les Crutchfield

Donald Murphy snagged a featured role in Columbia's "Bat Masterson, Bad Man"

Casey Adams plays a key role in "Case File, F.B.I.," to be produced independently by Ar-

thur Gardner and Jules Levy for UI release.

Esther Williams, currently assigned to Metro's "Jupiter's Darling," will follow it "Say It In French," to be produced by Joe Pasternak

Sandy Sanders set for a role in "Bat Masterson, Bad Man" at Columbia

Family Films, previously confined to church and teevee markets, goes into the theatrical field with "Christ Is My Cellmate"

Arlene Dahl and Pine-Thomas called off their contract which called for three more pictures in the next two years

Paul Marion joined the "Green Fire" cast at Metro

Xavier Cugat and Abbe Lane will do a musical for Sam Katzman at Columbia this summer

Hoynlgen Huene signed as color consultant on "The Adventures of Hajji Baba" at Allied Artists

Gloria Grahame to star in four pictures at UI, starting with "The Troubled Stream"

Martha Hyer plays the other woman in "Case File, F.B.I." for Edward Small

Carlos Thomas will play one of the top roles in Metro's "The Glass Slipper"

Chick Chandler a circus pitchman in Hal Wallis' "The Big Top"

Columbia set Kluge's "Phifft" with Eduardo Gancedo, Greek fisherman in Warners' "Elen of Troy"

Pro footballer Johnny Oisewski portrays a Roman god in "Jupiter's Darling" at Metro

Fredrick Brissom made arrangements to shoot "Girl Rush" on the grounds of the Flamingo in Las Vegas

Mary Young signed for a character role in Allan Dowling's indie, "Night Music"

Cedric Hardwicke snagged the role of King Priam in Warners' "Helen of Troy"

Juan Garcia signed for a featured role in Hecht-Lancaster's "Vera Cruz," currently filming in Mexico

Marlin Skiles composing the score for "The Bowery Boys Meet the Monsters" at Allied Artists

Johnny Hoes, photographer, plays one in "The Country Girl" at Paramount

Richard Heermance will produce "The Green Hills of Idaho," starting in July at Allied Artists

Stephen Wayne drew a role in Allan Dowling's "Night Music"

Mickey Rooney will star in "The Atomic Kid," to be produced at Republic by his manager, Maurice Duke

Mike Mazurki cast as John Wayne's brother in "The Conqueror" at RKO

Berman Swartzblatt caught "Success Story," written by Glenn Rose, for indie production as a starrer for Keefe Brasselle

Gary Cooper plays a love scene with Denise Darcel entirely in French for the Hecht-Lancaster film, "Vera Cruz"

Frank Sinatra signed to star in "Suddenly," Robert Bassler's first indie production, with Lewis Allen directing

Next Frank Ross producing at 20th-Fox will be "Alexander the Conqueror," based on a story by Louis de Wohl, German historian

Vincent Sherman will direct "Ghost of a Chance," based on a prison story by Ned Young, at UI with Stanley Rubin assigned as producer

Donna Reed will play the role on Mrs. Sigmund Romberg in Metro's "Deep in My Heart," her first offer since winning the Oscar,

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PARAMOUNT

NBC SLIPS ON A CAKE OF SOAP

'Y & R Night' on TV

Last Sunday night (28) undoubtedly set a new record for either radio or television on a single agency's virtual monopoly of an entire evening's programming. Agency in this instance is Young & Rubicam, which single-handedly dominated the networks clear through from 6:30 p.m. to 11 p.m., with Y & R clients represented by eight different shows (only one of them local) within the four and a half-hour span.

Here's how the "Y & R Night on TV" came off:
At 6:30, the Roy Rogers show on NBC-TV for General Foods;
At 7 o'clock the Paul Winchell show on NBC-TV for Procter & Gamble;
At 8 (to 9:30) the Rodgers & Hammerstein Cavalcade spectacle on all networks for General Foods;
At 9:30, the Television Playhouse on NBC-TV for Goodyear Rubber Co.;
Also at 9:30, "The Man Behind the Badge" on CBS-TV for Bristol-Myers;
At 10 o'clock, the "Web" on CBS-TV for Kent cigarettes;
At 10:30, "What's My Line" for Remington-Rand Co.
(In addition there was the locally-sponsored "City Detective" series on WPIX, N.Y.)

Radio to GF: 'We Wuz Robbed'

Miffed Over 'TV Only' Spread for 750G R&H Extravaganza

Exclamations of indignation have been aired by N.Y. radio men this week because they felt the General Foods' \$750,000 Rodgers & Hammerstein extravaganza of Sunday (28) night should have included audio as well as video. It was felt that GF products, like Jello and Maxwell House Coffee, for example, built their biz via radio, and that radio should have come in for some share of the recent large nut.

One of the radio supporters mentioned that with GF already spending \$750,000, perhaps little more than an additional 7% for audio coverage would have added many people to the audience, especially in markets not covered by the 270 tele stations contracted for the spectacle.

Mutual Broadcasting's ad chief-tain Bob Schmid went to Y&R, GF's agency for the affair, a few days before the telecast with a proposition for the inclusion of his radio web, but he was informed that at such a late date it was impossible to consider since too many talent contracts would require renegotiating. The Y&R man who spoke with Schmid indicated that there already had been some difficulty with packs without the additional headache.

Art and Money A CBS Parlay

Almost as important as the coin angle in annual report of CBS, Inc., to its stockholders this week is the booklet in which the statistics are contained. It's a handsome, breezy job, profusely illustrated, with one plate in vivid color. A shareholder reading the tome might figure himself in the midst of perusing a novel as he goes through the crisp prose covering the company's component companies. CBS prexy Frank Stanton took a personal role in blue-printing the format and text.

That '53 was Columbia's most prosperous year was perhaps part of the inspiration for the lively compendium. Gross revenues and sales reached \$313,908,800, a 24.8% hike over the \$251,594,500 for '52. Consolidated net income was \$8,894,642, highest in CBS records. Figure equalled \$3.80 per share on 2,340,896 shares outstanding, compared with \$6.445,506 and \$2.75 per share in '52.

Report gave these three events as "having a significant and beneficial" effect on the company's future growth: Appearance of 228 new tv stations on the air, approval of the NTSC color tv standards by the FCC, and "the extraordinary upsurge" of public interest in hi-fi sound reproduction.

WON'T STAND PAT ON WEEPER SNUB

Whatever ambitions the present regime at NBC may have cherished about elevating the tastes and standards of the daytime television viewer beyond the established soap opera pattern appear to have flown out the window in the wake of the costly (\$8,800,000) switchover of Procter & Gamble billings to the rival CBS-TV. (All told, CBS says it adds up to an \$11,000,000 windfall, including the sale of a 15-minute strip to P&G along with inheritance of "Welcome Travelers" and "On Your Account" from NBC.)

For there's no doubt but that the decision of NBC, as result of the P&G defection, to move in with two solid hours of late afternoon tv soap operas, which even means scrapping the present Kate Smith hour show in the 3 to 4 segment, represents a retreat from the avowed intentions of prexy Pat Weaver to bypass the soap formula and dress up the daytime spectrum along the more courageous lines of "Today" and "Home."

While it's conceded that "Today" and "Home" are "doing very well, thank you," nonetheless NBC's complete reversal in planning eight successive quarter-hour soap opera strips (3 to 5 p.m.) is an obvious attempt to help close a widening gap which, on the one hand, finds CBS-TV just about SRO daytime while NBC-TV is left holding the bag with a big sustaining void. It would appear, too, an obvious attempt to help make its peace with such plushy bankrollers as P&G, whose major tv stake, as in radio before it, lies in the soap formula. (However, in the case of "Travelers" and "Account," neither are weepers.)

It's conceded that P&G, in switching its brace of half-hour afternoon shows to CBS, felt the latter web was in a better position to deliver a stronger rating. Also, P&G wanted to get off the 4 to 4:30 hook, claiming that the rating delivered by the Kate Smith show in the preceding 3 to 4 time wasn't doing "Travelers" any particular good. Some, however, are inclined to attribute the P&G moveout to a repudiation (by the biggest sponsor in radio-tv) of the NBC non-soaper daytime concept, which now gets the heave.

The P&G decision will have the effect of bringing out of camp the proposed "Hometown, USA" project (a series of four quarter-hour soap operas all patterned to a continuing theme). On the NBC agenda for some time, because of its costly elements it was put on ice pending some Sponsor interest. However, the web now plans to roll with it in the fall from 3 to 4, with another hour of soapers in the succeeding (4 to 5) hour.

DANZIG JOINS MINER ON TOM EWELL TV'ER

Jerry Danzig, in the producing stable of CBS-TV for six years, has joined Tony Miner on the Tom Ewell-starring comedy series, "The Education of Mr. Blundings," based on the Eric Hodgins book, "Blundings Way." Miner will kinie first script (his own) for NBC next week. Clark Jones will direct the kine and Danzig produce the Miner package.

Oddity in Danzig's hookup with Miner is that it was the latter who first hired him as senior producer when Miner was director of tv for CBS.

Cronyn-Tandy 'Marriage' Armstrong Summer Sub?

"The Marriage" is being considered as a prospect to fill the summer gap at 9:30 p.m. Tuesday on NBC-TV. That's the "Armstrong Circle Theatre" slot. Show is the Hume Cronyn-Jessica Tandy Mr. and Mrs. starrer, with their radio version of "Marriage" having been axed.

Flock of New CBS-TV Entries As '54-'55 Sponsor Bait in Web's Bid To Lop Off Still-Running 'Weakies'

Oh Yeah?

Two suspected killers on last week's NBC-TV "Martin Kane" were characters named Stanton and Crandall.

Just a coincidence, presumably, that their "other network" counterparts are Frank Stanton, CBS, Inc., prexy, and George Crandall, director of press info of CBC Radio.

There's a "baker's dozen" or so of major nighttime fall entries on the way at CBS-TV, all designed as sponsor-bait, and to strengthen the '54-'55 roster. Meanwhile there's a gleam in that Columbia eye which hopes to convince present clients harboring some dubious programs that the new product may give them and CBS more stature next season.

Network's tv program veepee Hubbell Robinson, departed for the Coast over the weekend for wrap-up huddles with his chief TV City factotum, Harry Ackerman and to finalize plans for the summer replacement rides.

Here, among others, are the '54-'55 "new attractions" highlights (assuming they all work out as anticipated):

New half-hour shows by Phil Silvers, Celeste Holm and Jack Carter. Robinson already has initiated the conversations with Silvers and they've even agreed on a format. Miss Holm still has to shed herself of her present NBC contract, but at the moment it looks like there's a Columbia in her future. Ezra Stone is currently whipping the Carter show into final shape. All three will be live N.Y. originating shows.

Also out of New York: A new production, this one a situation comedy, by Irving Mansfield, titled "The Girl From Milwaukee." It'll star a tv unknown, Charlotte Rae by name, a cafe comedienne.

Two half-hour drama shows out of N.Y. will also be ready to go, both tv versions of CBS Radio stanzas. These are "21st Precinct," which will star Paul Kelly, and "The Lineup," with Tom Tully.

On the West Coast Ackerman agenda is an equally formidable lineup for the new season, including:

"December Bride," ex-radio situation comedy series with Spring Byington duplicating her lead role; a nighttime Bob Crosby musical show (in addition to his afternoon cross-the-boarder); a new Cy Howard-Ralph Levy situation comedy series called "Uncle Louie," with Howard scripting and Levy producing; the long-in-preparation "Professional Father" situation comedy series with Steve Dunn (currently playing Corey in "Favorite Husband") and Barbara Billingsley. All are scheduled as live originations with exception of "December Bride," which will roll as a Desilu film entry. In practically all cases, too, accent will be on "book" shows.

Benny, Crosby AM Plans in Balance

This is "Deadline Week" in terms of the radio-tv commitments for Jack Benny and Bing Crosby for the '54-'55 semester, and the answers will probably be forthcoming within the next few days. Pending a final decision, best guess around CBS Radio is that both Crosby and Benny will be checking in, come September, for another seasonal whirl on the AM kilocycles.

While in N.Y. the past weekend for his participation in the General Foods-sponsored Rodgers & Hammerstein Cavalcade, Benny huddled with American Tobacco prexy Paul Hahn in an effort to resolve his radio-tv status. Apparently it all simmers down to a question of bookkeeping and finding a suitable price structure for Lucky Strike in determining Benny's continuing in radio, though Benny himself is not averse to another season.

NCAA Grid Plan Similar to '53; No Panoramas

Kansas City, March 30.

The NCAA tv committee has evolved a plan for controlled telecasts of college football games similar to the arrangement used last year. The 12-man group drew up six major points for general NCAA approval in seven days of meetings that will end tomorrow (Wed.).

Video sponsors will not be considered for the 13 telecasts offered until two-thirds of the association's colleges and universities vote their approval via ballots mailed to them yesterday (Mon.). Returns must be in by April 9. Last year's games were aired by General Motors on NBC-TV.

Essentially only two points of the plan utilized in '53 were changed in the current NCAA tv committee proposal. Use of "panorama" or cuts from one game to another on the same Saturday has been rejected. Also being eliminated are last-minute telecasts of games sold out at the box office. "Panorama" scheme was abandoned in midseason last year.

The six facets of the plan submitted by the committee are: (1) 12 Saturday games between Sept. 18 and Dec. 4 and one on Thanksgiving Day, Nov. 25, which is the only one in which a panoramic treatment may be used; (2) of the 12 games, at least one shall originate in each of the eight NCAA geographic areas, preference to be given by the sponsor to teams which did not have network telecasts in '52 or '53; (3) small colleges may be telecast at will; (4) sponsor or sponsors must choose games for the 13 dates in conformity with the plan's rules, making arrangements for tv coverage directly with the colleges involved; (5) colleges, with exception of smaller schools, may appear on "simultaneous" (as opposed to delayed exposure) only once during the coming football season; and (6) "simultaneous" tv may be had by colleges on Friday or Saturday nights and holidays (except Thanksgiving) if the one-appearance rule is followed.

Cantor's 'Mystery' Guest

Hollywood, March 30.

Eddie Cantor's "mystery" guest on next Sunday's "Comedy Hour" is so subrosa that only he and NBC Coast topper John West know his identity. When NBC in N.Y. and Colgate asked to know who the guest was, to pass on acceptability, Cantor balked and finally agreed to confide in West, who would pass judgment for both network and sponsor without revealing his identity.

West accepted. Those close to the show are wondering if it's "Maxie the Taxi" bit kinned last week in which Cantor plays the cabbie, passenger and the cop, cueing the query: "Could other 'two Cantors' be his mystery guests?" Scene, done in process, required 10 and a half hours.

RCA Sees \$500 Colorset, 10,200,000 Produced by '58; 125 Outlets by Xmas

Bloomington, Ind., March 30. RCA launched a potential \$300,000 campaign to establish color television in the American home by unwrapping its first commercial set, the CT-100, to trade press and newspapermen on Thursday (25) and 70 competing manufacturers the next day at its plant here located on a 81-acre tract. The first receiver, with a 15-inch screen and 12 1/2-inch picture, is priced to sell at \$1,000. Production of 5,000 sets is planned this year. Another 5,000 copies of a set with a 19-inch screen, to be introduced in July, also will be run off the assembly lines in 1954, J. B. Elliott, executive v.p. in charge of consumer products, said.

Plans of the NBC to expand color programming also were announced. Two programs a week will be produced in New York and a third at Burbank, Cal., by the end of the year, Barry Wood, NBC executive producer, revealed. A series of specially produced 90-minute shows, "Spectaculars in Color," also will be offered, beginning in October.

A total of 10,200,000 color sets in use by 1958 was predicted by Elliott. First sets on the market will be comparable to luxury cars in the automobile industry, he said, with mass distribution bringing the price down to the \$500 range for 19- and 21-inch receivers in three to five years. Initial production will go to 35 cities now equipped to receive color signals, beginning this week, Elliott stated. It will be extended to other cities as facilities become available. He predicted the demand for color sets this year will exceed the supply.

4-Year Graph

Elliott forecast the industry will see 70,000 color units in 1954, 350,000 in 1955, 1,780,000 in 1956, 3,000,000 in 1957 and about 5,000,000 in 1958.

RCA is fulfilling a promise made in 1950 to make information on its first commercial tv receiver available to licensees, E. C. Anderson, v.p. of the commercial department, said. The company already has spent \$30,000,000 to develop and introduce compatible color tele and may spend another \$30,000,000 to establish it, according to Anderson. Color receivers, he predicted, will create a new industry.

(Continued on page 34)

CBS Documentary On 'Wetbacks'

CBS Radio's 11th program in its Feature Project series will be "The Wetbacks," a Sunday 5 to 6 p.m. slotting April 11. As with the previous 10 documentary stanzas, it's out of the Stuart Novins public affairs mill, with narration by Ron Cochran of the web's Washington news roster and reportage by Don Kellerman, Jack Beck, Bob Ferris and Rod Voigt. Latter three are staffers of KNX, Los Angeles, CBS owned, with Beck its news director.

"Wetbacks" will take up the problem of Mexican border and Rio Grande infiltration in general and particularly U. S. vulnerability stemming from enemy agents operating along the 1,600 miles of boundary between Brownsville, Tex., and San Diego, Cal. To get the story, Feature Project reporters worked with the U. S. Border Patrol on this side and undercover on the Mexican end. It's claimed that in taping material in Mexico, Novins and Kellerman found themselves in jail for a few hours but talked their way out. There were a number of other swash-buckling adventures, including surprise raids in which CBS reporters figured.

de la Ossa's Fund Reprise

WNBC-WNBT (N. Y.) manager Ernest de la Ossa has been named chairman of the Greater N. Y. Fund in charge of employee solicitations in the entertainment field for his second year in the post.

Scope includes radio-tv, film and advertising companies, music publishers and other show biz facets.

Sunbeam Stays

Chicago, March 30. Sunbeam Corp. has decided to stay with the "Ethel & Albert" show on NBC-TV into next season. Appliance firm has renewed the Saturday night program for eight weeks until June after which there will be an eight-week hiatus with a return set for next September.

Norfolk UHF'er Asks Additional VHF for Area

Washington, March 30. Ticklish UHF-VHF situation in Norfolk was further complicated today (Tues.) when WTOV, one of the U's there, petitioned the FCC to assign another VHF channel to the area. WTOV proposed the FCC move Channel 12 in Newburgh, N. C., further south to Rappahoe, N. C., so that Channel 13 could be assigned to Princess Anne, near Norfolk.

Petition also asked that the FCC waive its rule that a UHF station surrender its permit in order to apply for a BHF operation. This was done in the case of Broadcast House in St. Louis (KSTM), which got a court okay to continue on the air while filing for a V permit. WTOV is reportedly in bad straits, having laid off 15 men last week in order to keep going. It's an ABC-DuMont affiliate.

If the FCC goes ahead and assigns Channel 13, the move will give Norfolk three V's and three U's. WTAR-TV, the CBS outlet, is the only V on the air, while hearings for Channel 10 are still being held.

NBC-TV Sun. Blackout

NBC will black out an hour of its Sunday afternoon tv sked starting April 4 and running until the fall. Involved is the 2:30 to 3:30 slot, first half hour of which has "American Forum of the Air," which shifts to the 4 o'clock berth of departed "Excursion."

Ousted in the process are the 3 to 3:30 quarters of Tex McCrary's "The President's Week" and "Nature of Things."

Congress to Sift UHF Dilemma

Washington, March 30. Increasing concern over ultra high frequency television and FCC's responsibility in the development of the service will get Congressional consideration at hearings to begin April 27 before the Senate Interstate Commerce Committee.

Although the hearings were scheduled to receive testimony on a so-called "two-for-one" bill by Sen. Edwin C. Johnson (D-Colo.) which would allow a network to own two UHF's instead of one VHF station (or a total of 10 stations providing they're all UHF), the Committee has let it be known that it will utilize the occasion to explore the whole UHF situation.

It's expected that a considerable part of the Committee's discussions will be devoted to examining FCC's allocation of UHF channels in VHF markets and its justification of intermixture on the premise that it is necessary for development of a nationwide competitive tv system. Ultra high stations and permit holders in VHF-UHF areas, it's learned, are preparing to challenge Commission statements that it can't be concerned with the competitive aspects of VHF vs. UHF in view of the agency's intermixture policy.

The hearings will likely provide the first opportunity for the FCC to present the results of a current survey of UHF operations. This study, which covers ultra high station operations from the lifting of the freeze through this month, was undertaken following a strong protest by Sen. Johnson to the Commission's proposal to relax the five-station limit on tv ownership to allow networks to have seven stations providing at least two are UHF.

What recommendations, if any, will be made by the FCC in behalf of UHF will likely depend on just how serious the ultra high situation turns out to be—in the light of the agency's survey, the testimony of broadcasters, and developments in UHF equipment. Comr. George Sterling has already proposed that the Commission call a halt to issuing authorizations for low-power stations and the agency has called for comments on a plan to allow no new permits for less than 5 kw stations.

It's likely, however, that the Committee will be faced with demands for more drastic action. One suggestion from UHF sources is that FCC freeze further authorizations of VHF stations or that Congress legislate such a freeze to take FCC "off the hook."

The suggestion that the FM band be turned over to VHF is not considered a solution to the UHF problem. Even if the entire 88-108 mc band could be appropriated, it's pointed out, only three VHF channels could be added, allowing only about 100 more stations. Besides, existing tv sets have no provision for additional VHF channels and there would be another conversion problem.



WM. KEENE

In the role of Harry Morton on "Search for Tomorrow," Friday, April 2nd, and Monday, April 5th, CBS TV, 12:30-12:45 p.m. LE 2-1100

'Stork Club' To ABC, Sat. at 10

Sherman Billingsley takes his "Stork Club" video show to the ABC network in the fall, on a Saturday night 10 p.m. slot, with the same format as now on WNBT, New York under Chrysler sponsorship.

The deal, set up by MCA's Sonny Werblin, is a firm 26-weeks with options to three years. It will be full network, either with national or locally participating sponsorship. After Billingsley's shift from CBS to NBC for the Chrysler chore, the latter web found it difficult to clear time nationally because of the Wednesday at 7 p.m. slot. ABC figures the Saturday-at-10 a more realistic time both for the nitery's atmosphere ad for network hookup. Same format will obtain otherwise, with Billingsley as his own emcee, plus guests.

NBC Ups Jim Nelson

Jim Nelson, former manager of advertising and promotion for NBC Radio, has been appointed staff assistant to the president.

In his upped capacity, Nelson will report directly to prexy Pat Weaver.

FCC Won't Bare Accuser in Lamb Commie Rap Until Hearing Is Held

Washington, March 30.

Maggie's Next April 19

Margaret Truman's sixth tv appearance under her NBC pact will be on the Kate Smith show April 19.

Actress-singer has three more to go under the contract.

Mich. Senate Kills TV Censorship Bill, But Fight Not Over

Lansing, March 30.

The bill to censor beer and wine advertising, which had been approved by the House of Representatives, has been killed by the Senate Judiciary Committee.

But rumblings from the bitterest fight for Michigan Legislature has had in years are still being heard. Sen. George Higgins, who voted to kill the bill in committee, said he plans to introduce a resolution asking that a special committee "confer with all interested parties and arrive at a code of ethics which would not require government regulation."

Higgins added that "self-regulation on the part of advertisers and broadcasting industries should be given first consideration. Responsible executives in those industries are capable of solving their own problems without government interference."

However, the Rev. E. C. Prettyman, director of the Michigan Temperance Foundation, indicated backers of the bill would call on tv executives to conform to the National Assn. of Radio and Television Broadcasters code. "If they follow that, it may be all right, but the stations haven't done anything about it yet," he said.

DuM Joins Hub TV Race Vs. CBS

Washington, March 30.

With DuMont as the newest entry in the race for channel 5 in Boston, in which CBS and three other applicants are contesting, it appears that Paramount Pictures, which FCC has ruled is in "control" of DuMont, has deferred to Dr. Allen B. DuMont on plans for tv expansion.

It was DuMont's withdrawal of an application for Boston in the pre-freeze era, after Paramount filed through its then theatre subsidiary, New England Theatres, Inc. (now an affiliate of AB-PT), which set off the FCC proceeding on the control issue. The Commission held that Par's ownership of DuMont's Class B stock, plus a small amount of A stock, constitutes control.

DuMont's turn-in of the license (Continued on page 46)

'JUNIOR OLYMPICS' GETS ON-AIR AUDITION

Gerry Gross and Norman Baer are prepping a new wrinkle in sports shows, a "Junior Olympics" program which will have an on-the-air audition April 10 (5:30-6 p.m.) on WNBT, N. Y. Show will play host to kid athletes from boys' clubs in and around N. Y., and a famous sports gaudier will give pointers to the youngsters. Other features are a news roundup of boys' clubs activities, and a sports quiz, with sporting-goods prizes going to winners.

Carter Renews NBC

Carter Products has put in for 52-week renewal on NBC's "Three Plan" in radio effective Monday (5).

Shows and slots under the setup are "Second Chance" (Mondays), "Fibber McGee & Molly" (Wednesdays) and "It Pays to Be Married" (Fridays). Agency is Ted Bates.

It looks like Edward O. Lamb, broadcaster-publisher and Democratic contributor, will have to wait for hearings before the FCC to learn the source of the agency's information that he was once a Communist. Lamb petitioned the Commission for the identity of his accusers to enable him "more precisely to ascertain the evidence which should be submitted to refute the allegations." In an opinion issued last week, the Commission turned him flat down.

The Commission differed with Lamb's contention that under a provision in the Communications Act it is required to advise an applicant "of all objections made to the application as well as the source and nature of such objections." The agency held that this applies only in cases where oppositions have been filed to the grant of an application.

In refusing to grant the renewal application of Lamb's license for his tv station WICU in Erie, Pa., agency said, it acted on its own motion and the question raised with respect to the application were by the Commission itself. "Such questions," it declared, "have been raised by the Commission in the light of information in its records concerning the applicant and upon further investigative inquiry by the Commission."

Lights Not Curbed

The Commission said that its denial of the information does not deprive Lamb of the opportunity to "explore fully" the charges it made in its letter of March 11 in which certain questions regarding Lamb's loyalty were asked. If Lamb's response to this letter does not "resolve the problems raised" and hearings are ordered, the Commission said, Lamb "will be afforded all of the safeguards of due process, including opportunity to examine such individuals as may testify."

Lamb could go to court on the Commission's interpretation of the (Continued on page 35)

Boston Post Buys WCOP For 210G

Boston, March 30.

Acquisition of indie WCOP and WCOP-FM by John Fox, owner of the Boston Post, for a reported \$210,000 was announced here last week. The sale is subject to approval by the FCC. Station, a 5,000-watt, formerly the local ABC outlet, was purchased from A. C. Beaman and T. B. Baker, Jr., of Nashville, and Roy Whisnand, who has been based here as the station's general manager since the trio took it over about three years ago following the loss of its network affiliations to WLAW. (WLAW is now defunct with WVDA the local ABC outlet). If the FCC okays the deal, this will give the Hub two newspaper-owned-and-operated stations, the other being the Herald-Traveler's 50,000-watt WHDH.

According to a spokesman, Whisnand will stay on as general manager under the new setup and the format, which leans heavily toward hillbilly music, sports events and newscasts will, for the time being at least, continue basically the same although it's expected news coverage will be hyped in an effort to plug the Post, which had been in the doldrums until financial wizard John Fox took over and injected new life into it.

Although it has long been rumored that the station was "available" for the right price, negotiations were carried on in such a hush-hush fashion that the majority of station and sheet's employees, as well as radioites, were unaware of the transfer proceedings until the Post broke the story late last week.

DUMONT'S BID FOR THE BIGTIME

Person to Person

Minneapolis, March 30.

KSTP newsman Lowell Ludford came up with a new way of covering a fire when, from his desk in the studio, he telephoned an apartment to which the fire department had been called and got the details from a fireman who answered the phone.

When he phoned, Ludford thought he was getting the flat of the burning apartment's nearest neighbor which information had been furnished him. Instead, it was the apartment itself and the following conversation ensued:

Ludford: Hello, is this the Owen apartment?

Voice: I don't know whose apartment this is.

Ludford (bluntly): Well, who are you?

Voice: I'm just a fireman. There's a fire burning here.

Ludford: Zat so? How's the fire coming?

Voice: Oh, it's quite a fire all right.

And with that Ludford proceeded to get the details from one who was fighting the fire with one hand and holding a phone to describe it with the other.

Needless to say, KSTP had a complete and direct report of the blaze which drove nine persons into the early morning cold.

Cy Howard's 'Radio Writers Backbone Of Video' Vs. 'Snobbish' Scenarists

Hollywood, March 30.

Angrily lashing back at a declaration by former Screen Writers Guild proxy Mary C. McCall Jr. that radio writers are not suited for tv, that the medium must rely on screen writers, CBS-TV producer-writer Cy Howard asserts radio scribblers form the backbone of tv. Screen writers, on the other hand, are sniffing at the medium with a snobbish country club attitude and are ill-fitted for tv, Howard adds.

Howard, who began as a radio writer, said of Miss McCall's statement that radio scribes "write for the blind": "If we are writing for the blind, then there are an awful lot of blind people having a good time." He is currently prepping two new series, "That's My Boy" and "Uncle Louie" for CBS-TV.

Of screen writers, Howard cracked, "They became like seasonal workers, like cotton pickers. They would do one script, then go off some place to talk about that novel they always intended to write. They're not really creative—they come in and pick berries for so much an hour."

"Miss McCall is being ridiculous in her remarks about radio writers. Screen writers will never take over tv. We can't wait two years for a screen writer to readjust himself. I know of no program where you can announce 'there will be no program—we are sorry, but the writer is in Palm Springs working on the script for from four to six weeks.'"

"I've written for radio, tv and the screen. The years screen writers wrote from four to six pages a week are coming back to plague them. You have to think in capsule terms in writing for tv. I have jobs open for \$1,000 a week for writers, and I can't find them. Yet Miss McCall says writers are underpaid in tv."

"It has been my experience that radio writers are best equipped to

(Continued on page 34)

Eddie Albert Subs 'Show of Shows'

Summer replacement of "Show of Shows" has been set with Eddie Albert heading up the 90-minute NBC-TV stanza from the Coast under the house tag of "Saturday Night Revue." It kicks off June 12.

In addition to Albert, who's permanently slotted, the show will have a couple of rotating comics in Alan Young and Ben Blue, and the web will use the spot as a showcase for other funmaker talent. It was during last year's hiatus session, starring Hoagy Carmichael, that George Gobel was unearthed to become one of the most promising in NBC's stable of pates.

Ernie Glickman, producer of the Martin & Lewis "Comedy Hour," will rein the show for its 13-week ride.

NBC's Indpls. Switch

NBC will terminate its affiliation deal with WFBM-TV, Indianapolis, July 1, and go WTTV, serving the Bloomington-Indianapolis area. Latter station is 'the Sarkes Tarzian operation (he's the electronics manufacturer). A rate rise from \$600 to \$1,000 on WTTV will become effective June 1.

WFBM-TV is a CBS station but has been an optional NBC market with affiliation contract dating back to July, 1949.

AFTRA's 'Unfair' Charge Vs. AFM - In ABC Hassle

Jurisdictional hassle between the American Federation of Television & Radio Artists and the American Federation of Musicians, which came close to creating a strike situation at ABC last week, took a new turn yesterday (Tues.) with the filing by AFTRA of a charge of unfair labor practices against the AFM with the National Labor Relations Board.

Brief, filed in Chicago, the scene of the dispute, charges the AFM with threatening musicians with loss of employment if they join AFTRA. Broadcasting union had demanded that musicians who perform join AFTRA. Last week ABC decided to restrict the musicians to their instruments rather than make them join AFTRA and face the wrath of the AFM. It thus averted a threatened walkout by AFTRA, which had demanded the network either make the musicians join or stop using them in performing roles.

ABC, unhappy at being placed in the middle, is also preparing to file a brief with the NLRB. Network's brief will not accuse either side, but will ask NLRB for a clarification of the entire issue. NLRB recently ruled in favor of the musicians in a similar dispute at KEX in Portland, but AFTRA had no permanent unit there while the AFM did, and the current issue raises a national rather than local question.

Immediate Hearings

Chicago, March 30.

Chicago regional NLRB announced today (Tues.) it would hold immediate hearings on AFTRA's charges against the AFM. NLRB examiner Raymond Jacobson will begin calling witnesses tomorrow (Wed.).

AFTRA complaint charges AFM with "coercion, restraint and intimidation" in the jurisdictional dispute.

ALL-OUT TRY VIA 'PROJECT HOPE'

Consistently plagued by a dearth of first-rate network casings, elements of the DuMont staff are plugging to get the biggest bundle of quality shows on the camera ever gathered at one time in its sporadic history. Backed by Jim Caddigan, programming topper at the web, a group of program and production braintrusters are laying plans for no less than six programs, embracing variety, mystery, quiz, drama and perhaps a public affairs stanza. If all goes well in the budget department the potential blue-chip material should be airwise by early summer.

Intent is to convince the front office that sufficient coin outlay to carry the programs as sustainers until they're sold is the kind of gamble necessary to bring the network to eminence. Hubbub and stir about the project has been kept at a minimum in the programming department. Instead the creators are moved by a quiet and very, fervent hope, avoiding ballyhoo.

Ted Bergmann, the new network chieftain, who has to give the financial stamp of approval, is looked upon as the great white hope. The six shows should cost plenty, more than the web has spent to date. How much nobody knows yet because formats and personalities haven't been finalized. But whatever the figure it is expected to strain the limited coffers of the web. Insiders figure Bergmann for a helmsman against status quo and one willing to run the risk if there's any possibility of being able to do it.

It's reported that Caddigan is sifting a number of network on-paper creations and several from the packagers until the top six are finally decided upon. This shouldn't take more than a few days and no more than two or three weeks before the budget is

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Judy Holliday's Liebman Series

Max Liebman, who retains his 9 to 10:30 Saturday night periods next season (on a three-weeks-out-of-four schedule) is going after some top film names for his series of "book" shows as the NBC-TV successor entry to "Show of Shows."

He's been talking to Judy Holliday, and it's understood that Columbia Pictures already has given its okay on the star doing a minimum of four shows next season. (Miss Holliday did a recent guest shot on "Goodyear Television Playhouse," with her performance on that occasion cueing a flock of tv demands for her services.)

EIGEN MAKES THAT 'CLEO KISS' PAY OFF

Chicago, March 30.

Jack Eigen of marathon kiss fame is negotiating a return to tv this time on WOKY-TV in Milwaukee. Gabber is about set with a deal to emcee an early evening show, probably Friday nights, on the UHF'er. He'll commute between there and Chi, where he conducts the WMAQ remote from the Chez Paree nitery six nights weekly at 11:15 p.m.

Eigen's previous teleshow on WBKB came to an abrupt end last month when the station management took a dim view of the smooching marathon he conducted before the cameras with pic starlet Cleo Moore.

Meanwhile, WMAQ is drawing up a new contract for Eigen, whose current pact expires next month. The new paper reportedly spells out in some detail the new ground rules for his mike activities on the Chi NBC station.

Nielsen's \$11,000,000 Nut, No Profit; Moves Cautiously on Local Service

Color TV Schedule

NBC-TV

Home (Cherry Blossom Festival, Washington)—March 31, 11 a.m.

Eddie Fisher — March 31, 7:30 p.m.

Today (2 inserts from Washington)—April 2, between 7 and 9 a.m.

Paul Winchell Show—April 4, 7 p.m.

Ding Dong School—April 9, 10 a.m.

Youth Wants to Know — April 11, 1 p.m.

Easter Parade—April 18, noon to 1 p.m.

Frontiers of Faith—April 18, 1:30 p.m.

Kraft TV Theatre—April 21, 9 p.m.

American Forum of Air—April 25, 2:30 p.m.

CBS-TV

New Revue—April 2, 5:30 p.m.

ABC, Life Mag's Natural History Series for Radio

ABC wrapped up months-long negotiations with Life mag this week and will present the first of a series of at least 26 "The World We Live In" radio shows based on the year-and-one-half-old series of articles on natural history this Friday (2) in the 9:30-10 p.m. slot. Web is making a special pitch to stations on this one, to the extent of preparing station promotion kits, an unusual measure for a sustainer. It's also airing four quarter-hour promotional stanzas this week, one featuring atomic physicist Robert Oppenheimer and another ABC proxy Bob Kintner and Life publisher Andrew Heiskel.

Sherman Dryer will package and produce the series, which will cover all phases of life on earth from its beginnings. Initial segments will cover the creation of the earth, the atmosphere, the age of dinosaurs, evolution, sea life and weather phenomena. Ralph Norman, ABC conductor, is writing original scores for the programs, which will be documentary in technique.

TOM DUGGAN QUILTS CHI JOB FOR COAST

Chicago, March 30.

Sports commentator Tom Duggan, who during the past five years became something of a national figure because of his attacks on the sports world's sacred cows, casually announced on his WBKB show Friday night (26) that he's quitting Chi tv and returning to California. Describing his Windy City career as "one continuous row," gabber said he was leaving for the Coast after his show tomorrow night (Wed.) for some "peace and quiet."

Departure leaves a considerable hole in WBKB's commercial schedule. With his four 45-minute late evenings shows plus two Saturday quarter-hours, Duggan was the station's top individual grosser with his own take figured between \$40-50,000 a year. He says he hasn't anything lined up on the Coast but was emphatic that any new broadcasting assignments he takes on won't involve any "crusading."

His original Chi berth was with NBC's WNBQ where he first caught dialer attention with his needling of the sports world and personalities. He was fired from WNBQ just a year ago over his charges leveled at James Norris, proxy of the International Boxing Club. He signed on with WBKB shortly after the Norris incident.

A. C. Nielsen, the rating service, has sunk \$11,000,000 in national radio and video measurement and still is not making a profit, so the topper, after whom the firm is named, is taking it cautiously with his proposed local service. Bearing in mind that his outfit can't afford the new deal unless it gets wide industry acceptance, Nielsen is going very slowly. He will follow a simple strategy—that of going into a few local markets each month with the operation if he gets enough all-round backing.

Mailing of 8,000 copies of a special Nielsen Station Index issue of the Nielsen Newscast last Friday (26) was construed by some to mean that the local service was actually underway, but the firm reports that it was merely the beginning of formal promotion. Until now, the company has only outlined the plan for local ratings to a handful of people, including web officials who control the habits of the o&o's; last week to individual rep organizations, first two being Petry and Katz, and sometime back (before the plan was even announced briefly to the public) to a couple of ad agencies. However, the majority of the agencies will start receiving the pitch soon, since Nielsen feels that if time buyers accept the deal, local radio and tv stations will be more inclined to follow suit.

Presentation of plan, prices and contracts to the nets was begun this week. Some meetings were held on Monday or Tuesday. Meantime, A. C. Nielsen is in Europe, visiting his offices in Oxford, Amsterdam and Brussels.

Basically, the Nielsen service plan will be pitched to the webs in this way: complete local area ratings for o&o's, including "auto-plus" (data on cars by quarter-hour periods); audience composition for both radio and video network shows, and auto listening habits on a national basis. These facts are just part of the proposed Nielsen service.

Gleason Producer Of Dorseys' Show

Although he's laying off this summer as a performer on his Saturday night 8 to 9 show on CBS-TV, Jackie Gleason will retain his identity with the slot, showing up as the producer on the scheduled replacement show.

Summer program will be built around Tommy and Jimmy Dorsey and their band and will be an hour variety showcase featuring top guest stars. It will mark Gleason's initial venture as a producer on a regular weekly series.

New show was kine auditioned last Friday night (26). It's anticipated that the regular Gleason sponsors will stay through the summer for the Dorsey series.

'THEATRE OF TODAY' FOLDS AFTER 13 YRS.

April 10 will mark the swansong of "Theatre of Today" after a 13-year run on CBS. Radio stanza was underwritten by Armstrong Cork from 1941 until last September, when Cream of Wheat stepped in.

Under the Armstrong wing the show was a noon to 12:30 airer (that was shaved five minutes (starting at 12:05) when Cream of Wheat took over. Not known now what the web will fill in with.

Liebman's 1st Client

Benrus Watch Co. is first to hop the Max Liebman bandwagon for next season by sponsoring a 10-minute segment of the producer's successor to "Show of Shows" on NBC-TV. Cecil & Presbrey ad agency made the deal for the three-out-of-four-week 90-minute Saturday stanza.

WATV Puts Stress On Entertainment Values In Talent-Laden Telethon

There were a lot of good features to the telethon aired for the Assn. for the Help of Retarded Children over WATV Sunday (28). From a viewer standpoint, this marathon show was unique in that you didn't have to stay up all night to get a looksee at the top names making quizzical appearances since it was slotted between the waking hours of 10 a.m. and 7 p.m. And from the production end, it was a smooth-flowing affair that eschewed the hit-em-on-the-head pitch for coin and stressed the entertainment values. The nine-hour shindig added up to more than \$153,000 in pledges which is a hefty take for a local airer on a fair-weather Sunday.

The telethon was formatted on a round-robin of six likeable emcees, Joey Adams, Morey Amsterdam, Steve Allen, Milton Berle, Jan Murray and Jack Barry. The sextet shared the hours of pitch-patter and intros with the kind of tele savvy that holds on to a viewer. The guest performers were there, of course, and their stints were generally pleasing. Guests ran the gamut from Captain Video for the juves to doubletalker Al Kelly for the hepcsters.

Program was aired from the Hotel Capitol (N. Y.) and was directed by Bill Vallee, of the Benton & Bowles ad agency. Other B&B staffers on hand for the production were Ollie Barbour and Len Levin. Pressagent, Budd Granoff also rates a bow for his production chores as does Jack Fleis, Decca Records musical director, who was in charge of the orch backing.

GET HAPPY
With Ed McMahon, Don Prindle, Sandy Stewart, Tommy Ferguson Trio.

30 Mins., 9:15-9:45, Mon.-Fri. Participating

WCAU-TV, Philadelphia
"Get Happy," the new assignment handed the indefatigable Ed McMahon, has all the time-tested ingredients that the hausfrau relishes from giveaways to slapsticks, plus the familiar faces of staffers McMahon, Jack Valentine, Jean Corbett and the Tommy Ferguson Trio. Newcomers are Don Prindle, comedian, and Sandy Stewart, teenage canary from the defunct Ernie Kovacs network show.

Prindle, a recruit from radio, has adopted for sight comedy such items as the loud tie and the racoon coat. From radio he has brought the broader variety of gags. He works with McMahon in the "Oh, Yeah," "You Gonna?" Yes, I'm Gonna" belligerent style of approach. Miss Corbett does the commercials in friendly homey fashion and brand name prizes get plenty plugs and lensing.

Kiddies are included in the fun on "Useless Day," bringing old electric bulbs, transfers, foreign money, etc. Other days are devoted to dramas, with cast principals recruited from audience. There are also handbag snooping and similar stunts. Tommy Ferguson Trio is heard in a couple numbers and Valentine sings a cowboy ballad, utilizing a drop left over from "Action" the afternoon. Fanning out the studio audience reveals a happy and surprisingly large early morning group.

THE STORYTELLER
With Roy Franklyn, guests
Producer: Carol Levene
Director: Jim Eakins
30 Mins., Sat., 2 p.m.
KPIX, San Francisco

Narration and eye appealing dramatization of children's books swings this show into an upper bracket of artistic achievement.

Program, aimed at the 10 to 14 age group, takes great care in the location of "The Storyteller" with local Ju League and reps of public libraries, producer Carol Levene taps a rich storybook field for her adaptations. Libraries report that many books have been elevated to popularity through visual prompting by "The Storyteller." Frequently children make school projects of corresponding with book authors.

Art director Tom Borden keynotes authenticity through cleverly contrived sets. For "Thunderbolt House," by Lois Lenski, Borden's drawings of a San Francisco homes and interiors exude realism. It was difficult to distinguish between borrowed props from the De Young Museum and Borden's art work.

Roy Franklyn gives a quiet balance to show with easy narration.

Tone,

Tele Follow-Up Comment

Jackie Gleason is back in video business following his prolonged hiatus while recovering from a fractured leg sustained on the show. Gleason is understandably more cautious since the accident. He showed sketches that didn't necessitate sustained and violent physical activity. The comic came back with a fairly strong show during the first two-thirds. Again Gleason made like a maestro for the last portion of the program. Leading an augmented orch of symphony proportions with some w.k. sidemen, Gleason provided some tasteful music—none of which was sufficiently outstanding to warrant all that splash.

In the sketch department, Gleason utilized that fact that he knew how to behave like a man whose leg is in a cast. In "The Honey-mooners" with Audrey Meadows and Art Carney, Gleason was convalescing from a tough break. The bit came off well. Gleason also had some good lines in his barkeep bit.

Of course, all this made for a show with comparatively little movement, a fact that was made up by the energy displayed by the June Taylor Dancers.

A major disappointment to NBC-TV and Campbell Soups has been the latter's "Campbell's Soupstage," Friday night dramatic segment. It's still too early to tell how much of a job Marc Daniels can do in his new producer-director post, but his first effort last week (26) was a highly creditable one. If he can retain the type of budgetary allocation involved in his preem production, Daniels may yet be able to bring "Soupstage" up among the top half-hour live dramas.

Initialer was "The Test Case," a Joseph Cochran comedy that while light on characterization and dialog, was a winning script because of a neatly contrived situation. Robert Cummings, a tricky and mercenary lawyer, is in love with Pat Smith, the granddaughter of Gen'l. Lockhart, an upright county prosecutor who frowns on the affair. To prove himself to Lockhart, Cummings offers to defend the next case that comes along free of charge, provided Lockhart gives his consent to their marriage if he wins it.

Unfortunately, the case is that of Henry Hull, the county bootlegger, who comes down from the hills every year to get caught and thrown into the warm, comfortable jail. It's a town joke, but Cummings goes ahead and convinces Hull that he should be acquitted as a matter of principle. In the courtroom, after claiming that the confiscated bottle contains tea (a practical joke on one of Hull's customers), he claims Cummings drinks the evidence. But Lockhart, after putting up the steam, also puts on the pressure and forces the by-now-drunk Cummings to admit it

was liquor. He then okays the marriage.

Lightweight, to be sure, but a whimsical enough plot to give Cummings, Lockhart, Hull and Mort Stevens as the judge enough opportunity to punch it over as satisfying entertainment. Cummings got in some delightful moments in a drunk sequence; Hull gave the too-longer some humorously cantankerous edgings; and Lockhart and Stevens scored as shrewd oldtimers. Pat Smith as the girlfriend was satisfactory in her few moments. And Daniels' direction left few dull spots in the stanza.

Obviously, a half-hour dramatic show is going to be as good as its scripts and players—there isn't too much room for other production values to have much effect. If Daniels can keep a high level on that side of the picture he ought to be a shoo-in.

Volume 8 of "New York Album," the Dorothy Oshlag-Larry Roemer produced-directed quiz, as another segment of Columbia Univ.'s bicentennial celebration, had Jean Dalrymple, Gilbert Seides and Clarence Derwent as panelists. They were clearly identified even though quizmaster Lyman Bryson wasn't. So much so that, unless you tuned in on the basic credits, that remained a secret for the rest of this otherwise informative late Saturday afternoon q. & a. over WNBT, N. Y. Obviously the queries were of the show biz genre, and informative even though restricted to the legit aspects. It was marred also by continuous talking over everybody's lines. Critic Seides and Miss Dalrymple seemed particularly errant on that.

As a matter of fact this impolite and/or unorthodox habit cropped up on two other weekend programs. Henry Morgan, perhaps knowing this was the "Leave It To The Girls" finale, was so thoroughly relaxed, informal and unabashed by nothing that he took the play away from moderator John Henry Faulk, and mayhaps irked the glam babes on the panel. True, it was refreshing to be studiously gallant to the ladies—Morgan apparently wanted to make sure that he's a guy like this: even if Georgia's Gov. Talmadge's attractive blond wife is on the panel he does not care who knows that he thinks hominy and grits and southern yams and all that from-Dixie cooking bit is overrated. He even chided Eloise McElhone in no uncertain manner about her cuffed commercial for PanAm (on which she flew out with her husband on a European holiday).

In the same idiom, L. Brent Borell, coauthor with William Buckley Jr. of "McCarthy and His Enemies" (just published book) wouldn't shut up on "Author Meets the Critics" when anti-critic Leo Cherne was on. This was in marked contrast to Yale Prof. Wilmer

Kendall's courtesy as the proposer of the book. Moderator Virginia Peterson, who is generally effective in pacing the proceedings, had to chide the enthusiastic all-too-permittingly vocal Borell to permit answering one question at a time. Buckley's illness kept him away from the Sunday evening Du Mont stint.

For its season's windup program last Sunday (28) on CBS-TV, "Omni-bus" had an interesting two-part show—one-half devoted to an original play, "Apollo of Bellac," by Jean Giraudoux, in Maurice Valency's translation, and the other half a cavalcade of highlights from previous shows this season.

"Apollo" proved to be a delightful fantasy. A thin tale about a would-be secretary who learns that the secret of success is to flatter males, it scored strongly by its refreshing dialog and engaging performances. Gabby Rodgers, in the lead role, was an eye-filling, ear-tickling charmer, handling an arduous role so deftly and surely as to make it a tv treat. She got strong support from Claude Dauphin as the disguised god-conselor, Francis Compton as a susceptible executive and Oscar Kariweis as an equally impressive VIP. Doris Dalton was properly pompous as Kariweis' wife, and other, lesser roles were well cast.

Emcee Alastair Cooke next took home viewers on a tour of the "Omni-bus" studio, with its planning board, its backstage props, its crews and cameras, before dipping into kinnies of highspots from former programs. To audiences that had watched previous "Omni-bus" airers, these brief shots had nostalgic value, but otherwise, outside of context, they had little meaning. There were briefs of Hemingway's "Battler" the Kabuki troupe, Jose Limon's "Moon's Pavane" dance, the St. Paul's Choir, "Little Fugitive" pic, "Chicken Little" musical fab, etc.

Ed Murrow, on his CBS-TV "Person To Person" show Friday night (26), focussed on two show biz performers, a comedienne and a clown, for another interesting stanza. Imogene Coca, who starts her own series on the rival NBC-TV web next fall, was picked up from her duplex apartment on the east side and, in her almost shy off-stage personality, chafed with Murrow about her break-in on the borscht belt, her hobbies and her feelings about dees as an entertainment medium. Murrow's line of questioning was standard, but sufficient to reveal Miss Coca's essential human qualities.

A more unusual twist was used in Murrow's interview with Emmett Kelly, top clown with the Ringling Bros.-Barnum & Bailey Circus which opens today (Wed.) at Madison Square Garden, N. Y. In his quarter-hour segment, Kelly was shown in ordinary garb at the outset and then proceeded to don his tragic clown's makeup while answering Murrow's queries about life with a travelling circus. The process of Kelly's transformation was striking and added a clever visual factor to the running gag.

"Motorola TV Theatre" on ABC-TV last week (16) came up with a mild but thoroughly enjoyable, tongue-in-cheek version of a "Foreign Intrigue" type spy melodrama. Title of the show was "Nightmare in Algiers" and it had to its credit two performers of appeal—Rita Gam and Tony Randall. The smaller parts, too, were intelligently cast, with Francis L. Sullivan a heavy heavy and Steve Hill very good as the head of a spy racket.

Problem with playing out what amounted to a take-off on the steady diet of such themes without going overboard on either side is a difficult one, but was solved to considerable satisfaction by scripter Alvin Sapinsky and director David Fricke. Story was just contrived enough to be unbelievable, and the performances were overplayed in exactly the right measure to establish the comic-strip atmosphere. It was a welcome change of pace all round.

Script had Randall, a refrigerator salesman, get into trouble in Algiers where a group of crooks blackmail him into stealing some documents at the airbase. It's obvious from the start that they won't succeed, but they give Randall a pretty tough time before he gets back to selling refrigerators again.

Randall, who got a lot of atten-

(Continued on page 46)

TED STEELE SHOW
With Jerry Jerome Orch, Bill Lawrence, others
Producer-director: Al Hartigan
2 Hours; Mon.-thru-Fri., 3 p.m.
Participating
WPIX, New York

Ted Steele has become WPIX's prize property. The video outfit, owned by the N. Y. Daily News, is carrying the salesman-musician in a solid three-hour block daily, five times a week, and it's been estimated that he grosses the station \$400,000 yearly or more from more than 15 participating and full-program sponsors.

Station has Steele doing two straight hours of music, gab and games for the housefrau, in addition to a half-hour immediately following for teenagers and then a closing segment of equal length for juves between three and eight years young. For the two-hour show he had 14 sponsors last week carrying 44 participations. (When show was only 90 minutes long recently, he had 65 participations in one particular week). Pepsi Cola carries the second show directed at teenagers, and for the last segment there are three or four underwriters, ranging from a candy company to a fresh fruits and vegetable outfit.

Since the television commitments eat up three solid hours of his day (airtime alone), Steele has decided to minimize his dayclay for radio. He'll appear on April 8 (after seven years with the Gotham audio outfit, with the exception of a recent hiatus).

Apparently sponsors are happy with Steele's diversified sales approach. One hour he's Ted and

DANCETIME
With Ted Steele, Jeanie O'Brien, others
Producer-directors: Herb Homes, Jerry Baker
30 Mins.; Mon.-thru-Fri., 5 p.m.
PEPSI COLA
WPIX, New York (Biow)

the next "Uncle Ted." When a commercial calls for a film spot, he surrounds it with chatter of his own. When it's all Steele in the sales pitch, he makes the most of the man-with-integrity-who-won't-steer-you-wrong approach. He varies it slightly for each of the three shows, which briefly are: "Ted Steele Show" (3-5 p.m.), "Dancetime" (5 p.m.) and "Kartoon Klub" (5:30-6 p.m.).

In the "Ted Steele Show" the emcee is at the piano, organ and drums from time to time, along with stints as moderator for the games and panels he has made a daily part of the format. This entire portion is relaxed and for the most part unrehearsed. Contests range from a simplified 20-question quiz called "Who Am I?" to a pantomime deal and a panel number designed to answer the homebody's problems. In session called (25), panel, comprised of do-al-handmen and a couple of femme thrusters, opens the most of the day's unstanding around, parlayed an inconsequential query into a convivial five minutes.

Jerry Jerome's pleasant music propped up in every segment of "Show." He and his small outfit sounded best in the dixieland groove, but they carried other types music off well also. Two of the tooters even delivered a lively commercial in Italian for some winery. All of them are utility infielders and fill every position satisfactorily. Others are Lois Spannerman, who did a sparkling harp

KARTOON KLUB
With Ted Steele, others
Producer-director: Al Hartigan
30 Mins.; Mon.-thru-Fri., 5:30 p.m.
Participating
WPIX, New York

solo, and ex-"Little Godfrey" Bill Lawrence, who with the exception of overly-filled-out checks was the same pleasant-voiced kid who was on CBS.

For the "Dancetime" segment Steele raced from one studio to another while the 4:45 news was on. Second place was filled with high school kids in their Sunday finery. This portion of Steele's afternoon is loosely concocted and visually unattractive. However, it has appeal for teenagers who like to see how a rival school makes out or just prefer watching Johnny and Gertrude dance.

In last half hour, devoted to juves between three and eight years of age, Steele doffed his jacket and donned a colorful sweater to become "Uncle Ted," who showed an easy way with the juves, and even the tiniest recognized him and followed his words carefully. Show was built around a couple of barnyard animated cartoons, sans words but with lots of music and sound effects. He managed in 30 minutes to interview most of the juniors in his gallery.

Color TV Review

GILLETTE CAVALCADE OF SPORTS (NBC)

NBC last Friday (26) got boxing under its tinte belt by giving the treatment to the Gustav Scholz-Al Andrews middleweight scrap at New York's Madison Square Garden. It was the first sporting event in compatible hues and initial eastern employment of the web's \$600,000 color mobile unit, thus also marking the maiden trip in that sector of the remote wagon (mobile unit presented New Year's Day on the Coast for the Tournament of Roses Parade in Pasadena).

Web's color corps got in just under the wire on Friday because the Garden boxing program gives way to the Ringling circus which opens today (Wed.). Instead of waiting for a major ring attraction in the fall, the decision was to "come out fightin'" before the spangled shenanigans take over the arena. Thus NBC found itself going color on a pair of unknowns—the German Scholz in his American debut and reputedly unbeaten (49 out of 51 with two draws) and the Superior (Wis.) cream puff puncher with a graph of 26 wins, five losses and one mextstandoff, with Scholz grabbing the decision in the 10-round.

The full round afforded opportunity for an extended study of color, but there was no improvement from the go. Tint adds virtually nothing to boxing, if this was any criterion; to put it posi-

tively, it subtracts; since b&w is sharper and, curiously, stronger in the flesh dimensions. It might have been different, however, had the fighters been familiar. This way they had to be seen "by ear" and there weren't enough good closeups to fix their features in a viewer's mind.

Perhaps no one anticipated that a southpaw (Scholz) versus an orthodox stancer would work against the color motif—the right-hand lead of Scholz and the left paw forward of Andrews meeting at frequent intervals to put a shroud over the action. As an additional bit of sabotage, the Berliner was using his extended right hand for offensive work, so all in all—in this Monday morning quarter-backing, the cameras would have been better off concentrating mostly on the mitts to extract the color values therefrom.

When caller Jimmy Powers mentioned that Scholz' eye was blacking up, it was not observable, nor was there any confirmation by a viewer that any blood-letting was going on. The hues were wishy-washy throughout, and the fact that blue and gold trunks were worn by the principals instead of the traditional black and white (with gray canvas instead of the usual white and same color for seconds, referee, towels, etc.) was meaningless in terms of tint. And how did the Garden crowd (a slim 3,210 who paid \$9.298) like the new look in gladiatorial gladrags?

Trau.

Too Many 'Also Ran' Oscars Slow Up TV Pace in Academy Awards Hoopla

By GENE ARNEEL

Academy Award presentations televised by NBC Thursday (25) was a mammoth technical job. Fluffs were few and hardly noticeable despite the complexities of the format, varied origination points, split-screen trickery and extensive use of film clips. It was unusually deft organization, skillfully prepared and executed.

Subject matter is another consideration. Clearly the audience gets its kicks out of the major Oscars; key interest and excitement focus on popular pix and players. There's no suspense inherent in the outcome of scoring, scientific, sound recording, etc., voting. Contenders in these fields deserve recognition, of course, but the spotlighting might well be left within the realm of the trade itself.

Program ran smoothly but coverage of the lesser and technical awards—many of them being vague terms to non-filmsters—was dull and slowed the pace. In this respect the show had all the impact of scholastic graduation exercises. It's great to watch friends and relations (and performers) cited magna cum laude. But total strangers? Hardly.

New stress was on the vide this year. Embellishments were via showing of a little footage from films tied in with the awards. This idea presents interesting possibilities. Concentrating on fewer winners—the more outstanding ones—and giving them a genuine buildup with "surround" material—either the players in live readings or rounded pic excerpts—might give the ceremonies more entertainment wallop.

Andre Previn-batoned orch opened the hour-and-a-half special event with "Lullaby of Broadway" and introductory comments were made by Charles Brackett, Acad prez. He spoke of the revitalized film business, new audience demands and sounded a thoroughly optimistic note.

Donald O'Connor, introed as pic vet of 17 years ("Have my wheel-chair pick me up at 12," he quipped) took over as Coast emcee. Personable and talented, he did an agreeable job but would have registered sharper if he were not seen reading from a script. This took away any show of spontaneity in an exchange of patter with Fredric March, who cut in from N. Y.

There were some imaginative touches along with the gags. A few notes from "Don't Fence Me In" were played as Joseph I. Breen was given a special award for his handling of the Production Code. Jack Webb, whose "dum dee dum" soundtrack has been echoed and reechoed throughout the land, was given the chore of announcing the sound citations. Of his formal togs, Webb said: "These are police fatigues."

A few of the cracks probably had meaning only for the trade. At one point where there seemed some uncertainty about seeming into a commercial, O'Connor interjected, "Darryl Zanuck asked me to say a few words about 'Wilson'." That's a pic which producer Zanuck would prefer to forget, on the basis of its poor b.o. showing. March made with a funny about 20th-Fox doing a remake of "Rin-Tin-Tin" in CinemaScope. They'll be casting a dachshund for the part, said the actor.

Shirley Booth From Philly
Cutin from Philadelphia had Shirley Booth (appearing at the Forrest Theatre, Philly, in "By the Beautiful Sea") announcing the best actor kudo for William Holden. O'Connor was lost in a split-screen conversation with Miss Booth, this being one of the few technical errors. Holden's acceptance, incidentally, was a puzzler in that he breezed on and off stage with a barely audible word of acknowledgement. O'Connor later attributed this to nervousness.

Also underlining the visual, professional models demonstrated replicas of the costume designing entries as Gene Tierney read from the scorecard.
Show had a loaded cast all around, as to be expected from Hollywood's glittering once-a-year big night. Awards were handed out, in addition to the aforementioned, by Elizabeth Taylor and

Michael Wilding, Marilyn Erskine and Keefe Brasselle, Lana Turner and Lex Barker, Kirk Douglas, Irene Dunne, Walter Brennan, Mercedes McCambridge (to Frank Sinatra, "best supporting actor," who, like Holden, received unusually heavy mitting), Merle Oberon, Tyrone Power, Jean Hersholt (in N. Y.) and Arthur Freed.

In Gotham, Audrey Hepburn was particularly gracious as she accepted the "best actress" Oscar. Back in H'wood, George Stevens said he was especially pleased that the Irving Thalberg award, which he won, was presented by David O. Selznick.

Film clip lensed in Mexico City had Gary Cooper, now making "Vera Cruz" below the border, announcing the preliminaries to Miss Hepburn's presentation.

C'Scope's Award

Al Lichtman, distribution topper for 20th, also got a mention. In taking the special award for C'Scope, Zanuck said he repped Spyros P. Skouras, Lichtman and "millions of theatregoers."

Acknowledgements, such as Buddy Adler's for "From Here to Eternity" as best pic, in many instances included tributes to various persons associated with the prize property. Probably the most modest was Walt Disney, who actually seemed embarrassed by being called four times to the stage. The producer, a shy personality, cracked, "Maybe this is the year for me to retire."

More in the entertainment vein were renditions of the five song candidates. O'Connor and Mitzi Gaynor lip-moved through "Moon Is Blue" (the tune had been canned) and offered a modest dance routine with agreeable effect. Connie Russell did a sultry voicing of "South Pacific Blues." Ann Blyth won big-audience response with "Secret Love." Margaret Whiting was pleasant enough with "My Flaming Heart" and Dean Martin-piped "That's Amore" (the winner, and a smash Capitol platter) in his by-now well familiar fashion.

Entire show, supervised by Mitch Leisen, was a series of plugs for the picture business, of course. It soaked across the message that the year provided much fine product from Hollywood. William Kayden, producer, and William Bennington, who directed, are to be credited with a splendid job of presenting the full, complex program.

The paid-for commercials (Oldsmobile picked up the check for \$275,000, covering both radio and tv) were in such abundance that the sales pitches lost impact toward the end. Paul Douglas, who did the audio "sell" last year, was convincing in his messages for Olds. He shared the work with Bob Lemond and Betty White, both of whom are skilled touters.

ASK THE DOCTOR
With Elizabeth Hart, Dr. W. W. Bauer
Executive Producer: Jules Pew-
awar

Producer: Bernard Miller
Director: Dick Locke
15 Mins.; Mon.-thru-Fri., 1:15 p.m.
Sustaining
WBKB, Chicago

WBKB has a tidy parlay for the hausfraus with this medical question and answer session backstoping the preceding "All About Babies" info tidbit. Both are properties of the Herbert S. Lauffman packaging shop. Since the medical show bears the stamp of approval from the American Medical Assn. and features Dr. W. W. Bauer, the AMA's director of health education, there's no deceiving film-flam or questionable advice tossed out here.

Format is simple with Elizabeth Hart serving as hostess in a pleasant and alert fashion as she funnels the viewers' written questions to Dr. Bauer. As one of the AMA's most widely traveled forum reps, the medico projects a nice neighborly glibness that makes him a natural for such an assignment.

Topics range wide on any given day. While careful not to touch off faulty self-diagnosis by the dialers, Dr. Bauer delves into arthritis, diabetes and heart impairments on segment watched (23). Miss Hart and the physician work smoothly as a team, breaking down the medical mumbojumbo into meaningful layman language. A few simple charts and pix are used as visual aids.
Dave.

GEORGE SKINNER SHOW
With Toby Deane, Tommy Furtado, Mort Lindsey Trio
Director: Charles Hinds
60 Mins.; Mon.-thru-Fri., 9 a.m.
Participating
WCBS-TV, New York

George Skinner, the Philly find, is set into an hour long stanza on CBS' New York flagship as a segue from the web's "Morning Show." Commercially, he was "in" before the 9 o'clock mark on Monday (29) by virtue of participation deals which in the next couple of weeks will amount to 33 spots out of a possible 50 on the week. It ain't saturation, but Skinner is an unknown in Gotham. He won't be in that category for long because this is a sly, well spoken, high minded (but not lofty) character who figures to make an imprint on his audience. Neither an actor nor traditional m.c. (translated as morning conversationalist), he has an easy going style, eschews the tempting joke along with the obvious, and has a wholesome air about him. Surrounding him are some pretty fair talents, all song and instrumental—perhaps too heavily so in this regard. Toby Deane is another Quaker City recruit with a pleasant, cheerful style and not too bad on the orbs. Tommy Furtado is a good balladeer and clean-cut. Another song soloist is Mort Lindsey, who leadschoo into a string of bass and guitar with himself on piano. Lindsey's workout on "Blue Pacific Blues" (from "Sadie Thompson" pic) was a gem. Considering his versatility, Lindsey is a fine handyman to have around. Some of the group got off into duets and such for change of pace, and Skinner is not immune from these chores, joining Miss Deane and Furtado, for instance, on "Heart of My Heart." A daily must for kindup is a hymn which at opener was Furtado's "Bless This House." It's a good thought.

Relieving the tune sessions are Skinner's chatter and some films. Skinner rounded off on horror comic books quite quietly and effectively. For pre-school kid fodder there was an animated cartoon. Another film showed Skinner's son, David, getting his first haircut, a neat touch. There'll be some guests now and then, first one being Earl Charles Hall, a comedian, tomorrow (Thurs.).
Trau.

ELOISE MCELHONE SHOW
With Eloise McElhone, John Tillman; Jack McCarthy, announcer
Producer-Writer: Barbara Walters
Director: Freddie Bartholomew
30 Mins., Mon.-thru-Fri., 2:30 p.m.
Participating
WPXI, N.Y.

Eloise McElhone has poise and John Tillman, her sidekick, is a handsome and virile lure for women who know their husbands can not afford \$37.50 dresses. Together they rattle through, a sometime meaningless, fluffy fashion show comprised in session viewed of kiddie clothes, bringing up baby a la Tillman, plugging "Mr. Fred's" hats and somebody-else's maternity dresses. And sometimes their material is attractive enough to sight and sound to hold mother to the living room chair.

On this half-hour strip that's been around for a number of months the accent is on fashion. Apparently Miss McElhone generally sounds out adult female styles but as a prelude to the Easter season she brought in three little girls and had them work the twists and smiles that identify mannequins, regardless of age, to her brief commentary about cotton, calico and juve "class" for the coming season. Midway through the program the distaff exposed a novelty line in handbags, traveling chess sets, etc.
To accentuate his role as the attractive male, Tillman artfully fumbled through a description on baby care for "expectant fathers." In showing how to burp junior, Tillman awkwardly placed a substitute doll across his shoulder and as he patted its rear, (also the wrong place) he told the audience, which is presumably all women, hit him "here; right on the chest." Such tomfoolery shouldn't even fool the ladies. It's this occasional note of studied phony that casts a blur on the show. Freddie Bartholomew does a fair job in his new post as tv director.

BASKETBALL TOURNAMENT
With Rollie Johnson
Producer-director: Roger Gardner
90 Mins.; Sat. (27), 9 p.m.
Participating
WCCO-TV, Minneapolis

Two sponsors picked up the check for this in-demand telecast of the state high school basketball tournament's championship deciding game. An event of monumental importance throughout Minnesota and attracting throngs here from all parts of the state, it fills the 18,500-seat U. of Minnesota Williams Arena each of its three
(Continued on page 46)

R&H B'way-to-TV Cavalcade a Case Of \$750,000 Disenchanted Evening

By GEORGE ROSEN

Big business and show business got together Sunday night (28), but the parlay didn't quite jell. It delivered to the nation's television audience (no doubt the largest in tv or radio annals) the most richly endowed bundle of show biz components ever assembled for a commercial video entry. But if anything, it demonstrated anew that names alone, no matter how powerful in marquee value, cannot make for a standout show without a vehicle.

The Rodgers & Hammerstein 90-minute Cavalcade, riding all four tv networks and upwards of 270 stations (overnight Trendex rating indicated 70,000,000 viewers) made this the biggest, costliest commercial hookup on record, designed as a \$750,000 General Foods package for the sponsor's 25th anni. It was jam-packed with a flock of tv "firsts," including bow of Richard Rodgers and Oscar Hammerstein 2d as video entrepreneurs on their own. It showcased the peak moments of the peak R & H attractions of perhaps the most fabulous decade in Broadway musical-comedy history, reprised in some instances by the stars who created the original legit roles. But the magic and the mark that attended the now-fabled Mary Martin-Ethel Merman songfest on last year's memorable Ford 50th anniversary tv festival, was lost.

What little magic did come through was wrapped up in Miss Martin herself as she romped

PRESENTING RODGERS & HAMMERSTEIN
With Mary Martin, Ezio Pinza, Tony Martin, Rosemary Clooney, Jack Benny, Groucho Marx, Ed Sullivan, Edgar Bergen, Yul Brynner, Patricia Morison, Janice Rule, Jan Clayton, Gordon MacRae, Florence Henderson, Janice Rule, others.
Producer: Ralph Levy
Writer: Sam Perrin
Musical Director: Harry Sosnik
90 Mins., Sun. 8 p.m.
GENERAL FOODS
ALL NETWORKS, from N.Y.
(Young & Rubicam)

through her role as fennec of the festivities, reprised her stand-out tunes from "South Pacific" and as a bonus song tossed in the R & H "State Fair" film tunecheck, "Might As Well Be Spring."

But overall the show suffered from a Johnny-one-note tempo as the R & H melodies were showcased, and from the inadequate pacing. True, there were a host of last-minute decisions, considering the short notice on which the show was put together (Young & Rubicam didn't get the go-ahead until 12 days before showtime). But the production, highlighting excerpts from six R & H shows and all staged exactly as Broadway audiences had originally seen them failed to generate the kind of excitement one should have expected, considering the fabulous credits involved.

The Cavalcade was no gilded, drapery-laden spectacle of giant scenic proportions; rather, it was unpretentiously staged, with the accent where it belonged—on taste, and mostly on talent, with some of the most surefire song material that's been tossed tv's way. But in the process of stringing together the out-of-context numbers from the renowned R & H show catalog, the whole emerged as a well-executed though unimaginative variety stanza, lacking that extra dividend of sparkle.

Obviously a show can't miss too badly with (1) Mary Martin and Ezio Pinza again carrying the "South Pacific" torch in reprising their original Nellie Forbush-Emile de Becque roles; (2) Yul Brynner and Patricia Morison for the "King and I" segments; (3) Tony Martin and Rosemary Clooney for the "Me and Juliet" sequences; (4) John Raitt and Jan Clayton back for their original lead in "Carousel"; (5) Gordon MacRae and Florence Henderson in the "Oklahoma" scenes; and (6) Bill Hayes and Janice Rule vocalizing and terping, respectively, in the "Allegro" bit.

Add to these the interspersed comedic sorties of Jack Benny (in a here-we-go-again vignette of going for a \$60 rap for a single admission ticket to "Carousel"); Groucho Marx (playing an uninspired "You Bet Your Life" round of bplay with Rodgers and Hammerstein), and Edgar Bergen and Charlie McCarthy (later joined by Ed Sulli-

van) for a dubious entre'act "man in the box" joust, not to mention a slick musical background of the whole by Harry Sosnik and the orch, and the 90 minutes added up to (a) tops to date in multiple casting for a tv one-shot on such a star level; (b) a show desperately in need of imaginative pacing and a well-rounded, more lively, improved vehicle that should have included dance and rhythm numbers for more variety.

A "puzzlement" even topping Brynner's was why they brought on such major comics from the Coast for this N.Y. origination, only to dissipate their talents and contributions as between-acts, scenery-changing devices. Certainly a brighter display of Groucho's unique comedic gifts, properly integrated into the production, could have provided the heightened values so sorely needed in getting off the too-evenly tempoed book.

The show played in the same chronological order as the six R & H Broadway attractions (interspersed with the "comedy" routines); and this, too, was a mistake, for a greater emphasis on routines, with the stand-out "South Pacific" contrived, saved the finale, could have contributed toward giving the show more bounce. Opening with MacRae's "Oh What A Beautiful Morning" for the "Oklahoma" intro, Raitt and Miss Clayton were spotted No. 2 for the "Carousel" medley, including the "If I Loved You" gem, in one of the most tender, memorable scenes in the whole R & H repertoire. Hayes and Miss Rule, with a choral assist, did the "Allegro" love song, which unfortunately for the time consumed wasn't one of R & H's more inspired efforts.

"South Pacific" came closest to approximating the show steeper, with Miss Martin's "Gonna Wash That Man Right Out of My Hair." Pinza's "Some Enchanted Evening" and Miss Martin socking across "In Love With A Wonderful Guy" providing the kind of multi-faceted moods and tempoes that needed apportioning in other segments of the Cavalcade. "King and I" found Miss Morison surrounded by the King's Siamese brood doing the "Getting To Know You" (originally created by the late Gertrude Lawrence, with Brynner coming on for the "Puzzlement" number). On its own, as an "insert," these were hardly the cherished moments of the legit. Miss Clooney and Tony Martin in the Isabel Bigley-Bill Hayes legit leads, failed to generate the excitement of the opening "rehearsal" scene of "Me and Juliet" which encompassed "No Other Love" and "Big Black Giant." Show reverted back to "Oklahoma" for the finale, with MacRae and Miss Henderson dueting "People Will Say We're In Love."

It was a costly party, and on the basis of the Trendex ratings, GF bought out more people for a slice of the R & H cake than any event in show biz annals. But the cake needed more spice.

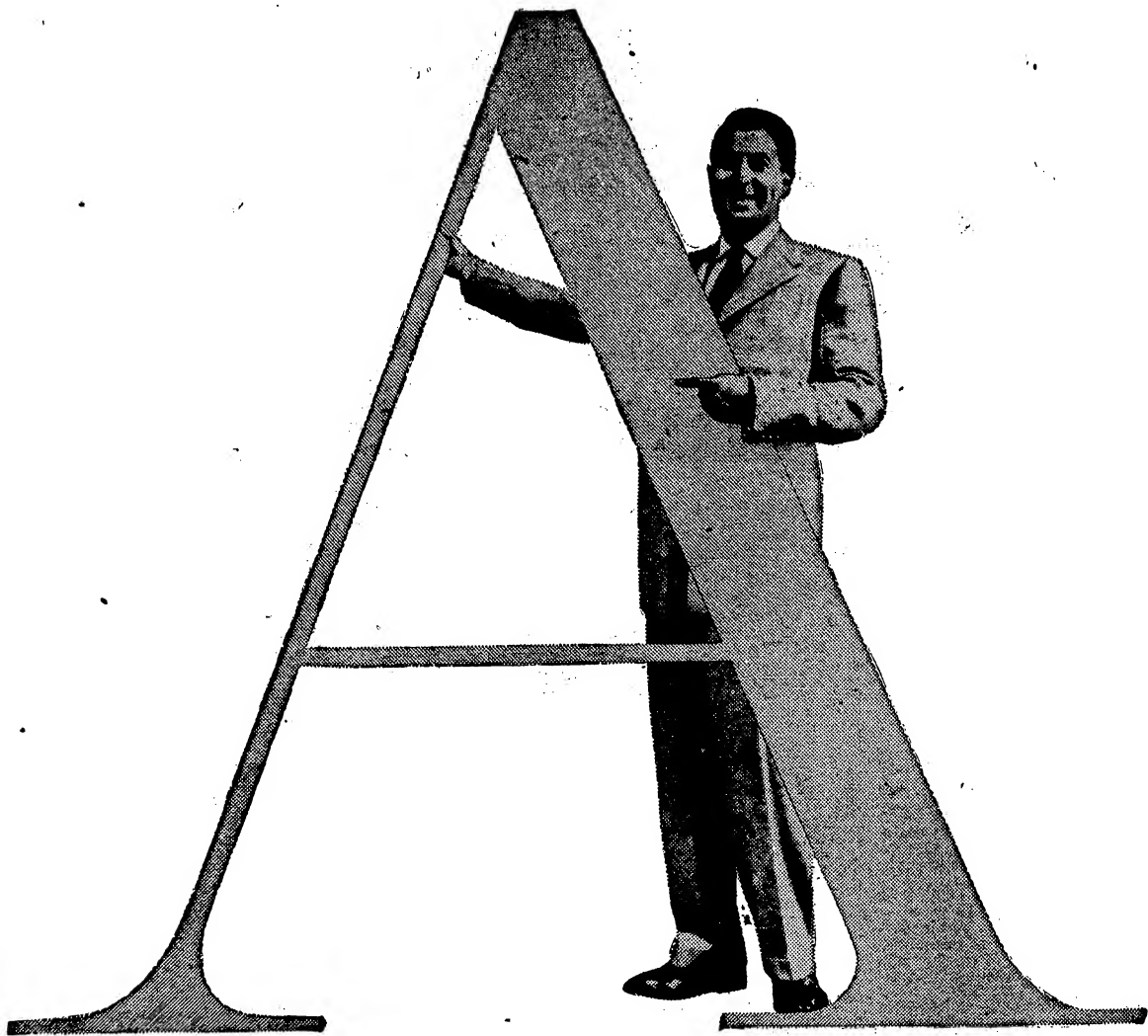
WEEKEND NEWS
With Allan Moll
Producer: Dan Rainger
Director: Chauncey Powis
Writer: Jack Goodman
30 Mins., Sat. 9:30 p.m.
REDMAN TV & STORAGE
KDYL-TV, Salt Lake City
(Adamsen, Buchman)

This is a neatly packaged half-hour roundup of top local and regional news of the week. Teamwork of editor-writer Jack Goodman and photographer Don Christanson covers a wide range of items that fall into the general classification of semi feature news.

In session caught, (13) camera covered a flying farmers convention in Idaho, coming of spring with an analysis of snow cover in nearby mountains, and predictions of available water for dry months, rebuilding of Lagoon, fun spot partly destroyed by fire last year; making of a ghost town as a result of mine shutdowns and ground breaking for new office building.

Goodman chooses his news with care to provide as much general interest as possible while his commentary provides narrator Moll with an easy-reading script that covers the situations well. Moll gets plenty of life into his chores and has the knack of switching mood to fit the situation without getting hammy.

Commercials pitch Redman's nationwide service and highlight extra care that costs no more. Two well executed singing jingles fit neatly into the package. Berl.



McNeill's the answer...

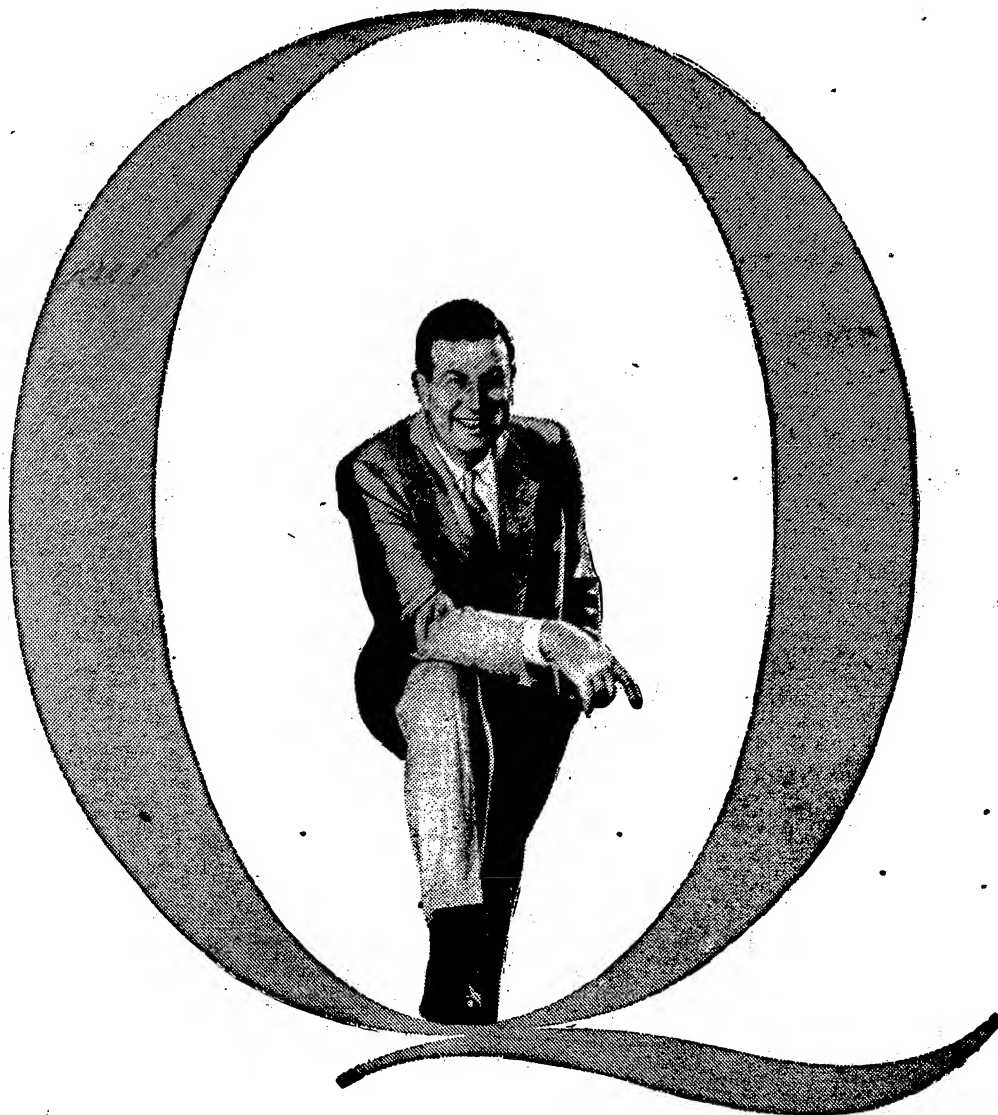
Here's the obvious one: What daytime TV personality has just been hired by Philco for an important selling job?

McNeill's the answer. Don McNeill. Just two days ago, his famous Breakfast Club started selling for Philco on TV . . . demonstrating big-ticket appliances in millions of homes every day. (In his first week on TV Don McNeill visited 2,500,000 different homes, according to Nielsen.)

But this suggests many more questions for which McNeill is also the answer.

For example: Who's been the hottest property in daytime radio for over 20 years? McNeill's the answer. In salesmanship, ratings, dealer influence, by cost or any yardstick, Don McNeill's Breakfast Club has been the outstanding show in morning radio history.

What man has millions of women hanging on his every word, every day of the week?



now what's the question?

McNeill again. To two generations of American housewives, Don McNeill is as real, as believable . . . as *there* . . . as their husbands. They take his word on ranges, refrigerators, air conditioners . . . or—here comes the commercial—meats, cereals, dairy products, or what-do-you-sell.

Who is the right salesman for *you* in daytime TV? If your market is women, the answer is certainly McNeill! Partly because he has a proven selling record for products of every shape, size and price tag. Partly because he comes factory-equipped with a built-in sales promotion personality. (Just ask his radio sponsors about the many ways they've used that McNeill appeal.) But mostly because McNeill is . . . well, McNeill, and can do things for your product that nobody else does quite so well.

There are several quarter hours available on the Breakfast Club, but if you're planning to pop the question, better do it fast.

ABC TELEVISION NETWORK

THE HEART OF THE NEWS
With Jim Fleming, Joseph C. Harsch, Ray Scherer, Morgan Beatty, others
Producers-editors: William McAndrew, Joseph O. Meyers, Chet Hagan
15 Mins.; Mon.-thru-Fri., 10:15 p.m.
Sustaining
NBC, from New York

The new accent in radio and television as "interpretative reporting" is responsible for "Heart of the News," NBC's grandiose-planned cross-the-board survey of significant developments in world news. Idea is to spotlight one story each night, using the NBC worldwide news setup to deliver on-the-spot phases of the background and developments in their areas of the particular story under study.

That such a project is "pure radio," as the saying goes these days, is obvious. That it's good radio (or radio doing what television can't) is dubious. At least that's the way the first program Monday (29) came off. It was a study of the McCarthy-Army controversy, and had three commentators focusing the background of the situation.

Joseph C. Harsch, NBC's State Dept. expert, went into the constitutional and Congressional background of McCarthy's permanent investigations subcommittee. White House correspondent Ray Scherer trudged down to the Senate Office Building to tell about the staff and work of the committee; and "News of the World" commentator Morgan Beatty did a quick profile of Sen. Karl Mundt, who is heading up the investigation of the current row.

All boiled down, the segment was no different from any of the commentary programs that have distinguished radio over the past 15 years, with the exception that there were three commentators instead of one. The NBC news department took no advantage of radio's opportunity for mobility and speed—all the material was strictly from research and personal knowledge. Scherer's description of the committee's staff room and personnel had little value for the program, but it could have been done better with a tape recorder.

This is not to say that the individual commentary wasn't good in its own right—Harsch's description of the subcommittee (which got an appreciation of \$214,000 compared to the \$10,000 given to its parent whole committee) as the "tail that wags the dog" was a sampling of his topnotch reportage and narrator-host Jim Fleming's introduction and recap were fluid and to the point. But NBC could just have easily assigned one commentator to do the whole job, as it were. The program isn't going to make anybody turn off his tv set and run for the bedroom radio.

Chan.

UNITED NATIONS SERIES
With Alma Dettinger; Ernest Weissmann, Charles Abrams, guests
Producer-Director: Alma Dettinger
30 Mins.; Tues., 2:30 p.m.
Participating
WQXR, New York

This WQXR series when caught (23) was in the eighth week of a 17-week run and it dealt primarily with reflections on the social welfare duties of the UN and carefully skirted the more eruptive political problems. However, as one of the guests pointed out, solutions for items like international housing, which was the session's preoccupation, can have a strong bearing on matters of diplomacy and enduring peace.

For this one WQXR grouped three intelligent and reasonably eloquent people: regular moderator Miss Dettinger, whose queries were incisive and well-placed; Ernest Weissmann, head of the UN housing and town and country planning section, and Charles Abrams, faculty member at the City College of New York and special UN appointee to the recent housing conclave in New Delhi. One of the most interesting facets of the program to show biz was the brief mention made by Weissmann of an upcoming bibliography on theatre construction. He advised that most countries are interested in possessing national theatres and that the UN was backing up such projects.

Largely, though, the "United Nations Series" was a dry affair that even for listeners with above-average interest in the social welfare activities of the UN might have become dull before the 30-minutes were over. Show was kept on a high academic plane and substituted pretty well as a text for students. Aluminum roofs for villagers in India and discussion of the New Delhi housing confab couldn't have been especially exciting topics for the biggest share of the Gotham audience.

DIXIE CLUB
With Virgil Brinnon
30 Mins.; Sat. 6:15 p.m.
WJW, Cleveland

This 30-minute segment of jazz favorites should be a must for lovers of melodious themes, and subtly syncretized dance rhythms with highly colored orchestrations. For the stint is jam-packed with blues and dixie music including, among pieces in stanza caught, "Maple Leaf Rag," Eddie Condon; "Tiger Rag," Pee Wee Hunt.

What's more, Brinnon's smart presentation that includes very short back ground notes leading to the upcoming shellac adds a flavor that makes the stanza a welcome dessert for a Saturday evening roundup.

Mark.

WOMAN'S PAGE
With Barbara Reinker and Tom Carson
45 mins.; Mon.-thru-Fri., 12:15 p.m.
WJW, Cleveland

The busy housewife who wants to keep abreast of the women's news of the day along with getting welcome household tidbits and suggestions would do well to listen to Barbara Reinker, this year's AFTRA winner of "Best Radio Woman's Show."

The 45-minute stanza opens with a series of brief reviews of daily happenings in the women's world. Presentation is neat, concise and easy to take. Pleasantly spliced into the stint are musical recordings by Cy Coleman's piano offerings from Rodgers and Hart. As other breaks in the stanza, Mrs. Reinker chats with announcer Tom Carson who serves as straight man.

In stanza caught (23) Mrs. Reinker had backstage interview with Robert Preston and Lee Bowman, currently on Hanna Theatre. Chitchat was not taxing and Mrs. Reinker was able to explore several homey bits in Preston's background.

Frequent commercials are tactfully placed throughout segment.

Mark.

SPELLBOUND
With James D. Baker, others
30 Mins.; Tues.; 8 p.m.
WTRF, Troy

Spelling program, which should invoke for older listeners nostalgic memories of an era that posed no threat from thermonuclear bombs, pits in competition teams from area organizations, with Station Publicity-Promotion Director James D. Baker as chairman. Gals of Albany Chapter, National Secretaries' Assn., matched skill with mothers of a St. Mary's Church, Waterford, group, on broadcast caught. Show has been presented for sometime.

Feature impresses as a mildly diverting, moderately educational half-hour, of some local interest, no challenge, for instance, to the Milton Berle television show, originating at the same time, and not intended to be. There seemed an element of unfairness in putting housewives against women whose livelihood depends upon ability to spell well, but this was not intentional. Some awkward moments, marked by floundering on rather tricky words, developed, but there were brighter spots, too. Baker, smartly and perhaps logically, suggested nervousness as a factor. The latter part came off better. It might be wise for Baker to define the meaning of each word and perhaps demonstrate usage—he did so intermittently. A more individualized introduction and inclusion of easier words are other possibilities. Baker is friendly, informal, lightly humorous, with a clear though twangy voice.

Jac.

ALL NIGHT SHOW
With Joe Mulvihill
330 Mins.; Mon.-thru-Sat. (mid-night)
FILLIPS & ASSOCIATES
WTAM, Cleveland

Good music, the latest weather and road reports, as well as up-to-the-minute news are the ingredients well mixed with diskier Joe Mulvihill in his "All Night Show" over WTAM.

It's a lot of time, but, neatly paced by Mulvihill, assisted by the WTAM news staff, the five-and-one-half hour midnight to dawn spiel should not "make the night so long" for those battling through the a.m.

In his music selections, Mulvihill sticks closely to the popular classics, the favorites of the day, and the blues. There's a minimum of jabber between selections, except when Mulvihill hits the sales pitch, for towels, bunnies, thread, saws, Nescafe, etc., averaging at least six commercials per hour. Also on the hour, there is five minutes of news including the latest highway report for Ohio and adjacent states.

What makes this overall pitch distinctive is Mulvihill's easy tempo; his relaxed mike-appeal, and his pleasant personality.

Mark.

ISLAND SERENADE
With John K. Almeida
30 Mins.; Mon.-thru-Fri., 9 a.m.
30 Mins.; Sat., 10 a.m.
Sustaining
KGU, Honolulu

On the gamble that people in Hawaii like Hawaiian music, KGU has given over some important morning time to John K. Almeida, dean of Hawaiian music and musicians.

It's an informal session, with the venerable composer-musician spinning nothing but Hawaiian disks, interspersed with recollections, and it's a cinch that the six days a week stint is gaining a solid following.

Weekdays, Almeida fills the breach between two terrific draws: the early morning jocks who go off at 9 a.m., and the soap serials which begin around 10 a.m. Saturday stanza additionally is picked up by hundreds of country-bound motorists who find Island melodies relaxing.

Almeida sticks to old and new Hawaiian tunes and shows no prejudice for or against any of the combos he has known over the years. He's the father of another prominent musician, Pua Almeida, incidentally.

There's irony in choice of Ken Alford as announcer, for he is one of Hawaii's top professional jazz exponents, doubling as leader of a solid Dixieland band when not on the KGU board. Some sponsor's missing a good bet.

Wait.

RCA Colorsets

Continued from page 28

try through the need for studios, transmitting equipment and the factories to build them.

CT-100 has a single knob control that switches the picture from color to black-and-white and vice versa. Test patterns and still pictures generated by the plant's own closed-circuit colorcasting equipment were shown. CT-100 is an open-face console with a tricolor tube using red, blue and green and requiring three guns in synchronization. Assembly line is geared to produce 2,000 sets a month within six to eight weeks. Price of 19-inch screen receiver coming in July will be only slightly higher than the CT-100 because production experience will cut costs, Elliott predicted. The plant now has four production lines running, one for color receivers, three for black-and-white.

CT-100 will be sold on a policy calling for installation, unlimited service calls and parts replacements for a year and costing \$149.50, Elliott said. Two other less expensive and inclusive service plans also will be offered. He predicted that 125 tv stations will be equipped for color by the end of the year and that it will be available then to 75% of the nation's homes.

Cy Howard

Continued from page 29

work in tv, and if you look at the top shows such as "I Love Lucy," "Mr. Peepers," "Burns and Allen" and others, you'll find they're written by former radio writers. But where are these great screen writers Miss McCall is talking about? Tv has developed, and we have had a great part in its development.

Crusaders? Where Are They?

"Yet Miss McCall holds out the picture of screen writers as the salvation of tv, the crusaders coming to save us. But where are they? Radio writers have adapted themselves to tv faster than anybody, especially in live tv, which is the most difficult to do.

"Screen writers for years have spoiled their talent, by turning out only a few pages a week. They can't readjust themselves now. It isn't important in tv to write it fast and bad—it is important to write fast, under the limitations allowed. Screen writers simply cannot write that fast.

"The country club atmosphere of the screen writer is completely out of focus with the economics of tv. A newspaperman always meets his deadline, without excuse, and the same is true in tv. By the time the screen writer goes through his psychological problems and takes off for Palm Springs to think about what to write, I'm in my second season on tv.

No Snobbery Wanted

"Let's quit this snobbishness where they consent to come into the medium. After all, they must adjust themselves to tv; not tv to them. I have 12 writers on my two shows, only one team coming from pictures, the rest from radio. This is because we need 50 pages in five days.

"Screen writers keep talking and thinking about that picture they're going to write for Cary Grant. Tv has been built up as a great medium, and we have no interest in the crusaders coming to save us. We want them, but not as snobs. We want writers; come in, the water and money's fine.

"A good writer can write in any medium, and a good screen writer can write good tv, but his attitude must not be one of condescension," concluded Howard crisply.



Eileen BARTON

Latest Coral Record

"JESSE JAMES"

B/W

"SIGNPOST"

Dir.: William Morris Agency



COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

PAUL DRAPER

LESSONS IN BALLET TAP AND STAGE TECHNIQUE

ADVANCED . . . Mon., Fri., Sat., 4:30 to 6:00 P.M.

At CHESTER HALE'S STUDIO

159 West 56th Street — COL 5-4070

INTERMEDIATE . . . Tues., Wed., Thurs., 4:30 to 6:00 P.M.

At THEATRE STUDIO OF THE DANCE

137 West 56th Street — COL 5-4070

Thank you MR. ED SULLIVAN

—for your great kindness and would you
please convey my regards and thanks to
all the members of your staff for their
patient cooperation

Good-bye—see you in May!

RICHARD (MR. PASTRY) HEARNE

Direction: EDDY (London Evening News) ELKORT

Jessel on Another Anti-Rating Kick

Chicago, March 30.

George Jessel is now roadshowing his one-man campaign against the radio-TV rating services. Yet show biz personality who speaks from a career that has spanned all facets except the burley and circus fields applied one of his patented kidding-on-the-square hotfoots to the electronic nose-counters before a near-record turnout of over 200 at the Chi Television Council last week.

Although larded with the typical Jessel gags, the discourse had its serious overtones that struck some responsive chords among the industryites present concerned with the same problem. Jessel recounted how in his recent ambassadorial junkets for ABC he had visited some 70 cities around the country and has yet to find a single person who has been called or checked by a rating service. He says he has plugged the query on all of the radio-TV appearances he has made in each city without a nibble.

He tossed out a couple of pertinent questions about the radio-TV reliance on rating figures. He asked if the real yardstick of a given show's success isn't its ability to sell products. Also he posed the query as to how the new TV personalities are to be developed in this rating-happy era.

Bowles' WNHC-TV Series

New Haven, March 30.

Chester Bowles has completed a cycle. The ex-Gov. of Connecticut and former ambassador to India has been signed by WNHC-TV here to star in a weekly discussion program on world news, with emphasis on developments in Asia. Program begins April 7, and is slated on Wednesday from 6:15 to 6:30.

Program marks a return to broadcasting for Bowles, who was one of the founders (with another Nutmeg State politico, ex-Sen William Benton) of the Benton & Bowles ad agency.

Jessel's Logic

Chicago, March 30.

Addressing the Chicago Ad Club and veering to his diatribe against the "Flintex," as George Jessel satirizes the sundry ratings, the comedian observed:

"If one Englishman has tea at four you multiply it by 20,000,000 Englishmen and they're all having tea at four. If two Frenchmen say this is what we're gonna do tonight you may multiply it by 50,000,000 Frenchmen and not be wrong. But America is too individualistic — because one Yank eats prunes at 8 o'clock some Tuesday or Sunday night you can never convince me that every American, or a great majority of them, are doing the same thing at a certain given hour. And so, because somebody phones 12 people and says 'that's the rating' doesn't convince me, or even them, because it just doesn't make any sense."

DuPont Awards Go

To Pauline Frederick,

Hub, Iowa Stations

Washington, March 30.

NBC commentator Pauline Frederick, Westinghouse stations WBZ and WBZ-TV in Boston and WOIT-TV (Iowa State College) in Ames, Iowa, were named winners of the 11th annual Alfred I. DuPont Awards in Radio and Television for "meritorious service to the American people" in 1953. Winners were announced at a dinner last week at the Mayflower Hotel.

Miss Frederick, first woman to receive the DuPont commentator award, was honored for "exemplifying the best traditions of news commentary" and "avoiding the slickness, automatic orthodoxy and superficial sensationalism characteristic of much news commentary today... without making concessions to a vulgarization of either thought or style."

The Westinghouse stations were cited for "consistent, well-planned programming designed to serve the needs of an informed and progressive community and to develop and encourage good citizenship."

The Iowa State College station was praised for having "pioneered in showing TV's potential in the service of education and citizenship" for "its outstanding record of leadership in the development of programs of practical and cultural value to the people of Iowa."

Lotsa Shuttling Off From 'Grand Central'

Unless ABC Radio can find a client for "Grand Central Station," which Campbell Soups is exiting April 5, by that date, the web is prepared to make a complete overhaul of its 11 to noon morning strip to get off the sustaining hook with the dramatic package. "Central" currently occupies the 11 to 11:25 strip.

Network will move "Modern Romances" down from 11:25 to 11, following that with "Ever Since Eve" from 11:15 to 11:30, 25 minutes earlier than its current slot. At 11:30, it will insert a new soap opera, "Follow That Woman," a house package being prepared by Jack Mitchell. Windup quarter-hour will be a three-way news show, pegged on Bryson Sash's current five-minute "White House Report." Two other capsule segments will fill out that strip. "Follow That Woman," as yet uncast, will follow the customary ABC morning format of a complete story in five days.

WNBC's 'Spring Tryouts'

"Operation Search Warrant," NBC's talent dig-up in New York, will be launched next Saturday (3) in the first of a series of one-shots called "spring tryouts." Premier will be a "Let's Make Music" stanza. Also on the sked is an etiquette panel show headed by Charles Ventura, society editor of the N. Y. World-Telegram & Sun. Slotting is 5:30 to 6 p.m. on the NBC Gotham flagship.

Albany — Naomi Rector, associated with WPTB since it went on the air in 1948, first as traffic director and later as program director, has resigned to become assistant program director of KFIA-TV in Anchorage, Alaska.

Peter Roberts Joins WNBC-to-WINS Shifts

the WNBC ranks to follow Bob Leder to N. Y. indie WINS. Leder, the station's new manager, has hired the network newscaster to become his director of news and special events.

Appointment of Roberts, who begins officially in his WINS post on April 5, caps off Leder's importation of four other NBC local execs and the web's ex-team of Bob & Ray. Roberts' role will be chiefly to boost local news coverage, which seems to be a big facet in the new administration.

law but that would only further delay the proceedings which have now been dragging for nearly a year and also further hold up action on his applications for TV channels in Toledo, Orlando and Pittsburgh, (by purchase).

It's more likely that Lamb will move to expedite the hearings. Former Atty. Gen. J. Howard McGrath, who is now executive veepee of the Lamb Enterprises, recently stated that Lamb is ready to testify under oath before any

FCC—Lamb

Continued from page 28

government agency, Congressional committee or court that he is not or never was a member of the Communist Party.

In a recent column in his newspaper, the Erie Dispatch, Lamb said he was never even "remotely" associated with the Communist Party. "Anyone who says I belonged to or contributed to the Communist Party," he asserted, "is a vile liar and that again goes for my business competitors, and anyone in or out of government."

KANSAS CITY IS...

Swingin' to the Stars

ON CHANNEL

9

WHB-TV



- | | |
|---------------------|-----------------------|
| ★ Jackie Gleason | ★ Ray Milland |
| ★ Red Skelton | ★ Omnibus |
| ★ Perry Como | ★ Four-Star Playhouse |
| ★ Jack Benny | ★ Big Top |
| ★ Burns & Allen | ★ Beat The Clock |
| ★ Ed Sullivan | |
| ★ Blue Ribbon Bouts | ★ John Thornberry |
| ★ Mel Allen | ★ Sandra Lea |
| ★ Arthur Godfrey | ★ Shelby Storch |
| ★ Studio One | ★ Larry Ray |
| ★ Jane Freeman | ★ Walter Burke |
| ★ Edward R. Murrow | |



The great Kansas City TV market is swinging right along with its favorite stars on WHB-TV—as Channel 9 presents a full schedule of CBS-TV network programming—plus a variety of talent-packed, locally produced shows. Your spots are in the spotlight when you let WHB-TV's star-studded airwaves do the selling to 380,450* television homes!

*Feb. 28 report, Kansas City Electric Assn.

Here's a good strip story... Now that the headline has gotten you into this paragraph, we have to confess that we're talking about key strips from Butter-Nut Coffee cans. During Butter-Nut's 1953 Christmas Club campaign, the coffee people used WHB-TV's popular weatherman, Shelby Storch, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips—more than three times the amount received from the previous year's campaign on another Kansas City TV station... at that time the only television outlet in the market. Talent and format were unchanged for the '52 and '53 campaigns.

1922-1954



Don Davis, President
John T. Schilling, General Manager

WHB-TV

CHANNEL 9 BASIC CBS-TV

WHB

710 KC. 10,000 WATTS
MUTUAL NETWORK

Represented Nationally by **ETV** INC.

KANSAS CITY
OLDEST
CALL LETTERS
Represented nationally by
JOHN BLAIR & CO.

IN DETROIT

You
Sell More
on
CHANNEL

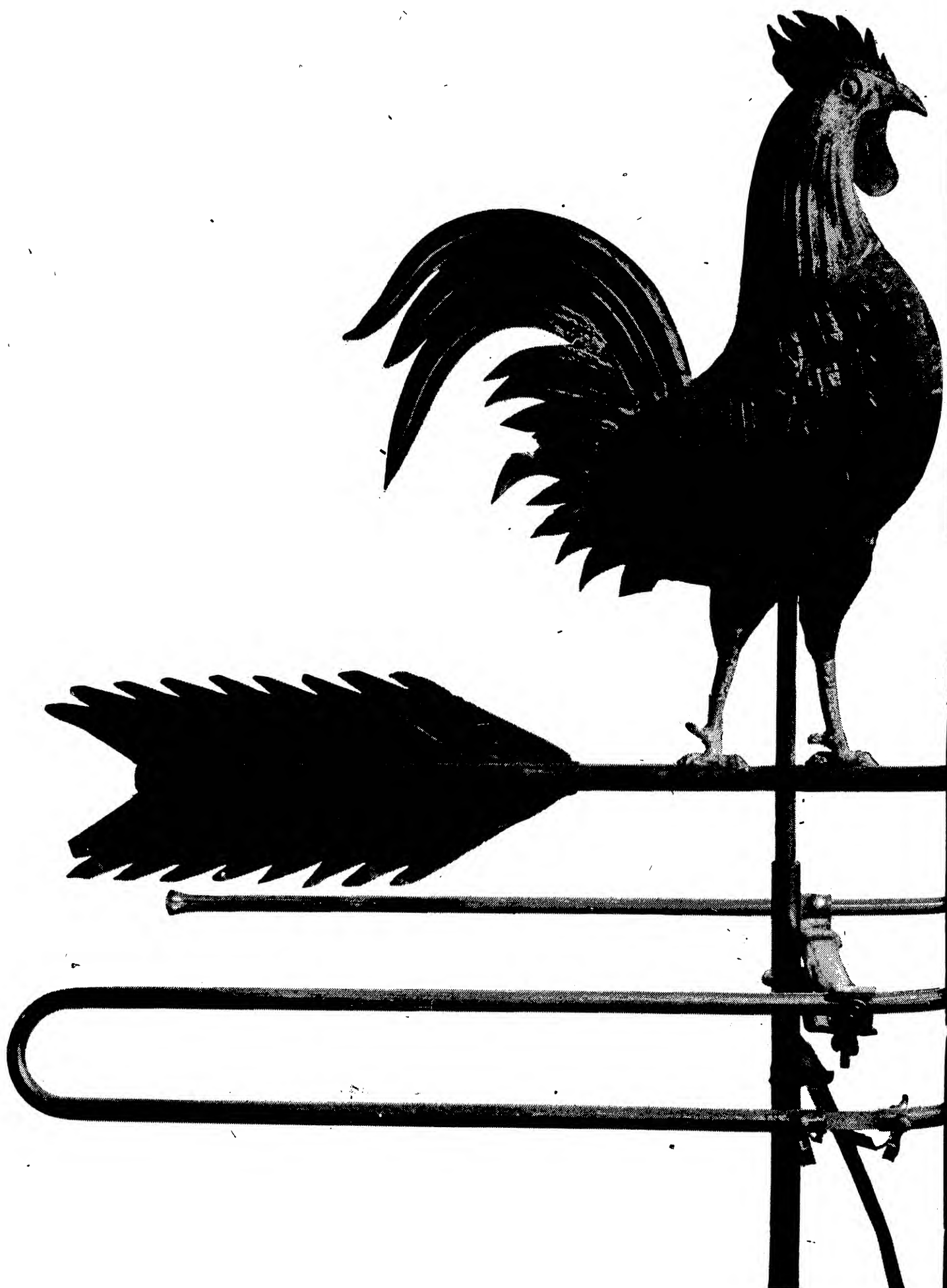
4

WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ
Owned and Operated by THE DETROIT NEWS

National Representative
THE GEORGE P. HOLLINGBERRY CO.



early returns on THE MORNING SHOW

It's off to a great start! In its first five days...

It increased sets in use by 39%.*

It won over 45% share of audience.*

It covered areas—including all major markets—
with close to 23 million television homes.**

It offered the largest early morning station line-up.

It sold at the lowest over-all price in all television.

It brought its first sponsor 16,558 replies to a
single announcement!

Whether your budget is large or small, you can get
big returns on "The Morning Show." Try it once...
or once a day... once a week... once a month...
or as often as you need it.

CBS TELEVISION

*Trendex,
March 15-19.

**With outlets in the
Pacific Time Zone
through the
companion program
"Panorama Pacific."

Television Chatter

New York

John Henry Faulk subbing for Eloise McElhone next week on her WPIX daytime . . . Joan Roberts guesting on WOR-TV's "Man From Times Square" Friday (2) after appearing on radio version same date, same station . . . Eight-year-old Adele Newton making the switch from tv to legit via Jerome Robbins' "Tender Lamb" at City Center tomorrow (Thurs.) . . . David Mayer, former national merchandising manager of Calvert Distillers, joined Grey promotion division . . . Barbara Karen in the cast of last night's (Tues.) "U. S. Steel Hour" . . . Arthur O'Connell, featured in "Picnic" on Broadway, left the show this week after 460 performances to devote his time to a new John McNulty tv script titled "Mr. Madigan's Manhattan" . . . Will Mastin Trio featuring Sammy Davis Jr. guested on Milton Berle show last night.

Warren Cromwell, away six months, returned to NBC press in old job of asst. mag editor under acting ed Eileen Lange . . . Kajar the magico booked for WCBS-TV's new "George Skinner Show" April 7.

Board of directors of Broadcast Advertising Bureau held a two-day meeting in N. Y. yst. (30) and Monday . . . Weed's radio and tv rep firms moving to new quarters at 579 Fifth Ave. 1 . . . Therese (Terry) Lewis, story editor for NBC's Television Playhouse out of Talent Associates, departs that organization April 1. She'll spend next few months preparing several television properties of her own. Fall plans call for the setting up of her own agency.

Eugenia Rawls into featured role on "Motorola TV Hour" Tuesday (6) on ABC . . . Philipps Bevans into "Robert Montgomery Presents" on NBC April 12 . . . New baseball strategy game, "Line Drive," being packaged for tv . . . Martin Newman into "Eternal Light" April 11.


It's three in one week for Max Wilk, who scripts the Tuesday "Janet Dean" vidpix; the CBS-TV "New Revue" color show on Friday, and "Campbell Soundstage," likewise next Friday.

Chicago

Chi NBC-TV program chief Ben Park and producer Don Melner co-authoring a text book on tv to be published in the fall by Houghton-Mifflin . . . Latest Electric Assn. survey reports 23,571 tv sets sold

at the
PIANO • ORGAN • CELESTE

Currently
"SUSPENSE"
"MAMA"
"WINKY DINK
AND YOU"



BILLY NALLE

Radio Registry

In the Chi area during February, bringing the total circulation to 1,618,145 . . . Marty O'Shaughnessy, editor of TV Today, and wife have adopted a baby girl . . . Dr. Frances Horwicz, hostess of NBC-TV's "Ding Dong School," to Baltimore April 10 to receive an award from the Women's Ad Club there . . . Tom Osborne new WBKB office manager vice Ken Christiansen who's joined NBC . . . Louis G. Cowan office prepping tele package for gospel singer Mahalia Jackson . . . Dinny Bruce (Virginia Butts) formerly associated with the NBC Dave Garroway radio show in New York, now a WBWB-TV staffer subbing next week for femme gabber Lee Phillip vacationing in Florida . . . Chi American home economics editor Mary Martensen today (Wed.) debuts a weekly cooking show on WBKB. Hank Richards is handling production . . . WGN-TV bought Consolidated TV's package of 13 "Hollywood Half-hour" and "Front Page Detective" vidpix and promptly sold the 26 half-hours to National Credit Clothing . . . Home Federal Savings & Loan renewed Alex Dreier's Sunday night news on WNDQ for another year . . . Phil Patton, exec producer of ABC-TV's "Super Circus" off for a couple of weeks of Florida sun . . . ABC-TV's "It's About Time" moves into the Sunday night 6:30 to 7 berth next week with a revamped panel comprised of sportscaster Joe Boland, Chi Trib scribe Bill Leonard, Fran Allison and Sherl Stern.

DuMont Names Lowe In Rosten Exiting

With Irwin Rosten having quit DuMont to head for the Coast, Jim Caddigan, program chief for the web, has handed David Lowe acting managerial reigns of the public affairs and news department. Other shifts have taken place too. Cameron Cornell has been made chief editor of news. William Dalzell has been assigned his assistant and Ann Powell will handle the scheduling of public service announcements.

Lowe will retain a diversity of other duties while acting as news and public affairs chief. He is the producer of the upcoming "Love Story," writer-producer-director of "What's the Story?" and special administrative assistant to Caddigan. Rosten did not indicate any future plans when he left for the Coast.

WNBT's 'Pet Puzzle'

Coming up in a couple of weeks on WNBT, N. Y., is a takeoff on "What's My Line" dubbed "Pet Puzzle" in which panelists would determine the identification of headlines who own the animals exhibited. An offscreen voice will answer for the pooches, etc. As in the case of "Line," there'll be a "mystery guest" in the form of a crated animal with idea being to guess what kind of quadruped is within.

Johnny Stearns and Steve White are producing "pet's my line."

DOW WANTS MAJOR BOW

Chemical Outfit on Prowl For 'Big Prestige' TV Show

Dow Chemical Co. is on the prowl for a "big prestige" show in television and is giving a long and hard look to some bright new stanzas being unfurled by the various webs. The chemical outfit wouldn't be averse, of course, to a hitch onto a current property where the sponsor is ready to relinquish its hold come the fall. But the Dow thinking in this connection is on a strictly bigtime level—such as a dramatic hour or half-hour in the U. S. Steel or Motorola TV Hour class (both 60-minuters alternating on ABC-TV).

It would be Dow's baptism of fire as a program backer, being already a heavy investor in participations on sundry shows.

No Comm'l. TV In Britain If Labor Party Gets Power

London, March 30.

The government has won the first round in its bid to launch commercial television in Britain, but the Labor party has renewed its threat to scrap the whole plan if it is returned to power before its introduction. It has also threatened to restrict licenses if it comes back to office after the scheme is working.

Herbert Morrison, M.P., who has led the Labor opposition, told the House of Commons during the second reading of the commercial television bill last Thursday (25), that his party would not feel obliged to pay compensation to any program companies who have made a financial stake in the proposed new enterprise.

In this way the Labor opposition is hoping to deter potential investors and wreck the scheme, even though it may secure support through both Houses of Parliament. The supporters of the government bill are not taking the Labor threat too seriously and question whether they would, if back in power, interfere so drastically with the public's entertainment.

NBC RADIO STANZAS UNDERGO RESHUFFLE

NBC is in the throes of reshuffling a few of its radio skeds. "Theatre Royal" moves from 7 p.m. Saturday to 7:30 p.m. Sunday starting April 4, while "American Forum" goes from 2:30 to 6 o'clock on the Sabbath, effective April 11, with "Youth Wants to Know," currently Monday at 10:30 p.m., taking the slot vacated by "Forum."

Reports From the White House," a 10:30 p.m. Wednesday stanza, is cancelled and a new D. C.-slanted show, "Keys to the Capital," replaced it last week. Golden Voices" (Lawrence Tibbett) and "Music by Mantovani" in the 3 to 4 Sunday slot give way to "The Golden Hour" on April 4.

Inside Stuff—Radio-TV

First test of the effectiveness of Jerry Marshall in Martin Block's old "Make Believe Ballroom" slot at WNEW, N.Y. indie, has been made, and according to the station, the deejay has exceeded Block's annual mail pull in the Ballroom's music popularity poll. Station has been contending ever since Block's moveover to ABC was announced that Marshall would prove as strong an audience draw in the Ballroom slot as Block has been.

Station claims that (1) the poll pulled more mail than ever before; (2) total mail for the last seven days of the poll was 15% higher than all mail tabulated during the entire five-week poll of a year ago; (3) last-minute voters in the last day's mail count equalled 50% of last year's entire mail count; and (4) the poll broke all station records for mail pull for any purpose.

Indicative of the rapid rise of tv reporting and columnizing in the nation's daily press is the growth of Eve Starr's syndicated (General Features) daily column, a year old this month. Formerly a motion picture columnist on the Hollywood Citizen-News, Miss Starr a year ago switched to tv, anticipating an accelerated demand for regular news of the industry. Her "Inside TV" is now carried by some 70 newspapers, among them the Cleveland Plain Dealer, the Boston Post, Detroit News, Montreal Petit Journal, Houston Post and the Portland Oregonian. Former actress and scripter claims a readership of about 20,000,000 daily.

Stage Managers Club, N.Y., this year is including radio-tv casting heads on its invitation list for "Talent '54," which will be given at the Mark Hellinger (currently housing "Girl in Pink Tights") on April 12 matinee.

SMC presents the event annually as a showcaser for non-featured Broadway talent.

Listener reaction was so strong against the recent announcement by WHLI-FM, Long Island, that it was going to cut out its nighttime airings that the station was forced to drop the plan. As a matter of fact, on the basis of 6,000 letter replies to the announced curtailment, the station toppers have decided instead to extend its evening schedule by four hours.

Starting last week, WHLI-FM added an hour of concert music, bringing signoff time up to 10 p.m. By late in the spring or early this summer, the outlet expects to stretch the sked to 1 p.m., using the heavy mail returns as inducement to potential sponsors.

Sidney Reznick burst forth last week with "How to Write Jokes" that's beamed at the newcomer to radio-tv. It's a 36-page booklet published by Townley Co., N.Y., and covers such subjects as coin, the seven basics, formulae, "switching," wording, censorship, selling the material and three chapters on the "how to."

First annual international seminar for producers and directors of educational and cultural television programs will be held in London from July 5 to 24 under the joint auspices of the BBC and the United Nations Educational, Scientific and Cultural Organization (UNESCO). Invitations have gone out from UNESCO's Paris headquarters to broadcasting organizations in the U.S., Belgium, Canada, Denmark, France, West Germany, Italy, Japan, the Netherlands and Switzerland. Conference will discuss the possible dangers of television to society and the possible methods of using video for educational and cultural purposes while at the same time meeting the demands of the mass audience.

DuMont's Bid For Bigtime

Continued from page 29

formulated and then sent to the biz minds for approval.

Part of the stimulus has come from trying to keep pace with DuMont's new inheritance, the high calibre Gertrude Berg show. Critics and plushy sponsors have manifested little interest in web airings to date. Some of the better telecasts to come in for kudos and coin were the Bishop Sheen show (soon to be replaced in the Tuesday evening slot by Mrs. Berg), for the summer at any rate, Mrs. Berg's offering itself and "Colonel Flack," which is admired but no great money maker yet.

"Love Story" Set Last week Caddigan got an okay to go ahead with a half-hour drama, "Love Story." This one, paying top prices for scripts, will be put in the time period on Tuesdays just after Mrs. Berg in order to gain it a ready-made audience. It goes on April 20 or shortly after and will be offered as sustaining fare to as many of the affiliates as will take it. Original information was that it would be a slick stanza, but now it turns out that it will be a boy-girler that can and will have an unhappy ending and many a somber note, provided it's sensible fare.

If this major summer campaign is cleared, the various shows will help fill the vacation gaps being made by "Opera Cameos," Sheen, "Man Against Crime," the shows already slated to go off, plus those that are to leave. A possibility is that all of the proposed exposures will get an okay, but that budget restrictions will be tight enough to cut out some of the quality while permitting most of the quantity. This portends a similar reshuffle of former programming steps, but it's definitely not what the show-builders are looking for because they're afraid such stuff will live unsponsored from outset to end. On the other hand, perhaps one or two of the six might get through unscathed.

The public service feature, should it come off, sounds like DuMont's edition of the Ed Murrow berthing at CBS-TV, "See It Now."

DuMont intends to use a great deal of current film material to round out the show.

If "Project Summer" can be held on through the fall, DuMont stands a chance of gaining new stature and new sponsor friends.



BOB CARROLL

Currently

Fred Allen Show

NBC-TV, Tuesdays, 10 P.M.

• DERBY RECORDS •

Management: VAL IRVING

Direction: WILLIAM MORRIS AGENCY

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
Room with Private Bath
from 95.00
2 Rooms and Kitchenette
from 160.00
Monthly on Lease
Full Hotel Service for One or Two
Persons Included
Also Moderate Monthly Arrangements

SPECIAL OPTICAL EFFECTS AND TITLES
On FIRESIDE THEATER
Television Show
by
RAY MERCER & COMPANY

4241 Normal Ave., N.Wood 29, Cal.
Send for Free Optical Effects Chart

AMERICAN WOMEN IN RADIO & TELEVISION

extend a cordial invitation to

WOMEN BROADCASTERS AND EXECUTIVES

of

STATIONS, NETWORKS AND AGENCIES

to attend the third AWRT annual convention

Muehlebach Hotel, Kansas City, Missouri

April 22-April 25, 1954

WORKSHOPS • PANELS • SPEAKERS • INTERVIEWS • ENTERTAINMENT

Registration: Members \$15.00, Others \$20.00

R S V P :

AWRT, Room 5634, 70 East 45 St., New York 17, N. Y.



**In the beginning
God created the heaven and the earth.
And the earth was without form
and void; and darkness was
upon the face of the deep....**

The biggest words--stupendous, colossal, gigantic--are too small to tell the biggest story ever.

The creation of the world and the development of all the living things that inhabit it -- three billion years in the making, with a cast of unnumbered billions of beings -- is magically told by LIFE in its current wondrous series, **THE WORLD WE LIVE IN**.

And now -- with sound, drama and original music, coupled with the listener's imagina-

tion -- ABC Radio will give dramatic new dimension to this, the most fabulous tale of all time. **THE WORLD WE LIVE IN** will be presented every Friday, starting April 2, 1954 at 9:30 PM (NYT).

The American Broadcasting Company is proud to present this distinguished series... produced and directed by Peabody Award winning Sherman H. Dryer...the cosmic detective story of man's search for knowledge of his past, and his earth's past, and of the morning of time when the earth was formed.

From the Production Centres

IN NEW YORK CITY . . .

Rosa Rio and Bill Yeoman of ABC doing a Mr. & Mrs. Music Saturday 9 to 9:30 a.m. over WELI, New Haven . . . CBS' Galen Drake to talk at 10th annual Public Relations Assn. meet Monday (5) at Biltmore Hotel . . . General Foods repeated "Second Mrs. Burton," CBS daytime . . . Harry Malitzin in from Coast on biz huddles and stays over in east for dinner-tribute to Justin Miller tonight (Wed.) in Washington . . . Red Barber back from Yanks' training camp next week (5) . . . Irving Feln, Hollywood p.r. chief for CBS-AM, in town for a visit . . . Ben Cross, Daily News radio-tv ed, guest speaker yesterday (Tues.) at dinner of Gamut Club, the theatrical org . . . "Our Gal Sunday" entered its 18th year this week . . . Teresa Keane new to "Helen Trent" . . . Mary Jane Hibby added to "Young Widder Brown" . . . In new "Front Page Farrell" sequence are Joan Alexander, Eleanor Sherman, Horace Braham, Charita Bauer and John Griggs.

Gladys Finkle of CBS and daughter Patsy planned to Nassau for holiday . . . Until mid-May when he takes over "On A Sunday Afternoon" for CBS, producer Lou Melamed is loafing at Fire Island . . . Walter Craig, now the Serutan man, fishing in Bimini with his boss—a hard life . . . Col. C. K. Nelson lining up air dates for Armed Forces Day May 15 . . . Sheldon Stark's stage play "Time of Storm" extended at the Greenwich Village Mews until mid-May . . . Leon Levin's one-year contract as public relations-program setter-upper for Columbia U. nearly up; he's bargaining for continuance . . . Under pressure from Hub Robinson, producer Al Singer completed four Peter Lind Hayes tapes, plus a tv audition, then needed a vacation.

Marian Carr cast for "Casey-Crime Photog" on WCBS today (Wed.) and is booked for an appearance on the CBS "Hallmark Playhouse" starring Helen Hayes . . . David Bellin, a copywriter in NBC ad-promotion before going into Army, was elevated to first lieutenant before his discharge last week at Camp Gordon, Ga., and returns to the web next month.

IN CHICAGO . . .

WGN news director Spencer Allen appointed to the Illinois Associated Press freedom of information committee which holds its first clinic in Springfield May 14 . . . Dorothy Hartung, ex-Sun-Times staffer, conducting a Saturday morning half-hour garden show on WNMP, Evanston, with a Sears neighborhood store lifting the tab . . . Merry Merryfield's noontime show on WMAQ being expanded to 45 minutes next week . . . Forham Packard bankrolling a nightly 45-minute disk session on WGN-TV in the 11:15 to 12 midnight slot-as of next week . . . Bob White new member of the Needham, Louis & Brorby copy department . . . Eloise Kummer and Billy Leach joining talents on a new mid-afternoon quarter-hour music-chatter strip on WBBM . . . Art Kelly has resumed his Saturday and Sunday morning deejay shows via WMAQ for Downtown Nash . . . Marhofer Packing has renewed its Tuesday and Thursday ride on WGN's "Cliff Johnson Family" for another 13-week cycle . . . Eli Henry, Chi ABC promotion-publicity director, and family off to Washington, D.C., for brief vacation . . . George Stone's Monday night "Promenade Concert" on WMAQ ticked off its 10th anni . . . Burr Tillstrom guested on WMAQ's "The Northerners" Monday night (29) . . . Gabber Don Gordon heading up the Windy City promotion for Ronson's new ciggie lighter.

IN DALLAS . . .

Linn Sheldon emcees "TV Auction," new weekly half-hour WFAA-TV show . . . Viewers bid on merchandise with "tv bucks" obtained from participating stores . . . KRLD's agriculture director, A. B. Jolley, with Wilson Shelley assisting, heads "Rural Mailbox," cross-the-board early ayeem 15-minuter, giving farm news, weather and market quotations . . . WFAA announcer Bob Tripp promoted to news editor. He replaces Sid Pletsch, who exited to join a local pubbery . . . Singer Ted Stanford, who quit tv here to join Jan Garber's orch., has returned to WFAA-TV as staff vocalist . . . Sam Holmes, Jr., Dallas News biz editor, has a Sunday 15-minute slot on WFAA, with comments and analysis of southwest biz picture . . . Orlan H. L. Hunt, backer of radio's "Facts Forum," has an FCC permit to build a tv'er on Channel 43 at Corpus Christi.

IN MINNEAPOLIS . . .

Clayton Kaufman, WCCO radio assistant promotions and publicity director, promoted to director, succeeding Fred S. Heywood who held post since Feb. 1951 and who resigned to return to CBS. Richard F. Stuck, formerly with Campbell Advertising Art Studios, takes over as assistant director . . . WMIN-TV program director taking over morning disk jockey stint of Bill Diehl while latter is absent on 45-day European flying tour . . . St. Paul Sunday Pioneer Press running story of Liberace serially and advertising it over radio and tv stations . . . WCCO tv and radio ace Cedric Adams back from a three-week Jamaica vacation . . . Don Riley, WTCN tv and radio personality, in hospital suffering from strep throat . . . WCCO-TV televised both local and regional finals of state high school basketball championship tournament here . . . Eric A. Rehnwall, formerly with Frederic W. Ziv productions in

Minnesota, newly appointed KSTP-TV account service head. Same station has named Don Kirchgesner, former KNPT, Newport, Ore., sales manager and sports editor, as radio account exec and transferred Roger L. Harrison from radio to tv account executive.

IN PITTSBURGH . . .

Saturday segment of Ken Hildebrand's 11 p.m. news strip on WENS has been taken over by Dorothy Fuldheim, who has a five-times-a-week teloneycast for the same sponsor, Duquesne Brewing Co., on WEWS in Cleveland . . . Sidney Sirots named chairman for the Variety Club telethon over WDTV April 24-25 . . . Chuck Taylor, who graduated from the U. of Pittsburgh, has opened a tv scenery shop in Philadelphia . . . Stork booked for another landing this summer at the home of Jan Andre, WPIT deejay . . . Ford Dealers have renewed Carl Ide's daily 6:30 news on Channel 2 for another six months . . . Kay Neumann at the bedside of her husband, Donald Comer, who underwent a back operation in Chicago, and Flora Dowler is pinch-hitting for her on the "Kay's Kitchen" over WDTV . . . Lionel Foulton, KDKA producer, had minor surgery done at Mercy Hospital last week . . . Two local ballerinas on big network shows, Virginia Conwell on "Your Hit Parade" and Shirley Eckl on "Your Show of Shows."

IN SAN FRANCISCO . . .

Art Baker briefed in (26) for weekend visit . . . KGO-TV loses one of its platinum commercial boys when Les Malloy quits that station April 9. Unable to negotiate new contract terms, Malloy elected to resign and devote future activities to his newly-purchased radio station KYSM (San Mateo). Singer Bill McGraw replaces Malloy on the weekday, 90-minute stanza . . . KCBS flack Bill Cullenward recovering from back operation . . . Rusty Draper back home for a three-week stay at Hermie King's "Rumpus Room" (26) . . . New public service program, "Golden Gateway" premiere (28) on KRON-TV . . . KGO-TV axed their music-quiz "Glories and Money" for third time . . . Oaks baseball manager Charlie Dressen, pitches new sport show (April 12) on KPIX . . . KFRC booked Sid Chatton into local radio spot vacated by Jack Kirkwood and gang.

IN CLEVELAND . . .

Brooke Taylor has resigned as program director of WTAM-WNBK to freelance. No successor has been named . . . Sidney Nadler, formerly WXEL film director, now assistant manager of Meadowbrook Merchandise Mart . . . WGAR's Paul Wilcox signed to WEWS 10-minute Monday-thru-Friday "Cities Sports Page" at 6:45 p.m. . . . WJW's Shirley Rich moving to WTAM as secretary to advertising director Hal Waddell . . . Virginia Calahan, WSRB, now heading WJW traffic . . . Persifone Stove Co. moved into tv market with late film purchase over WXEL . . . WJW flack Flo Roth and Cleveland Press publicity editor Stan Anderson in major opera contest promotion . . . WGAR 6 p.m. news stanza with Charles Day cut to 10 mins. to make room for 6:10 five-minute Maurice Condon's chitchat column . . . WTAM-WNBK announcer Joe Finan resigning to move into Paul Warren agency.

IN WASHINGTON . . .

President Eisenhower, Secretary of State Dulles, and Postmaster General Summerfield are expected to take part in a televised ceremony launching P.O.'s new 8c stamp bearing motto, "In God We Trust" on April 8 . . . Nancy Osgood, WRC-NBC femme commentator, celebrates the 10th anni of her top rated aier April 16 . . . Arthur Bellaire, radio-tv copy boss at BBD&O, will be headline at town's Ad Club Television Seminar today (31) . . . Robert Montgomery drew an SRO crowd of 260, mostly on distaff side, when he spoke before Women's Ad Club past week . . . Francis V. (Vic) Guidice has been named program manager and liaison with White House and Congress for WTTG-DuMont, replacing Roger M. Coelos, who left station to become manager of KONA, Honolulu . . . Joseph Goodfellow, director of sales for WBNW-NBC, reports a record breaking booking of \$50,000 in time sales for the single day of March 25 . . . CBS prexy Frank Stanton in past week for a White House huddle with President Eisenhower and to o.o. Broadcast House, new plush h.q. of WTOP, web's capital outlet.

IN PHILADELPHIA . . .

Bill Hart will take over Alan Scott spot in "Cinderella Week-end" at WCAU-TV. Scott recently switched to George Skinner post at WPTZ . . . Chris J. Whiting, new president of Westinghouse Broadcasting Co., was in town for inspection tour of KYW . . . Mike Horton, of CBS-TV, discussed color video at monthly luncheon of Philadelphia Public Relations Association (25) . . . Morton Wisnograd, scripter for "Eternal Light" and "Frontiers of Faith," received Fellowship Commission citation (24) . . . Gail Kathleen Manning, vocal and drama student, has been added to WPNB's traffic department . . . Benedict Gimbel, Jr., president and general manager of WIP, attended Mutual Broadcasting System execs meeting in Palm Beach . . . The Bob Mitchell show, now a nightly feature on WIBG from the Hotel Adelphia, switches to KYW and Harvey's Restaurant, April 12.

Nashville Dailies' Nix On AM-TV Logs Boon To Court News Weekly

Nashville, March 30.

Axing a few weeks back of radio listings by Nashville's two dailies, the Tennessean and the Banner, has upped the stock of the Nashville Record, a court news weekly which is going whole hog on the logs. Town's eight AM and two video outlets have been urging their sound and sight audiences to read the Record, with result that the sheet's circulation has been hiked to the "amazing" figure of 30,000.

Weekly has hired Red O'Donnell, erstwhile "Top O' the Morn" columnist of the Tennessean, whose switch is credited in part with the Record's rise. O'Donnell is also doing a daily ayeem radio stanza piped from his home and aired over WMAK, the Mutual outlet. Interesting here is that O'Donnell was always given the cold shoulder by his former sheet whenever he attempted to double in brass.

Frank Farris Jr., lawyer-stockholder of WMAK, was a leading force in nixing paid logs pushed by the two dailies, which are jointly owned-operated. Latter issued this statement: "Our newspapers

have always in the past carried logs of the radio and tv stations in Nashville and given time for their commercially sponsored programs free of charge. This has been done at a heavy cost to the newspapers here. The broadcasters have been given an opportunity at extremely reasonable cost to them—far below our cost—to share the expenses to which we have gone to continue these logs."

One local broadcaster said the Record is mentioned on all station breaks coupled with special additional programs and spot saturation.

Columbus—Frank N. Jones, local account exec and regional sales rep for WBNS-TV, has been named local sales manager of the station with Ray Reisinger appointed assistant merchandising manager specializing in marketing research.

ABC's Post-Merger Loss in 1st Year

ABC division of American Broadcasting-Paramount Theatres Corp. operated at a loss in its first post-merger year, despite a gross billings increase of over \$5,000,000 over the year before, the first AB-PT annual report reveals. Development of new programs, capital investment in improvement of facilities, advertising and production expenses combined to bring expenses over income for the year. (Major details of the report in the Pictures Section.)

While the report didn't break down operating expenses of ABC, it specifically mentioned expenditures of (1) \$2,201,000 to retire most of ABC's funded debt of \$10,567,000; (2) capital expenditures of \$1,344,000 for initial improvement of transmitters of the five ABC o&o's and renovation of the Eagles Bldg. which houses ABC's o&o in San Francisco. Report estimated that capital expenditures for 1954 will total \$3,500,000.

Key difficulty facing the ABC division, according to AB-PT prexy Leonard Goldenson, is the station clearance problem. With sale of many programs contingent on proper clearance, the network in many cases has been unable to swing many projected sponsorship deals because of its inability to clear key stations. Chief difficulty occurs in one- and two-station markets, Goldenson said, but added that the situation should become "less acute" within the next two or three years as the FCC begins to authorize more stations in the larger markets.

KCMO-TV's Exec Shuffle

Kansas City, March 30.

Realignment of execs at KCMO-TV, division of Meredith Broadcasting, was completed last week with announcement by E. K. Hartenbower, general manager, that Sid Tremble has been appointed commercial manager for television. He has been with the company since 1946, and for several years was program director of KCMO. Recently he had been working in television production.

Post of program director for KCMO-TV goes to Ken Heady with the company since 1939 and former production director for both radio and television. March 15 George Stump, Jr., took over as program director for radio, coming over from KCKN.

Kansas City — Mid-America Broadcasting Co. has brought in Steve Labunski as commercial manager of KUDL here. Appointment was made by Dave Segal, owner and general manager, last week. Labunski formerly was sales rep for KCMO.

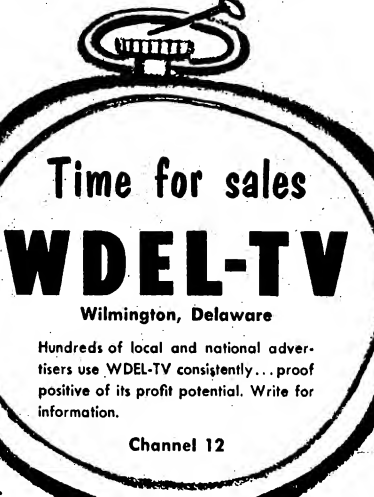
IT'S JUST POSSIBLE

We Might Be Good for Each Other
Creative type guy, editorial big'd, solid grounding facts tv, stage, screen. Interested career any phase show biz. Write Box V. V. 555, Variety, 154 W. 46th St., N. Y. 36, N. Y.

LUXURIOUS 3 ROOM TERRACE APARTMENT at 444 CENTRAL PARK WEST. Suite available on 19th floor, with three exposures, 24x16 ft. living room, with wood-burning fireplace, master bedroom and bath, kitchen with dining alcove, room size foyer, ample closets. Elevator and Doorman Service. 1 block from Subway. \$180 per month including electricity.

STUDIO BARN STAMFORD, CONN. Hand-hewn timbers 2,000 sq. ft. open floor space ready for conversion; Sun-dack, Terrace, 216 wooded acres, swimming lake. Exclusive estate section. Principals only \$20,000. Owner, Box V 33054, Variety, 154 W. 46th St., N. Y. 36, N. Y.

FOR THE THEATRICAL PHOTOGRAPHY Maurice Seybold 1619 B'way at 49th NEW YORK PLaza 7-1527



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Hundreds of local and national advertisers use WDEL-TV consistently... proof positive of its profit potential. Write for information.

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Sales Representative **MEEKER**

New York
Chicago
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San Francisco

DISNEY'S 7-YEAR ABC-TV DEAL

WB's 'Star Is Born' Spectacular

Hollywood, March 30. Warners may get into the television spectacular sweepstakes with an hour-long one-shot to plug "Star Is Born." Studio and NBC are dickering for a show to spotlight Judy Garland and others, with budget reportedly around \$100,000, although neither of the principals will admit that costs have been discussed. Show would be timed to break just ahead of the picture's national release. Up to now Miss Garland has resisted all offers for her teleshow but she is said to have agreed to whatever the studio wants done as promotion for her own picture. What the studio has in mind is said to be a musical based on the picture's theme with Miss Garland supported by other talent both on and off the studio roster.

Perils of 'Too Many Reruns' Cited By Osgood; Urges New Quality Product

Need for new quality vidpix product and a warning that there's a limit to the number of times a syndicated series can be rerun was sounded last week by Stanton Osgood, production manager of the NBC Film Division. Osgood predicted that the eventual rerun pattern would resolve itself to the point where a series could be shown a maximum of four times over a three-year period before losing its effectiveness. He spoke at the monthly meeting of the National Television Film Council.

Coupled to this warning was a plea for a "mild sort of crusade wherein all elements of production will attempt to furnish new, dynamic and less costly methods of handling old problems." The syndication business, he said, is like any other business—"the quality products, will have to carry along the inferior products." He called on producers to find new ways of making quality pix at lower cost because new production is "essential" to keeping the business alive.

Syndication business hasn't matured to the point where distributors can accurately predict the "cutoff point," the point of diminishing returns, on a telepix series, Osgood said. But 10 and 12 reruns on a series won't be the eventual industry pattern, he asserted. He paralleled the vidpix business to the theatrical industry in pointing up the limit to which the vidpix can be played.

Because of this need for new product, Osgood said, the industry must find new ways to cut production costs. He cited some advances—the use of synchronous camera setups with advantage of instantaneous viewing of rushes; use of trackless camera dollies, and new new lighting improvements. "In making motion pictures for television the producer must take some techniques from each of the other forms of visual entertainment—and adapt and invent, where the needs be, to produce a quality film program."

Hal Roach, Jr., Sets \$8,850,000 Vidpix

Hollywood, March 30. What's believed to be the most ambitious telefilm operation ever undertaken by a single producer was announced last week by Hal Roach Jr., who will produce 10 additional vidpix series in addition to the five he now has on the air. Overall budget for the telefilms is \$8,850,000.

Roach announced also he plans seven feature films for theatrical distribution, budgeted at \$2,600,000. David Dortort scripted the first, still untitled.

"Public Defender," first of Roach's new tv series, is now in production, Reed Hadley starring; other vidfilm properties upcoming include "Blondie," with 35 to start in May.

Six series to be produced for ABC-TV are: 13 "Alias Mike Hercules," starring Hugh Beaumont, dramatic, with Frisco locale; (Continued on page 45)

WEEKLY SERIES TIES PIX-VIDEO

Hollywood, March 30. First major step in the long-anticipated wedding between the major motion picture studios and the television networks came this week when Walt Disney became the producing partner of ABC in a seven-year deal with options involving production of new product specifically for television, partnership in the new 55-acre Disneyland studio and amusement park setup and integration in the new tv series of old Disney product. Marking the most dramatic development to date in the relations between pictures and television, the deal is also significant in that Disney becomes the first major producer to enter television on a large scale.

All the details of the deal aren't clear, but presumably a separate corporation involving "millions of dollars" will be set up with Disney and ABC equal partners. Disney will produce a weekly series of hour-long cartoon and live-action telepix shows, reportedly budgeted at \$100,000 each, for the network. Likelihood is that ABC will use them in Sunday night at 8 slot, in direct competition with NBC's "Colgate Comedy Hour" and CBS' "Toast of the Town." Series will use running characters, and will be shot specifically for tv, but some of Disney's oldies will be integrated.

Web also is understood to have a major food bankroller interested in the Disney shows, but the food outfit would sponsor the series and would not be a partner in the enterprise. Sponsorship deal hasn't been inked yet.

The food outfit would also have a large stake in Disneyland, the 55-acre tract in Anaheim. Area would serve as studios for Disney-ABC, would furnish storage space for the web and would be a major tourist attraction, with amusement park facilities and replicas of the Disney cartoon characters "in action." Food outfit would share a major identity in the project, which is expected to be completed in 1955-56. Speculation on the identity of the food firm centers on General Foods, General Mills and Standard Brands.

Terms of the deal, months in the making, were set over the week-end by ABC prexy Robert Kintner and Walt and Roy Disney at the Beverly Hills Hotel. Kintner flew back to N. Y. Sunday (28), and the American Broadcasting-Paramount Theatres board of directors okayed the deal Monday (29) morning. Disney board met here Monday, but adjourned without ratifying the deal. Second meet was scheduled for today (Tues.). Meanwhile, ABC was keeping mum on details of the deal.

ABC Vidfilm Operation's Corporate Setup With Shupert as Prexy

Oops, Wrong Number

NBC prexy Pat Weaver anticipated a Walt Disney television deal, but he didn't quite realize it was so close or that it would be ABC that would come up with it. In his statement of a couple of weeks ago concerning NBC's schedule of spectaculars for next fall, he said:

"We have been discussing and negotiating for a long time with the finest creative brains, we think, that are available—with the Walt Disneys, the David Selznicks and the Rodgers & Hammersteins..."

Drug Sponsors TV Prescription On 'Janet Dean'

Motion Pictures for Television and Cornwell Productions may be pioneering a new concept in tv-film production and distribution—the making and sale of general entertainment films with a specialized angle that appeals to a certain category of sponsors dealing in that field. MPTV's sales experience with Cornwell's "Janet Dean, Registered Nurse," has found drug manufacturers and chains and even Blue Cross setups latching on to the films.

MPTV has sold the series to two Blue Cross outfits and is dickering with a third. Pic is set in Jacksonville and Harrisburg for the medical groups there, and the third is for a New England medical plan. Additionally, it's sewed up Sun Drug Stores in Pittsburgh and is negotiating a second chain in the south. Big sale for MPTV on the series, however, constitutes Bromo-Seltzer's 26-market buy consummated a few weeks back.

Princeton Ups Bradford To Nat'l Sales Chief

Princeton Film Center last week upped Bradford K. Cross to national director of sales and promotion. He was formerly eastern sales chief of the firm and before that was an account exec in Philadelphia ad agencies.

Princeton recently rented studio space on the Coast, indicating an upbeat in production and syndication, latter to be supervised by Cross.

In a move to give greater operating independence to its vidfilm syndication division, American Broadcasting-Paramount Theatres this week set up the syndication operation as a separate corporate entity under the name ABC Film Syndication Inc. While maintaining headquarters at ABC, it will operate as a self-contained unit of the network.

George Shupert, who's been holding the title of ABC v.p. in charge of the film syndication division, is president of the new corporation, while Don Kearney, who's been national sales manager of the division, moves up to the post of v.p. in charge of sales. Edward Craessle, a member of ABC's financial staff, becomes treasurer while Raphael Scooby of the web's business affairs department, is secretary. Board members are ABC prexy Robert Kintner, exec v.p. Robert O'Brien, Shupert, Kearney and Craessle.

New setup continues with all its film properties, the "Racket Squad" and "Schlitz Playhouse" reruns and the recently acquired "John Kieran's Kaleidoscope." Shupert is currently dickering for a couple of new series, which he hopes to have wrapped up within the next week or so. Outfit also gets rerun distribution of the properties being produced for network showing by Hal Roach Jr. under his Rabco Inc. partnership with ABC.

Campbell Soups In 'Lassie' Option

Campbell Soups this week took an option on Television Programs of America's upcoming "Lassie" vidpix series for a network ride, if and when the time can be cleared. BBDO, which set the property, is looking for a Sunday slot.

Vidpix as yet haven't been produced, and won't go before the cameras for another month or two. TPA, the Ed Small-Milton Gordon-Mickey Sillerman combine, has rights to the properties, but hasn't set a definite production date or staff. Young Tommy Rettig, however, has been signed for the series, and a canine successor to the motion picture Lassie has been set.

TIM HOLT TELEPIX SERIES FOR PFC

Gordon Knox, head of the Princeton Film Center, vidpix production-distribution outfit, has packed Tim Holt to star in a quarter-hour series on the stories of famous rifles. Series, titled "Shooting Straight With Tim Holt," is being produced with the National Rifle Assn. Two films have already been completed at the Princeton, N. J., studio.

Knox is going to screen the two for officials of the association at the Shoreham in Washington this week. He'll then put the series up for national sale or syndication via his own outfit and will resume production on the remainder of the initial cycle.

'Made in America' As Cuffo Pubservice Series

Tele-Division of Association Films is offering another 13-week vidpix series for public service airing on a free basis, "Made in America." Series, compiled from various sources, including industry, foundations and civic groups, covers historical, economic and social aspects of American life.

Association is now offering more than 70 films to stations on a free-loan basis.

FIRST ANNUAL TV FILM AWARDS

In The 21st Annual

VARIETY

Survey of Radio-TV Showmanagement

OUT SOON



inner sanctum...

**opens the door to higher ratings
for TV stations everywhere**

Smart local and regional advertisers in 71 markets have bought "INNER SANCTUM." First reports for this exciting new series already show its audience pulling power. In every case where information is available,

"INNER SANCTUM" has drawn a higher rating than the program in that time period before. For proof, look at the figures for these big, competitive markets!

ARB ratings for the "INNER SANCTUM" time period,
before and after start of the program.

MARKET	STATION	TIME	MONTH BEFORE "INNER SANCTUM"	CURRENT, WITH "INNER SANCTUM"
Chicago	WNBQ	Sat. 10:00	14.4 (Dec.)	20.8 (Feb.)
Houston	KGUL	Thurs. 10:00	7.8 (Oct.)	15.7 (Jan.)
Los Angeles	KTTV	Sat. 9:00	6.4 (Dec.)	9.3 (Feb.)
Milwaukee	WCAN (UHF)	Thurs. 8:30	2.1 (Dec.)	7.5 (Jan.)
Pittsburgh	WDTV	Wed. 9:00	31.1 (Oct.)	40.6 (Jan.)

And ratings for the rest of the 39 thrilling half-hour episodes will be much higher, as soon as the public gets to know about the show.

With "INNER SANCTUM," NBC FILM DIVISION again proves its leadership in Syndicated TV. It has one basic commodity: the finest show you can buy on film—from quarter or half hour series to feature pictures new to TV. For top production, you can depend on NBC FILM DIVISION—and be assured of:

1. Widest choice of high-rating hits in the industry.
2. Million-Dollar production for exclusive local sponsorship at local budget prices.
3. Market-tested advertising, promotion, publicity, exploitation and merchandising as an integral NBC FILM DIVISION service.

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.

LOS ANGELES

Set Count—1,723,181

Stations—KABC (7), KCOP (13), KHJ (9), KNBH (4), KNXT (2), KTLA (5), KTTV (11)

Top 10 Programs and Types	Sta.	Distrib.	Day and Time	Rating	COMPETING PROGRAMS				
					Program	Sta.	Rating	Program	Sta.
1. Badge 714 (Myst)	KTTV	NBC	Sat 7:30-8:00	32.7	Harry Owens	KNXT	12.0	Hometown Jamboree	KCOP
2. Life of Riley (Com)	KTTV	NBC	Sun 7:00-7:30	28.9	Medallion Theatre	KNXT	11.8	Tex Williams	KNBH
3. Superman (Adv)	KABC	Leo Burnett	Mon 8:30-9:00	25.3	Talent Scouts	KNXT	14.5	Voice of Firestone	KNBH
4. Amos 'n' Andy (Com)	KNXT	CBS	Tues 8:00-8:30	25.9	Milton Berle	KNBH	16.6	Favorite Story	KTTV
5. Kit Carson (W)	KABC	MCA	Mon 7:30-8:00	20.0	Studio One	KNXT	22.8	Dollar a Second	KTTV
6. Cisco Kid (W)	KABC	Ziv	Mon 7:00-7:30	17.0	Studio One	KNXT	22.2	Art Linkletter	KTTV
7. Wild Bill Hickock (W)	KABC	Leo Burnett	Sun 6:00-6:30	16.4	Twenty Questions	KTTV	8.3	Fulton Lewis, Jr.	KTTV
8. Liberace (Mus)	KCOP	Guild	Wed 7:30-8:00	14.5	Blue Ribbon Bouts	KNXT	24.6	You Are There	KNXT
9. Gene Autry (W)	KNXT	CBS	Sun 5:30-6:00	14.0	Sports Spot	KNXT	9.2	Jamie	KABC
10. Foreign Intrigue (Dr)	KNBH	J. W. Thompson	Thurs 10:30-11:00	13.3	Hall of Fame	KNBH	5.3	Hank McCune	KCOP
					City at Night	KTLA	9.8	News	KNXT

DETROIT

Set Count—1,150,310

Stations—WJBK (2), WWJ (4), WXYZ (7)

1. Badge 714 (Myst)	WWJ	NBC	Sun 7:00-7:30	37.2	Meet UAW-CIO	WJBK	0.7	You Asked for It	WXYZ
2. Cisco Kid (W)	WXYZ	Ziv	Thurs 7:00-7:30	30.2	Meet Mr. McNulty	WJBK	8.8	Liberace	WWJ
3. Superman (Adv)	WXYZ	Leo Burnett	Wed 6:30-7:00	27.9	Telenews Ace	WJBK	1.1	Time Off for Sports	WWJ
4. I Led Three Lives (Adv)	WJBK	Ziv	Thurs 10:30-11:00	24.9	Weather	WJBK	1.8	Man About Town	WWJ
5. Range Rider (W)	WXYZ	CBS	Fri 7:00-7:30	24.1	Michigan Outdoors	WWJ	14.1	Hockey	WXYZ
6. City Detective (Myst)	WJBK	MCA	Fri 10:30-11:00	23.2	Life With Father	WJBK	7.1	Mad. Sq. Garden Highlights	WXYZ
7. Ramar of Jungle (Adv)	WXYZ	TPA	Fri 6:30-7:00	22.8	Fight Scrapbook	WWJ	15.1	Art Linkletter	WWJ
8. Biff Baker USA (Adv)	WXYZ	MCA	Tues 7:00-7:30	22.5	Scrapbook Varieties	WWJ	8.1	Adventure Special Delivery	WWJ
9. Wild Bill Hickock (W)	WXYZ	Leo Burnett	Mon 6:30-7:00	22.3	Telenews Ace	WJBK	0.4	Chevrolet Showroom	WXYZ
10. Heart of the City (Myst)	WXYZ	UTP	Wed 7:00-7:30	21.8	Weather	WJBK	1.8	Time Off for Sports	WWJ
					This Is Show Business	WJBK	6.7	Man About Town	WWJ
					Telenews Ace	WWJ	2.5	Telephone Story Book	WWJ
					Weather	WWJ	1.8	Jane Fulton	WWJ
					Carpet Theatre	WJBK	6.7	Time Off for Sports	WWJ
								Man About Town	WWJ
								D. Fairbanks Presents	WXYZ

DAYTON

Set Count—295,797

Stations—WHIO (7), WLW-D (2)

1. Kit Carson (W)	WLW-D	MCA	Sun 6:00-6:30	32.5	TV Hour	WHIO	10.7
2. Superman (Adv)	WLW-D	Leo Burnett	Fri 6:00-6:30	27.2	Barker Bill's Cartoons	WHIO	3.7
3. I Led Three Lives (Dr)	WHIO	Ziv	Tues 9:00-9:30	25.9	Captain Video	WHIO	1.0
4. Wild Bill Hickock (W)	WLW-D	Leo Burnett	Wed 6:00-6:30	25.4	Fireside Theatre	WLW-D	33.9
5. City Detective (Myst)	WHIO	MCA	Fri 10:30-11:00	24.3	Western Theatre	WHIO	4.7
6. Liberace (Mus)	WHIO	Guild	Tues 7:30-8:00	23.4	Captain Video	WHIO	3.0
7. Range Rider (W)	WLW-D	CBS	Tues 6:00-6:30	21.5	Cavalcade of Sports	WLW-D	19.0
8. Badge 714 (Myst)	WLW-D	NBC	Mon 10:30-11:00	20.0	Greatest Fights	WLW-D	9.0
9. Boston Blackie (Myst)	WLW-D	Ziv	Wed 10:30-11:00	20.0	Dinah Shore	WLW-D	21.3
10. Times Sq. Playhouse (Dr)	WLW-D	Ziv	Fri 9:30-10:00	17.5	News Caravan	WLW-D	25.3
					Barker Bill's Cartoons	WHIO	4.3
					Captain Video	WHIO	3.7
					Studio One	WHIO	22.2
					Blue Ribbon Bouts	WHIO	21.7
					Sports Spot	WHIO	8.7
					Our Miss Brooks	WHIO	37.9

OMAHA

Set Count—189,152

Stations—KMTV (3), WOW (6)

1. Cisco Kid (W)	WOW	Ziv	Th 7:30-8:00	44.2	Penny Auction	KMTV	18.1
2. Superman (Adv)	KMTV	Leo Burnett	Fri 7:00-7:30	41.0	Dave Garroway	WOW	18.4
3. City Detective (Myst)	WOW	MCA	Sat 9:30-10:00	32.5	Pepsi Cola Playhouse	KMTV	15.4
4. I Led Three Lives (Dr)	WOW	Ziv	Thurs 9:10-10:00	30.2	Place the Face	KMTV	24.2
5. Wild Bill Hickock (W)	WOW	Leo Burnett	Sun 5:30-6:00	30.0	Life With Father	KMTV	9.8
6. Range Rider (W)	WOW	CBS	Sun 5:00-5:30	24.6	Captain Midnight	KMTV	7.9
7. Liberace (Mus)	KMTV	Guild	Tues 7:00-7:30	24.2	Milton Berle	WOW	42.2
8. Hopalong Cassidy (W)	WOW	NBC	Sat 5:30-6:00	23.0	Dottie Mack	KMTV	7.7
9. I Am the Law (Myst)	WOW	MCA	Mon 9:30-10:00	13.1	Studio One	KMTV	35.8
10. Play of the Week (Dr)	WOW	NTA	Fri 10:30-11:00	16.7	What's Your Opinion	KMTV	2.3

PORTLAND, ORE.

Set Count—132,842

Stations—KOIN (6), KPTV (27)

1. Favorite Story (Dr)	KOIN	Ziv	Mon 8:30-9:00	47.2	Voice of Firestone	KPTV	16.2
2. Badge 714 (Myst)	KPTV	NBC	Mon 7:00-7:30	46.4	Studio One	KOIN	14.4
3. Amos 'n' Andy (Com)	KOIN	CBS	Fri 8:00-8:30	44.4	Dave Garroway	KPTV	13.6
4. Cisco Kid (W)	KOIN	Ziv	Thurs 7:00-7:30	41.4	Sports Thirty	KPTV	8.4
5. Captured (Myst)	KOIN	NBC	Tues 9:00-9:30	38.0	Fireside Theatre	KPTV	23.2
6. Range Rider (W)	KOIN	CBS	Tues 7:00-7:30	33.2	Liberace	KPTV	30.0
7. Wild Bill Hickock (W)	KPTV	Leo Burnett	Mon 6:00-6:30	33.2	Weather, Sports	KOIN	16.4
8. Kit Carson (W)	KOIN	MCA	Wed 5:30-6:00	32.0	Look Photo Quiz	KOIN	8.4
9. Liberace (Mus)	KPTV	Guild	Tues 7:00-7:30	30.0	Bar 27 Corral	KPTV	8.8
10. Gene Autry (W)	KOIN	CBS	Sun 5:00-5:30	29.6	Range Rider	KOIN	33.2
11. Victory at Sea (Doc)	KPTV	NBC	Sun 6:00-6:30	29.6	Hall of Fame	KPTV	9.2
					You Are There	KOIN	17.6

WINSTON-SALEM

Set Count—119,035

Stations—WFMY (2) (Greensboro), WSJS (12), WTOB (26)

1. Death Valley Days (W)	WSIS	McCann-Erickson	Wed 9:00-9:30	42.7	Big Picture	WTOB	1.1	Let's Visit	WFMY
2. Badge 714 (Myst)	WFMY	NBC	Sat 7:00-7:30	30.8	Mr. Wizard	WSJS	5.4	What's Your Trouble	WFMY
3. Ramar of Jungle (Adv)	WFMY	TPA	Tues 6:00-6:30	18.9	Roundup Time	WSJS	13.5	Going, Gone, Gone	WTOB
4. Favorite Story (Dr)	WFMY	Ziv	Sun 6:30-7:00	17.8	News	WSJS	8.1	Boots and Saddles	WTOB
5. Kit Carson (W)	WFMY	MCA	Wed 6:00-6:30	17.6	This Is the Life	WSJS	8.6	George Jessel	WTOB
6. Range Rider (W)	WFMY	CBS	Thurs 5:30-6:00	17.3	Roundup Time	WSJS	11.9	Boots and Saddles	WTOB
7. Hopalong Cassidy (W)	WFMY	NBC	Mon 6:00-6:30	17.1	News	WSJS	5.4	Boots and Saddles	WTOB
8. Cisco Kid (W)	WFMY	Ziv	Fri 5:30-6:00	16.8	Howdy Doody	WSJS	17.1	Boots and Saddles	WTOB
9. Boston Blackie (Myst)	WSJS	Ziv	Fri 9:30-10:00	14.6	Roundup Time	WSJS	9.7	Boots and Saddles	WTOB
10. Wild Bill Hickock (W)	WFMY	Leo Burnett	Sat 6:00-6:30	14.6	News	WSJS	7.0	Boots and Saddles	WTOB
					Howdy Doody	WSJS	13.8	Boots and Saddles	WTOB
					Our Miss Brooks	WFMY	47.0	Lincoln Rediscovered	WTOB
					Sagebrush Theatre	WSJS	18.7	Junior Jamboree	WTOB

SG Pacts 44 'Fireside' Reruns

"Fireside Theatre," the granddaddy of network film dramas now in syndication, got its third distributor this week when Screen Gems nabbed the entire network schedule for next season for distribution 13 weeks after showings on NBC for Procter & Gamble. Deal is unique in three ways—it marks the first time a network series has been handled simultaneously by as many as three distributors; it's the first time rerun rights have been sold before actual production begins on a series and it's the first show to get such a short clearance between network and syndicated showings.

Under the Screen Gems deal with producer Frank Wisbar and P&G, distrib will get the 44 "Fireside" pix shown on NBC between October and July. They'll be available to Screen Gems for distribution after each 13-week cycle, so that those vidpix playing the net between October and December will hit the rerun market in January. Shortness of the clearance period is due primarily to the fact that it's a dramatic anthology series with no running theme or characters.

Screen Gems is the third distrib with "Firesides." Ziv has most of those produced by Wisbar, and has capitalized on them strongly, to the extent of wrapping up a regional deal with Kent in some 40 markets, where the pix are run under the title "Kent Theatre." This is above and beyond regular syndicated sales. Initial batch of "Firesides," owned by Bing Crosby Enterprises and made during 1950-51, are still distributed by United Television Programs.

Telepix Followup

DREW PEARSON
Drew Pearson is the latest tv personality to latch onto the McCarthy-Army controversy, via his Motion Pictures for Television weekly syndicated telepix series. Last week's quarter-hour session delved into the Senator's early Washington career, before he "discovered" Communism as an issue, with Pearson charging that McCarthy gave comfort to the Comies abroad through his charge some years back that the Army had tortured confessions out of the Nazis guilty of the World War II Malmady Massacre.

Backing up this charge were two guests, one a former sergeant who was a victim of the massacre and later a witness in the trial of the Nazis and a witness before the Senate committee which probed the trials upon the insistence of Sen. McCarthy. The other was Sen. Estes Kefauver, a member of the committee, who told how the group found McCarthy's charges unfounded and pointed out how these charges had given comfort to the Comies. End result of the McCarthy charges—the dozen Nazis are still alive, despite their conviction and death sentence.

Pearson also went into the Lustron case in which McCarthy received \$10,000 for an article on housing at a time when Lustron was contracting to the Government, and into a \$20,000 note which McCarthy received through Pepsi-Cola's Washington lobbyist after he had campaigned for lifting of sugar rations. And Pearson promised more for next week.

A comparison is inevitable between Pearson's and Ed Murrow's television techniques when it comes to the McCarthy controversy, and Pearson's effectiveness is pale by that comparison. It's not that Pearson is attempting to carbon Murrow's work by any means, but it lies in the fact that the straight interview technique lacks impact. No effort was made to use the visual medium to dramatize the charges—reading Pearson's column would have been as adequate as watching the program. *Chan.*

NBC Film Chi Additions

Chicago, March 30.
NBC Film Division central sales topper H. Weller Keever signed on two new salesmen for the midwestern territory this week. They are Frank Howell and Robert Miehle, both of whom came from outside industries. They'll work out of the Chi office.

Telenews

Continued from page 41

of which, according to Telenews, is trying to lineup a web airing circa 1 p.m. on Sabbath afternoons. Concept is that the farm families are most readily accessible after church on that day.

Charles Burris, general manager of Telenews, pointed out that there are over 6,000,000 farm families of which about 45% have video receivers. Number of sets among farmers, located largely in the midwest, has increased since January, '52, from 9% to about 20% in July, '53. Obviously heaviest purchase of tv sets has occurred in agricultural markets within the last nine months. Upsurge indicates the growing trend toward television stations opening in the smaller townships throughout the country.

"Farm Report" has been described as a telepix "journal" of farming, reporting late developments in the agricultural industry. Telenews has been working on this one for between four and six months and the first show in the series will be used by Ed Lewis, company's sales head, to push purchase. If "Report" is not picked up for national exposure, Telenews intends doing its own syndication for the cycle.

Deming's Coast Shift

Press of production on the Coast is necessitating the transfer of Bill Deming, Filmcraft Productions eastern v.p., to the homeoffice, according to Isidore Lindenbaum, Filmcraft prexy. Lindenbaum decided on the shift while in N. Y., before returning to the Coast last week.

Deming, an indie producer on the Coast and abroad for many years, has been active in eastern film production since 1948.

Hal Roach

Continued from page 41

"Code 3," factual dramatic, concerning L. A. County Sheriff's office; 34 "White Collar Girl," Laraine Day starrer; "Tales of a Wayward Inn," Brian Aherne; "It Seems Like Yesterday," James Lydon; 26 "Guns of Destiny," anthology series; 26 "Parole Chief," Pat O'Brien, based on tome of same name by David Dressler, with first telepic rolling April 19; series of half-hour vidpix, "Bozo the Clown," being produced in conjunction with Capitol Records, and aimed at the moppet market, due for an early April start.

Program will give the Roach Studio a 300% production increase.

New Telepix Show

JANET DEAN, REGISTERED NURSE
With Ella Raines, others
Producer: Cornwell Productions
Producers: Joan Harrison
Directors: Jack Gage, Peter Godfrey, Robert Aldrich, James Nielson
Writers: Franz Spencer, Max Wilk, Harry Junkin, others
39 half-hours
Distrib: MPTV Syndication

Motion Pictures for Television's new syndication setup, after a couple of dubious entries in the half-hour class, has come up with what looks like solid adult programming in the "Janet Dean" series. The Ella Raines-Bill Dozier Cornwell Production series, starring Miss Raines, moves into a specialized field with sureness and finesse, endowing the pix with a good story values that should give it general adult dramatic appeal.

Show caught, the initialer, had Miss Raines nursing a returned Korea vet still mentally affected by his wounds. Heavy in the story is his mother, a domineering type who keeps him under the impression his fiancée is still in France and tells her he's still in Korea.

Realizing that the best way to cure the vet is to reunite him with his girl, Miss Raines goes about doing it, first testing the girl to see if she's the sort who'll understand and help the vet. Everything ends happily, but the Franz Spencer script maintains interest throughout. It's superior writing well directed by Jack Gage and smoothly played by a good cast.

Miss Raines dominates the proceedings—she looks the part and does a restrained but effective job. Cast in the initialer included Siella Andrew, Charles Nolte, Dorothy Peterson and Curtis Cooksey, all who acquitted themselves well. Joan Harrison has gotten good all-round production values into the pix. Sets are realistic, as was a location visit to the Brooklyn Veterans Hospital, photography is excellent, and scoring follows the dramatic tempo nicely. Quality of the series, incidentally, ought to boost the merits of production in the east—pix were shot at Marion Parsonnet's Long Island City studios.

An added touch is a public service trailer at the end, in which Miss Raines does a pitch for the nursing profession. Lot of drug sponsors have been latching on to the series, but its treatment makes it a good bet for nearly every type of bankroller. *Chan.*

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Lawrence Cowen, President of The Lionel Corporation, writes:

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BAB Building 'AM What Am' Chi Biz Via Shakedown Runs for Dep't Stores

Chicago, March 30.

Sparked by the Chi office of the Broadcast Advertising Bureau, the six-member BAB stations here have launched a cooperative venture to prove to the major department stores, individually and collectively, that radio deserves a place in the retailing ad budgets.

Predicated on a "give us a chance to show what we can do" thesis, WBBM, WMAQ, WGN, WIND, WCFL and WLS-WENR are currently taking part in a BAB-conducted test campaign for two retailers with the expectation that other key State St. merchandisers will eventually be brought into the plan. Using a spot schedule drawn up by BAB's Gale Bloch from the stations' availabilities, Goldblatt's is spreading some \$2,000 weekly on the six member outlets in an 11-week test. The Henry C. Lytton stores are spending a like amount on WBBM, WMAQ, WLS and WGN over a five-week period.

For the first three weeks of the Goldblatt spot campaign, the copy is being prepared by BAB as a service to the store ad personnel. In both instances, the plan is designed to establish specific case histories of radio's selling ability, both from a flexibility and an impression standpoint.

The project which BAB is sponsoring in other cities, including a tieup with Macy's in New York, is considered significant beyond the actual coin the stations are picking up during the "trial runs." It's hoped, of course, that the tests will alert the retailers to the AM values on a regular basis.

LOTSA HOOPLA FOR BEACON'S UHF PREEM

Fairmont, W. Va., March 30.

Central West Virginia's first local television outlet went on the air Sunday (28) with a delegation of the state's top brass participating in the opening ceremonies. Station, WJPB-TV, a UHF'er owned by J. P. (Pat) Beacom, gives the area its first local service. Up to now, the regional has been fed programs from Wheeling on a closed-circuit system owned by Jock Whitney.

Delegation of brass and show people was headed by Gov. William Marland and Sen. Matthew M. Neely, with local mayors, Congressmen and other officials participating. Entertainment included singers Dorren Lane and Dick Betton from N. Y., local Sammy Bettini Trio, and station continuity director Emily May Peed doing a quarter-hour children's feature from Story-a-Day, the weekly children's mag.

Beacom expects UHF conversion to go at a rapid rate, what with a local appliance dealer offering to install strips at \$19.75 each. This compares to an installation fee of \$137.50 and a monthly rate of \$3.75 for the closed-circuit hook-up. Station, incidentally, was equipped at one of the lowest costs of any in the country—\$117,565 for the entire setup. Outlet will pick up programs of all four nets via an off-the-air micro-relay pickup system.

Jacoby to Produce

CBS-TV Variety Show

Herbert Jacoby, who operates the Blue Angel, N. Y., in conjunction with Max Gordon, is set to produce a variety show for CBS-TV. Kine will be made April 13.

Current plan is to showcase new talent in the same manner as done at the Blue Angel. Johnny Greenhut, of Music Corp. of America, agented the deal.

Kiggins to Storer

Keith Kiggins, former v.p. of ABC and onetime station relations director of NBC, joined Storer Broadcasting Co. this week as administrative assistant to president George B. Storer. Kiggins, currently living in La Jolla, Calif., will headquarter in Miami Beach, at the Storer homeoffice.

Kiggins joined NBC in 1933, later becoming a v.p. of the Blue Network and moving over to ABC when it split as a separate company. He starts with Storer tomorrow (Thurs.).

Winchell-Sokolsky

INS editor-in-chief Barry Paris put it on the news service wire that, following Walter Winchell's AM and TV broadcasts a week ago Sunday (21), in favor of Senator Joseph R. McCarthy, the ABCs drew a large audience. Hearst columnist George Sokolsky was on the air with Winchell.

"95% of the calls were pro," Winchell said and INS so quoted.

Freres Cassini to Ride Sunday Night 'Carousel' As 'Paris in N.Y.' Theme

The chichi will vie with the posh when the Cassini brothers—Oleg and Igor—preem their TV show on WNET, N. Y., next Sunday (4). Kickoff is being tied to "Paris in New York" theme for the Freres' "Sunday Night Carousel," slotted 11:20 to midnight on the NBC test flagship. Parisian set-up revolves around the April 21-30 benefit for American aid to France Student Center in Paris, the American Library in the French capital and various relief projects of the Committee of French-American Wives. Fete is under auspices of French Ambassador Henri Bonnet, Mayor Robert F. Wagner and various social lights. Caroline Burke, chairman of special events committee of the festival, is producing the Cassini series, with Larry Roemer directing.

Billed for the premiere are Lilo ("Can-Can"), Jeanmaire ("Girl in Pink Tights"), painter Salvador Dalí, singers Marcel LeBon and Roger Dann, Hungarian pianist George Feyer, Col. Serge Obolensky, Steve Allen, Ed Sullivan, Anita Colby, Robert Q. Lewis, Dave Garraway and Mrs. Leopold Stokowski. Batoning will be by Chauncey Gray of El Morocco.

This will be the second time around for Igor Cassini (Cholly Knickerbocker of the Hearst society pages) on the station, where he conducted a stanza last year for a brief run. Brother Oleg is the fashion designer. They'll interview guests, preview legit openings, make with the couture and social register chat, etc. Oleg will specialize in presenting models bearing the latest creations from his collection and other stylists, with the mannikins to wear jewels from the house of Harry Winston. Sponsors of "Carousel" are Cinzino Vermouth, Buitoni Products and Parfum Evyan.

LOST INDUSTRY AS CIO VIDEO SERIES

CIO is moving back into the New York television scene with a new interview-panels segment on the plight of laborers whose factories move to new locations. Series, "Lost Industry," begins a 13-week ride on WABC-TV, the ABC flagship, on Saturday (3) in the 6:15-6:30 slot. Series is being cosponsored by the United Furniture Workers (CIO), with packager Paul Miner producing and Louis Volpaccelli directing.

WABC-TV is also starting a new health and beauty segment featuring Elizabeth Rae Lamont tomorrow (Thurs.) in the 2:30-2:55 slot. Joe Franklin, best known for his discography shows on WABC-TV and WABC, is producing, his first try at that end of the business. Lee Davis directs the segment, first show of which is sold out on a participating basis.

WICC Hikes Rates

Bridgeport, Mar. 30. WICC, claiming the heaviest audience concentration in its 28 years, raises national rates around the clock effective April 1.

Reflecting the change in AM tuning habit, WICC's Class A time is in morning from 6:30 to noon, when the new tariff is \$250 an hour and \$25 an announcement. Class B, from noon to 10:30 at night, is \$180, and the remaining time (WICC is on all night) is Class C, \$125.

ABC-TV'S PRO GRID SCHEDULE FOR FALL

ABC-TV again wrapped up television rights to the Chicago Cardinals and Chi Bears pro football home games for next fall. Network, which telecast the gridiron sessions of both teams last year over a split net (Standard Oil of Indiana on limited skeln and co-op on the rest of the network), has grabbed off rights to 12 home games (six each) and three pre-season exhibition tilts.

Under Federal district court ruling in the Government's antitrust suit against the National Football league, the league can impose limited blackout conditions on the games telecast. Chi will be blacked out all season, since there's a home game there every week. Other league cities will be blacked out when home games occur in them. Web is peddling rights to the games at \$300,000 net with extra charge for facilities and of course time. Red Grange and Collier's sports editor Bill Fay will handle color commentary, with either Bill Stern or Harry Wismer handling play-by-play.

Death of TV Star

Continued from page 1

ago is reflected in the whole future program pattern currently being evolved at NBC, where the accent for '54-'55 is not on stars, as such, but on such creative elements as writers and producers.

Major negotiations going on today at NBC are not aimed at expanding the performer roster, but in lining up producers and writers with an appreciation and understanding of show values. The fact that the network can flaunt a Leland Hayward, a Bob Welch, an Ed Beloin, a Nat Hiken or a Goodman Ace, among others, within its scripting-producer ranks, appears to be the web's principal cause for rejoicing.

Not that the Durantes, O'Connors, Martin & Lewis, etc., won't be back for next season's Colgate ride. But the accent, as with the other major NBC entries, will be on book shows using top writer-producer credits, as with the recent "Anything Goes" presentation. Just as the reemergence of Milton Berle into the Top 5 Nielsen columns was attributed in large measure to the Goodman Ace scripting assist, and the Martha Raye ascendancy indelibly stamped with the Nat Hiken writer-director contrib, similarly the same type of creative elements will characterize the new Max Liebman 90-minute series next season.

Star to Fit the Vehicle

Liebman will use top guest stars, but they'll have to fit into the vehicle, not vice versa. Liebman, too, will stress major writing credits, with less reliance on the stars, as through the Sid Caesar-Imogene Coca tenure. Pacting of Ed Beloin, who did the Imogene Coca half-hour audition comedy, again reiterates the writer emphasis. Even the Pat Weaver-blue-printed "Color Spectaculars" for next season will deemphasize stars in favor of other creative credits, notably writing and producing.

For CBS "transition" from stars to vehicle presents a much simpler problem, since there's much less of a reliance on top personalities on the Columbia program rosters. Either through sheer necessity because of a lack of the Hopes and the Durantes, or perhaps through intuitiveness, or again perhaps recognizing the inherent values in ready-made radio properties, CBS long back hit on the successful formula, backed by strong writers, that hoisted the tv network into top ranking through the "situation comedy years."

But even at CBS, some of the top comics have required "book" refurbishings, as with the overhaul of the Red Buttons show (in this instance, however, a still dubious transformation). Even on the Jackie Gleason show, there's been a tendency this past season to accent script and "book" material.

What has happened to Danny Thomas on his ABC-TV situation comedy show this season, in contrast to the days when he was rotating as a standup comic on the NBC "Saturday Night Revue" on NBC again offers further testimony that "a comic's only as good as his material."

DuMont Joins Hub

Continued from page 28

of ultra high station KCTV in Kansas City, Mo., which it acquired from Empire Coil in an end-of-the-year tax deal for \$1, paved the way for its Boston application last week. Had DuMont retained KCTV it would have been unable to file for Boston because of the FCC five-station limit. Par and DuMont together own four stations.

Prior to the control ruling, DuMont planned to file for stations in Cleveland and Cincinnati. Paramount had an application filed for San Francisco, but did not pursue the application when the freeze was lifted.

Under the post-freeze allocation plan, no additional commercial VHF channels were assigned to Cleveland or Cincinnati but one was allocated to Frisco (channel 2) and is being sought by four applicants.

Paramount's failure to reapply for Frisco would indicate that it is deferring to DuMont on tv expansion and is apparently going along with the latter on the selection of Boston as the likeliest place to run a VHF channel.

Hearings on the contest will soon be scheduled.

CBS-TV Reshuffle

Continued from page 27

new agenda. He's been a cross-board fixture 1:30-2, with that berth being made available for "Welcome Travelers," considered better than its 4-4:30 exposure on the web which is losing the P & G'er. Moore not only gets two hours of the first four days and the P hour but an additional 30 minutes on Friday that he inherits from the shaving down of Arthur Godfrey to 60 minutes (though Godfrey will be in his regular 10 to 11:30 spot on CBS Radio). "I'll Buy That" is axed in the Friday at 11 spot.

Intra-web checkerboarding gives "Portia Faces Life" a 1 o'clock physiognomy, with "Brighter Day" out of there for the 4 p.m. post. Soap outfit's new strip is pegged for 1:15 and there's a Tuesday and Thursday half-hour gap at 2 o'clock with "Double or Nothing" slotted on the other days in that time. The odd days are not figured for either Robert Q. or Jack P., although a possibility for another type of format alternating with "Double or Nothing." "Portia" starts for General Foods next Monday (5).

P & G will virtually dominate the stretch from 12:30 to 2 and pick up steam again in the late afternoon with its "Brighter" and "Account" stanzas.

Murrow

Continued from page 1

would stop the show if placed as scheduled.

Murrow received the top citation for giving the best consistent television presentation of foreign affairs, with John Daly, ABC-TV, second. Howard K. Smith, Columbia's European news chief, was No. 1 for radio reporting from abroad and the web's Paris chief, David Schoenbrun, was second. Best interpretation of foreign affairs in radio went to Elmer Davis, ABC-TV, with CBS' Washington chief, Eric Sevareid, second. (Latter goes tv in "The American Week" next month.) Murrow was also recipient of a gold membership card for his service as chairman of the committee on the Overseas Club's new building.

Jane Pickens' TV Client

It looks as if ABC-TV will retain Jane Pickens in the Sunday night at 9:15 post-Walter Winchell slot after all Web had been pitching a number of packages as prospective clients for the time, but Monsanto Chemical this week picked up Miss Pickens' segment in N. Y., so the web will carry the show co-op over the remainder of the country.

Network had been pitching, besides Miss Pickens, Martha Wright, Bob Considine and a couple of other shows at various bank-rollers. Monsanto deal was set through Needham, Louis & Broby agency.

Daly Vs. 'Dragnet' In 'Open Hearing'

With dramatics, panel shows and quizzes failing to make a dent in "Dragnet's" Thursday at 9 dominance, ABC-TV is trying a new twist on the "all we want is the facts" theme by slotting John Daly against the Jack Webb NBC starrer with a half-hour film-and-text analysis-of-the-week's significant news happenings. New show starts tomorrow (Thurs.); it's called "Open Hearing."

While it's the only half-hour analytical news show on the air besides Ed Murrow's "See It Now," it won't be patterned after the Murrow segment. Instead, it will carry subjects more of a spot news nature, will be less editorialized in approach, and will act as a supplement to the regular news shows on the air. First topic will be the McCarthy controversy with the Army, with Daly giving background to the dispute and updating it with news of the launchings of the Senate subcommittee probe of the controversy. Actually, segment will be devoted to one question each week that's been skimped over in regular news shows.

Daly and ABC-TV news and special events managing editor Fritz Littlejohn will produce, while the staff of Daly's regular network newscast will script.

TV Followup

Continued from page 30

tion when he appeared opposite Judy Holliday in "The Huntress" on tv recently, proved again that he is an unusually fine actor. The part was demanding for precisely the things that were not obvious on the screen, and Randall handled himself in his usual, highly capable manner. Miss Garm, a graduate to Hollywood, is a looker but was curiously disappointing as the beautiful opportunist. In part this was the script's fault.

Sullivan gave a standard performance that fitted well into the frame of this comedy-mystery. Hill is a young actor of obvious promise who has been seen quite a bit on tv lately. He handled his part expertly, bringing to the crooked American a certain steely, brutal quality that set the performance apart and brought it a notch above routine thespians.

"Nightmare in Algiers" had its slow spots and Miss Garm's fadeout scene lacked logical explanation, but on the whole it was fun. Those Motorola commercials could stand a change.

Tele Reviews

Continued from page 31

days and nights and lands Page 1 newspaper coverage in all towns.

This was the first time that any telecast was permitted although capacity attendance always has prevailed and the video didn't keep the arena from being packed as usual. With thousands unable to obtain tickets and interest running high, as always, it's a cinch there must have been a tremendous tv audience for the bankrollers and station.

WCCO-TV's veteran and experienced sports director, highly capable Rolfe Johnson himself, did the spilling. He supplemented the visual neatly as two Minnesota small towns' high school teams battled it out for top honors in a close and exciting contest, with Brainerd emerging victorious over Hibbing.

Johnson has the voice and fluency that are boff for the airways. And in his always adept fashion he sized up situations swiftly, kept the viewers fully informed as to the names of the players handling the ball and doing the scoring, came through with expert analysis and commentary generally, helped to emphasize the excitement generated by the crowd's cheering and the suspense inherent in the game itself. He expressed himself clearly and well.

Camera work by a pair of Eastmans left nothing to be desired, either. And with the bulk of the commercials restricted to the between halves period, the selling was smartly unobtrusive. Rees.

Rochester—Lou German, formerly a deejay with WORL, Boston, joined the staff of WHEC here as deejay of the station's "Open House" and "Midnight Mayor" shows.

Disk Companies Get 'In the Mood' With Hot-Selling Background Albums

"Mood Music" is the latest catchphrase to preoccupy the record companies. With reports coming in from distributors and dealers around the country that the "mood" albums are building into hot sellers, the diskeries' pop album artists & repertoire men have begun to focus their production guns on background music sets.

Decca, for example, has stepped up its "mood" album releases in the past month and RCA Victor currently is mulling an expansion in its "mood" output. The new Decca releases are pegged along such lines as "Invitation to Dining," "Invitation to Cocktails," etc. The platters feature such current and former Decca patesees as Victor Young, Camarata, Meredith Willson and Tommy Dorsey. Victor's "mood" output thus far has been centered on the Melanchrino Strings.

Columbia and Capitol have been sharing leadership in the field for the past couple of years. Both diskeries also have been spearheading the new approach to the "mood" album covers. They've been giving their covers a sex appeal touch, and according to George Avakian, Col's pop album chief, it's become an important factor in peddling the sets.

Playing up the cover appeal is a throwback to the title page technique devised in the 1920s by Stasny Music for its sheet copies. Stasny's title pages were usually done in four colors with plenty of s.a. art work. Music biz vets say that the public bought the Stasny sheets primarily for the title page.

Dealers, too, report that the attractive covers help them merchandise the albums. Most dealers admit that they give choice display spots on counters and in the windows to the eye-appealing covers of the "mood" albums, while the more conventional cover is generally relegated to the shelf.

Also moving in on the "mood" music sweepstakes are MGM and London. MGM already has several albums out on the market and London, which has been pushing the instrumental album etchings of Mantovani and Stanley Black, is preparing increased album production for release in the U. S. and are even mulling adaptation of the American album-cover plan.

Probe Pirated Miller Disks

With Glenn Miller getting a big post-mortem buildup via the Universal film biog and numerous album reissues, a couple of disk operators are currently trying to cash in on the late bandleader's new vogue via release of some bootlegged sides. Most of these pirated Miller disks have been taken from airchecks of broadcasts made by the Miller band at outset of the last war.

It's understood that Harry Fox, publishers agent and trustee, is now focusing on one particular label, AFN Records, which reportedly has been most prominent in issuing the Miller airchecks. To date, however, it's been impossible to locate the AFN's base of operations and it's feared that this is another case of a fly-by-night diskery, which has already moved into some other field under another name.

Laine Cuffos Concerts For Kids in L.A. Parks

Los Angeles, March 30. Six free outdoor concerts for youngsters who can't go to nightclubs have been arranged by Frankie Laine with the Dept. of Recreation and Parks. In addition to singing gratis, Laine will pay the costs of the accompanying band.

First concert will be April 3 at Benning Park in connection with the annual Wisteria Day celebration. Laine said he expects to give similar concerts for kids in other cities while he is on the road.

Varnay's Decca Deal

Astrid Varnay, Met Opera soprano, has been signed by Deutsche Gramophon for an extensive series of recordings, to be released in America under the Decca label. First studio sessions are set for first week in June in Munich.

Fox, Aberbachs 'In Hassle Over 'Happy Wanderer'

"The Happy Wanderer," new German-Swiss tune imported by way of England, has become the focal point of a hassle between Sam Fox Music and Hill & Range over ownership of the American rights. Fox claims to have sealed a pact with the British publishers, Bosworth & Co., on March 9, but Jean and Julian Aberbach, H&R chiefs, are contesting that deal and are planning to issue their own copies of the song.

Bosworth execs have cabled the Aberbachs that "you hold no valid authority for publication of the 'Happy Wanderer,'" but H&R contends it owns the song on the basis of its acceptance of Bosworth's terms for the tune on March 11. H&R has asked the disk companies to hold any royalties on the tune in escrow until the question of the tune's ownership is settled.

Fox, meantime, has notified the diskers and all music jobbers that "the actions of Hill & Range should not, in the slightest degree, (Continued on page 55)

McConkey Agency Sets Own Publishing Firm For Artists' Buildup

Chicago, March 30. McConkey Artists Corp. has formed its own publishing affiliate called Windy City Music Co. Dick Shelton and Bill Black, prez and v.p., respectively, of McConkey, hold like titles with the new publishing organization until it begins operating as a separate unit. Now in its third week, the company has already cataloged 15 titles, among them one country ditty titled "Fair, Fat and Forty," which was waxed for Mercury by Captain Stubby and Buccaneers. Most of the other tunes were penned by such Chi clefters as Al Trace, Dave Bohme, and Saxie Dowell. Availability of the published songs is not exclusive to McConkey talent, but the new tunes are helping the agency's artists to pick up record contracts.

Recently, the BBS label inked chirper Ann Gilbert, and the Ray Pearl and Larry Faith orchs, largely as a result of their Windy City material. RCA's label X pacted Russ Carlyle through McConkey, and Chance signed the Don Ragon orch recently. Miss Gilbert's master on "Our Favorite Waltz," first Windy City entry, was picked up by BBS.

SAM COSLOW'S LONDON PLAY AND PIC CHORES

London, March 30. The Sam Coslow-Eric Maschwitz musical version of the 1928 comedy, "By Candlelight," is due to be produced by Emile Littler at the latter's theatre, the Palace, this fall. New work will be titled "King for a Night," after one of the songs in the score by Coslow. Maschwitz is doing the libretto. "By Candlelight" was written by Harry Graham and ran for two years in London in the late 1920s. Coslow has also written the score for Associated British picturization of the current London legiter, "For Better or Worse," now in its second year.

Willard Robison has set up his own publishing firm, Deep River Music, in N. Y. as an ASCAP affiliate.



LAWRENCE WELK and his CHAMPAGNE MUSIC 135th Consecutive Week, Aragon Ballroom, Santa Monica, Calif. Exclusively on Coral Records DARKTOWN STRUTTERS BALL I LOVE YOU With Jimmy Wakely

More Hot Tape Charges Aired

Problem of unauthorized long-hair disk releases in the U.S. flared up again this week with suggestions that Allegro's 21-long-play record set of Wagner's "Ring" cycle was lifted from last year's radio broadcast of the Bayreuth Festival. Allegro claims that the recording was made by The Dresden State Opera Orchestra & Chorus under the direction of Dr. Fritz Schreier.

Claims that the Allegro series was taken from the Bayreuth broadcast were made by Edward Cushing in his review of the set for the Saturday Review mag. The cast of the Bayreuth performance included such w.k. Metop singers as Regina Resnick, Ramon Vinay and Hans Hotter. They've corroborated Cushing's contention. The Allegro set does not identify any of the singers.

The "Ring" cycle was aired via the Bavarian Radio, which headquarters in Munich.

Several weeks ago orch conductor Wilhelm Furtwaengler filed suit in N.Y. Federal Court against Urania Records, alleging that the diskery was peddling an unauthorized version of Beethoven's Third Symphony. Furtwaengler claimed that the Urania platter was taken from the tapes of a 1944 broadcast over Radio Berlin.

Mercury to Step Up Recording Schedule As Backlog Wanes

Mercury Records will step up its cutting schedule for the coming month. Label had been keeping its new waxing sessions at a minimum since the first of the year but will swing back into a full schedule tomorrow (1).

Mer's waxing holdback was due to the overload of platters in the can. Majority of the disks had been cut during the recording strike threat in December. The disk stockpile has been taken care of via Mer's regular release schedule during the first quarter of this year.

Richard Hayman, diskery's pop artists & repertoire chief in the east, headed for Mer's Chicago headquarters yesterday (Tues.) for confabs with a&r chief Art Talmadge on the upcoming recording schedule.

Hotsy Totsy

After 33 years, Arturo Toscanini is still leading RCA Victor's long hair bestseller lists with three albums. The 87-year-old maestro now is riding with Beethoven's "Missa Solemnis," which topped all Victor album sales during February; "The Pines & Fountains of Rome," which is No. 4 on the company's list, and Beethoven's Ninth Symphony, a two-platter set which has topped the 140,000 marker since its release in 1952.

Decca Hits Back at Lloyd as Annual Report Shows \$1,240,000 Net Profit

Hamp's 'One Whirl'

Lionel Hampton's new orch is setting up a United Nations combo in his band.

Sidemen of scattered national origin are Bassman A. Greenstein (Israel), Wallace Davenport-T (French Morocco), Plug'e Williams (Jamaica), Rucknie Bauer (Germany), Justice Crown (Norway), Herb Pomeroy (England), and Dick Twardzik (Poland).

Major Diskers Burning at Pubs' Royalty Laxity

Some major disk company execs are burning at pop publishers for licensing their tunes to low-priced labels at cut rates. They don't like the idea of paying the full 2c and giving the major exploitation to a song, only to have the low-priced lines cut into their business with the competitive advantage of a royalty deal.

Publishers, on the other hand, look on the coin they receive from the minor labels as "found money." In cases where they do impose a 2c royalty deal, the pubs believe that these diskers give them a short count anyway, so that the total amount remains the same whether or not there's a cut rate.

The major diskers, however, want a tighter check on the cut-price lines and will press this point with Harry Fox, publishers' agent and trustee. It's understood that the problem was raised yesterday (Tues.) at the meeting of the Record Industry Assn. of America with the aim of getting the industry formally behind a drive against the corner cutters.

Victor Nabs Cast Album Rights to 'Golden Apple'; Decca Okays Ballard

RCA Victor has nabbed the original cast album rights to the off-Broadway musical "The Golden Apple." Musical, which premiered at New York's downtown Phoenix Theatre, is set to move uptown to the Alvin Theatre next month.

The legituner was penned by John Latouche and Jerome Moross and features Kaye Ballard, Bibi Osterwald and Jonathan Lucas. Miss Ballard, who had been tapped to a Decca Records pact last week, will get a release from the diskery to wax the original cast album for Victor. She's also etching "Lazy Afternoon," top tune from "Apple" as a pop release for Decca. Cutting date for the album has not yet been set.

Manie Sacks is also mulling a 7-inch EP of the Club Versailles (N.Y.) show produced by George White, with its Irving Caesar-Jack Yellen-White score and with the original cast. Floorshow is now in its second season and plans unit dates in Las Vegas and kindred spots.

KAPP INKS ALBERT TO EXCLUSIVE DEAL

Dave Kapp, who launched his own Kapp label this week with the release of his religious set, "One God," has inked Eddie Albert to an exclusive recording deal. Albert, who stars in the "One God" album in a dramatic role, will be showcased as a singer in forthcoming albums.

Kapp has also tagged songwriter Jimmy Shelton for an album in which he sings his own numbers. Also in the pop field, Kapp is planning a buildup for a young pianist, Roger Williams. Diskery will issue from 12 to 14 albums a year with occasional singles extracted from the sets.

Decca Records' management launched its offensive against dissident stockholder George L. Lloyd last week following release of the company's annual financial report, showing a net profit of \$1,240,000 with an additional \$600,000 from undistributed earnings of Universal Pictures. Lloyd, meantime, suffered a setback on the legal front when N. Y. Supreme Court Justice Morris Eder ruled that Decca's directors acted within the company's bylaws in removing Lloyd from the board Feb. 11. The judge, however, moved to appoint a referee to determine whether the ouster was made in "good faith."

In a special letter to stockholders, Decca's board hit alleged "misleading" allegations by Lloyd about Decca's earning capacity during the past year. Underlined was Lloyd's statement that Decca's earnings for the record division alone for the first nine months were only about \$131,000 and that these earnings amounted to "under 10c a share." This was contrasted to a 92c per share figure earned by Decca for the year both from its disk division and its majority holdings in Universal Pictures.

Rackmill Upheld
The administration of prexy Milton R. Rackmill, who has been Lloyd's chief target, also was strongly upheld by the company's dividend policy since Rackmill became company topper. For the two years preceding Rackmill's promotion to president, Decca declared 50c per share dividends; for the past three years, under Rackmill, the melon was boosted to 70c.

Lloyd's criticism of Decca's earnings (Continued on page 56)

Prep New Push For EP Albums

Although extended play disks have been making a steady dent in the market, record company sales execs have been devising promotional campaigns to acquaint both the dealer and the consumer with the EP line. Diskeries' EP educational kick has been sparked by dealer requests for new marketing techniques to step up consumer interest.

The major disk companies have been increasing their EP output in the past couple of months with releases including single pocket as well as double pocket sets. In an effort to get the EPs moving on the dealer level, diskeries like London have been offering special sales deals. London, for example, is winding a special merchandising plan today (31) in which the dealers were able to get its EPs at 25% off.

Columbia, on the other hand, has geared its EP merchandising program at the consumer as well as the dealer. Col has devised a disk inventory control system which consists of 48 cardboard separators in varied colors containing the artist's name or the tune title. Cards will be placed in "browser boxes and will be available for a consumer o.o.

Diskery also has issued a new cross-indexed catalog of all its EP releases as well as special kits and racks. The cards and catalog will be sent cuff to dealers who place orders for a minimum of 100 EPs until April 5.

ASCAPers File Infringe Suit Vs. Florida Clubs

Tampa, Fla., March 30. Three ASCAP publishers, Irving Berlin Music, Chappell and Bourne, have filed suit in Florida Federal Court for copyright infringement against the Paper Doll Club here, alleging that their songs were performed without a license. Plaintiffs ask for statutory damages of \$250 for each performance, plus court costs and attorneys' fees.

In a similar suit in Gulfport, Fla., Harms Music and New World Music hit the Music Box with an infringement action.

Jocks, Jukes and Disks

By MIKE GROSS

Bobby Wayne-Gene Baylos: "Oh, That'll Be Joyful!" "How" (Mercury). Crooner Bobby Wayne and niteric comic Gene Baylos turn "Oh, That'll Be Joyful!" into one of the happiest disks of the year. It's good for solid jocks and plenty of spins. "Joyful" is a tongue-twisting novelty item that gets an added sparkle via Baylos' rib-tickling patter interpolations. Wayne takes a solo ride on "How" on the bottom deck. It's a big ballad and he belts it accordingly.

specialists on jump tunes and "It's You" is right up their alley. They give it a big spinning potential with their catchy harmony style and driving attack. A natural for the jukes. Oldie on the flip gets a solid workover.

Frank Murphy: "Madalena" (Epic). Add Frank Murphy's name to the list of diskers who've taken on "Madalena." (There are 27 disk versions out now.) It's a fiery tune with a Latino flavor and Murphy has the piping equipment to do it justice. It

Best Bets

BOBBY WAYNE-GENE BAYLOS OH, THAT'LL BE JOYFUL (Mercury) How

"Knock On Wood" (Decca). Coupling of tunes from the forthcoming Danny Kaye pic, "Knock On Wood," doesn't stand to make much noise in the wax market. Tie-up with pic will probably get spins for each side but platter's overall commercial chances are slim. Kaye's wax projection lacks impact of his live delivery but he does manage to get a bounce into the title song and a lift into "All About You." Both songs, incidentally, were penned by his wife, Sylvia Fine.

Fat Reed: "Don't Go To Strangers" "Too Marvelous For Words" (Epic). "Don't Go To Strangers" will attract attention to young Pat Reed, an upcoming thrush. She's got a warm warbling style and a neat phrasing technique that brings the tune's appealing lyric and melodic strain into proper focus. Her workover of the oldie, on the reverse, also is first-rate.

Sandy Solo: "Come and Take Me" "Out of My Mind" (Mercury). Sandy Solo displays more of his wax versatility on this coupling. He gets a jaunty beat into "Come On and Take Me," a neat rhythm number, and delivers the flip side ballad for good results. The rhythm tune has the better commercial potential and is due for a good deejay ride.

Pearl Bailey: "What Happened To The Hair (On The Head Of The Man I Love)" "She's Something Spanish" (Coral). The title, "What Happened To The Hair etc.," is more intriguing than the song itself. Pearl Bailey makes the most of the comic picture but the writers fail to sustain the idea. Don Redman's orch gives her a rowdy beat to work with. "Something Spanish" also is in the special material groove and should go over well with Miss Bailey's partisans.

Jill Corey: "Should I Tell" "A Goodnight Kiss Is A Good Night's Work" (Columbia). Jill Corey gets an okay showcasing on "Should I Tell." Her style is warm and romantic and should appeal to the disk jockeys. She's got a coy slice on the reverse that's also appealing.

The Lancers: "It's You, It's You I Love" "I Never Should Have Let You Go" (Trend). The Lancers are

could make some noise for him with the disk-spinners. He changes pace neatly for a smooth workover of the okay ballad on the bottom deck.

The Taylor Maids: "Nu, Nu, Nu" "Bandana" (Eureka). The Taylor Maids, femme trio, are off to a good start with "Nu, Nu, Nu." It's a lively entry, reminiscent of "Bei Mir Bist Du Schein," and the girls give it a flavorsome reading. Good juke material. Combo shows up well on the reverse side which is sprinkled with a chile beat.

Mario Lanza: "I'll Walk With God" "Beloved" (Victor). It's doubtful if Mario Lanza's emotional etching of the religious tune, "I'll Walk With God" will make the pop grade despite Lanza's hefty tenor belting. Big ballad on the reverse gets all of Lanza's lung power, but also lacks commercial impact.

Album Review

"Rose Marie" (MGM): Latest in MGM's series of soundtrack album releases is a natural. The blending of such top pic names as Ann Blyth, Howard Keel and Fernando Lamas on the fave Rudolf Friml-Otto Harbach-Oscar Hammerstein 2d melodies makes for topnotch disk fare. Eight tunes from the Metro musical are spotlighted on this 10-inch longplay disk and all come across excellently. Bert Lahr brings some levity to the shellac in two spottings.

"The Boys From Syracuse" (Columbia). Goddard Lieberson, Columbia veepee, has been carrying a torch for old Rodgers & Hart musicals in his wax output for the past couple of years and has managed to produce each with taste and imagination. The R&H fans will forgive the mediocre vocal delivery, because the set amply showcases Larry Hart's socko lyric touch and Richard Rodgers' delightful melodies. Lehman Engel's orch gives the 1938 legituner score a sparkling workover.

Other Albums of Interest: Bobby Hackett gets in some stimulating trumpet licks on Capitol's "Soft Lights and Buddy Hackett"

For the mood music fans, Decca's "Invitation To Cocktails" offers a potpourri of the lush instrumental

Best British Sheet Sellers

(Week ending March 29)
London, March 23.

I See the Moon.....Feldman
Happy Wanderer.....Bosworth
Don't Laugh At Me.....Toff
Oh My Papa.....Maurice
Changing Partners.....Mellin
Tennessee Walk.....F.D. & H.
Bell Bottom Blues.....Reine
Swedish Rhapsody.....Connely
The Book.....Kassner
That's Amore.....Victoria
Cloud Lucky Seven.....Robbins
Ebb Tide.....Robbins

Second 12

Rags to Riches.....Chappell
If You Love Me, World Wide
Luxembourg Polka.....Dash
Answer Me.....Bourne
The Jones Boy.....Wood
Blowing Wild Harms-Connely
Here to Eternity.....Dash
Heart of My Heart.....F.D. & H.
Golden Tango.....Wright
Bimbo.....Macmelodies
Heartless.....Ideal
Cuff of My Shirt.....Connely

melodies of Victor Young, Tommy Dorsey, Carmen Cavallaro Meredith Willson, Harry Horlick and Peter Yorke for some effective background music. Also in the cocktail vein, gourmet Maurice Dreier tells you how to mix'em (also long drinks) on a 10-inch longplay platter released by the Pro Musica Symp. There's a sprightly reading of the No. 9, while the familiar No. 20 (K. 468), with its lovely Romanza, gets a dramatic performance that is musical as well as romantic. Some surface noises distract.

Platter Pointers

Jerry Vale will win deejay attention for "The Ghost In The Wine" (Columbia). Harry Belafonte has a charming coupling in "Acorn In The Meadow" and "Pretty As A Rainbow" (Victor). Morty Craft's orch workover of "Persian Market" on the indie Benal label is a good bet for jock and juke spins. Hillbilly Sheb Wooley could crack into the pop field with "Blue Guitar" (MGM). Pat Laird and Bob Crewe make some noise with "The Steps of Saint Marie" (Original). Jill Whitney has a catching slice of "My Friend The Ghost" (Coral). Stuart Foster's "Dammie Amor" on Rightingale Records rates spins. "No Mama No Papa" could be the takeoff slice for Patti Jerome on the Central label. Jacki Fontaine will win some spins for "Gonna Cry No More" (Forecast).

Waring Hits Road

Fred Waring will hit the road after his Easter Sunday CBS-TV show April 18. Waring's orch will trek through New England, Canada and Pennsylvania. Tour will run about three weeks.

Longhair Disk Reviews

Handel: Messiah (Westminster, 3 LP; \$17.85). A moving, gentle, impressive reading of the w.k. oratorio, in the original 1742 Dublin version, by the London Symp. Philharmonic Choir and soloists under Hermann Scherchen's gifted direction. Choral and orchestral sections are vividly heard, while balance is fine between them. Accomplished soloists are headed by a fine tenor in William Herbert.

Handel: Concerti Grossi (London; \$4.95). Boyd Neel and his orch in brisk, clean performances of two of Handel's Concerti Grossi (Opus 6), the sturdy well-woven No. 11 in A and the softer, more melodic No. 12 in B Minor.

Mozart: Concertos No. 20 in G Minor and No. 9 in E Flat (Vox; \$5.95). Pianist Guilomar Novaes in two persuasive diskings with the Pro Musica Symp. There's a sprightly reading of the No. 9, while the familiar No. 20 (K. 468), with its lovely Romanza, gets a dramatic performance that is musical as well as romantic. Some surface noises distract.

Donizetti Arias (Cetra; \$4.95).

Met tenor Cesare Valletti shows off his light but lyrical voice, well-coached and styled, in familiar airs from three Donizetti operas, for a very attractive album. "Una furtiva lagrima" is especially choice.

Johann Strauss Polkas (London; \$2.95). Clemens Krauss and the Vienna Philharmonic bring authority as well as informal gaiety to five charming, light works.

Paganini: Quartet in E & Kreisler: Quartet in A Minor (Philharmonia; \$5.45). Two engaging string quartets by virtuoso fiddlers, the Paganini lively, melodic and somewhat showy, the Kreisler warm, sentimental and more modest. Both are well-played by the Stuyvesant Quartet, with violin standout in the Paganini and some fine cello work in the Kreisler. An interesting disk.

Irving Mills to N.Y.

Irving Mills, Coast topper of Mills Music, is due in New York tomorrow (Thurs.) for confabs with firm's homeoffice brass. He'll be in Gotham about 10 days.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of March 19-25, 1954

A Dime And A Dollar—t "Red Garters"	Famous
And This Is My Beloved—t "Kismet"	Frank
Angels Mir	Chappell
Answer Me My Love	Bourne
Bell Bottom Blues	Shapiro-B
Changing Partners	Porgie
Cross Over The Bridge	Laurel
Darktown Strutters Ball	Feist
From The Vine Came The Grape	Randy-S
Granada	Southern
Heart Of My Heart	Robbins
Hey Brother, Pour The Wine	Frank
I Get So Lonely	Melrose
I Speak To The Stars—t "Lucky Me"	Witmark
Jones Boy	Pincus
Lost In Loveliness—t "Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Man With The Banjo	Mellin
Melancholy Me	Sheldon
My Restless Lover	Chappell
Oh My Papa	Shapiro-B
Sadie Thompson's Song—t "Miss Sadie Thompson"	Mills
Secret Love—t "Calamity Jane"	Remick
South	Peel
Stranger In Paradise—t "Kismet"	Frank
That's Amore—t "The Caddy"	Paramount
Till We Two Are One	Shapiro-B
Wanted	Witmark
Woman (Man)	Studio
Young At Heart	Sunbeam

Second Group

Alone Too Long	Morris
Am I In Love	Miller
Baubles Bangles And Beads—t "Kismet"	Frank
Bimbo	Fairway
Brave Man	Famous
Breeze And I	Marks
Dream Dream Dream	Feist
Hold Me	Robbins
I Live For You	Chappell
I Love Paris—t "Can-Can"	Chappell
I Really Don't Want To Know	H & R
If You Love Me	Dutchess
Jilted	Sheldon
Little Things Mean A Lot	Feist
Man Upstairs	Kelly-S
Our Heartbreaking Waltz	Village
Pine Tree Pine Over Me	Miller
Somebody Bad Stole De Wedding Bell	Morris
That's What A Rainy Day Is For—t "Easy To Love"	Robbins
Till Then	Pickwick
Where Can I Go Without You	Mogul
You Didn't Want Me When You Had Me	Marks
You Made Me Love You	Broadway
Zoo	Midway

Top 20 Songs on TV

(More In Case of Ties)

A Girl A Girl	Valando
And This Is My Beloved	Frank
Answer Me My Love	Bourne
Backward Turn Backward	Sheldon
Cross Over The Bridge	Laurel
Dream Dream Dream	Feist
From The Vine Came The Grape	Randy-S
I Get So Lonely	Melrose
I Really Don't Want To Know	H & R
Jones Boy	Pincus
Make Love To Me	Melrose
Man With The Banjo	Mellin
Oh My Papa	Shapiro-B
Sadie Thompson's Song	Mills
Secret Love	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise	Frank
That's Amore	Paramount
Wanted	Witmark
Young At Heart	Sunbeam
You're So Much A Part Of Me	Frank

† Filmusical. • Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. WANTED (4)
2. MAKE LOVE TO ME (9)
3. YOUNG AT HEART (5)
4. SECRET LOVE (9)
5. I GET SO LONELY (7)
6. CROSS OVER THE BRIDGE (5)
7. NO TEARDROPS TONIGHT (2)
8. FROM THE VINE CAME THE GRAPE (3)
9. OH, MY PAPA (15)
10. TILL WE TWO ARE ONE (8)

Second Group

ANEMA E CORE
SOMEBODY BAD STOLE DE WEDDING BELL
ANSWER ME, MY LOVE
A GIRL, A GIRL
MAN WITH THE BANJO
STRANGER IN PARADISE
TILL THEN
FROM THE VINE CAME THE GRAPE
SOMEBODY BAD STOLE DE WEDDING BELL
HERE
DARKTOWN STRUTTERS BALL
HEART OF MY HEART
MELANCHOLY ME
LOVIN' SPREE
THAT'S AMORE

- | | |
|---------------|----------|
| Perry Como | Victor |
| Jo Stafford | Columbia |
| Frank Sinatra | Capitol |
| Doris Day | Columbia |
| Four Knights | Capitol |
| Patti Page | Mercury |
| Tony Bennett | Columbia |
| Hilltoppers | Dot |
| Eddie Fisher | Victor |
| Georgie Shaw | Decca |

Eddie Fisher Victor
Eartha Kitt Victor
Nat (King) Cole Capitol
Eddie Fisher Victor
Ames Bros. Victor
Tony Martin Victor
Hilltoppers Dot
Gaylords Mercury
Georgia Gibbs Mercury
Tony Martin Victor
Lou Monte Victor
Four Aces Decca
Eddy Howard Mercury
Eartha Kitt Victor
Dean Martin Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Pop Firms Get Into Educ'l Act At Chi Conclave

Chicago, March 30. Importance of an educational catalog to a music publisher's pocketbook was spotlighted this week at the Music Educators National Conference when more than 12,000 teachers showed up for the confabs and exhibits. Meet teed off last Thursday (25) and will wind up tomorrow (Wed.).

Unusual aspect of this year's MENC conclave was the high turnout of pop music publishers. The pop publisher expansion into the educational field has been growing steadily in the past couple of years and it has developed into a steady source of revenue for them. Many of the publishers now regard their educational department as the "bread and butter" part of their operation. The income from the educational catalog has helped cushion the ups and downs of the pop biz.

The educational market has grown to such an extent in the past five years that even the younger pubs, who originally came into the biz for a pop cash-in, are hopping on the bandwagon with books and folios for school use. Heretofore, the educational field had been the sole province of the major pubs.

Of the gross retail take from sheet sales, which is estimated at \$30,000,000, pop sheets account for about \$4,800,000 annually, or 16%. The remaining 84% is split between educational, religious and longhair.

MENC's confabs and exhibits were held at the Conrad Hilton Hotel. On the gab agenda were new marketing and merchandising techniques while the displays showcased publishers' new catalog items. The MENC meets bi-annually. Current conclave is its 33d.

FJASTAD NAMED PAR'S STUDIO MUSIC CHIEF

Hollywood, March 30. Roy Fjastad, assistant head of the Paramount Studio music department for 25 years, has been upped to the top, succeeding the late Louis R. Lipstone.

Although he had studied music in his native Seattle, Fjastad joined Paramount as an accountant in 1927. He was transferred to the music department when sound invaded pictures.

Warbler Carol Richards Files 400G Suit Vs. Decca

Hollywood, March 30. Chirp Carol Richards filed \$400,000 suit in Federal Court against Decca, Music Corp. of America and 15 John Does, charging unauthorized use of her work in releasing album containing "Song of Resurrection." She originally recorded tune for soundtrack of 20th-Fox film, "The Robe." She claims recording last April was authorized only for film soundtrack, a "fact reflected in compensation."

Around November, according to the complaint, defendants issued two albums which included her soundtracked disking. In addition to using her work and name, the albums created mistaken belief she was a musician and not a vocalist, she charged, citing labels reading "Carole Richards, Alto Soloist," and "Carole Richards and Harp." In each case label put "E" on her first name, although her complaint doesn't spell her name that way. She claims defendants acted in "wanton" disregard to her rights, and asks accounting of profits as well as a restraining order preventing further sale of albums.

Victor's 'Caravan' to Tee In Ashville April 25

"The Country Caravan," RCA Victor's troupe of country and western artists, will tee off its two-week concert tour in Asheville, N.C., April 25, and will play 14 other dates in the south.

Victor distributors in each city are tying in with the "Caravan" for artists' promotion.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	JO STAFFORD (Columbia)	Make Love To Me
2 4	PERRY COMO (Victor)	Wanted
3 5	FRANK SINATRA (Capitol)	Young At Heart
4 3	DORIS DAY (Columbia)	Secret Love
5 6	FOUR KNIGHTS (Capitol)	I Get So Lonely
6 2	PATTI PAGE (Mercury)	Cross Over The Bridge Changing Partners My Restless Lover
7 7	EDDIE FISHER (Victor)	Oh, My Papa A Girl, A Girl Anema E Core
8 8	NAT (KING) COLE (Capitol)	Answer Me, My Love Why
9 9	TONY BENNETT (Columbia)	Stranger in Paradise No Teardrops Tonight
10 10	HILLTOPPERS (Dot)	Vine Came The Grape Till Then

TUNES

(*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 2	*MAKE LOVE TO ME	Melrose
2 3	†YOUNG AT HEART	Sunbeam
3 4	*WANTED	Witmark
4 1	*SECRET LOVE	Remick
5 6	*I GET SO LONELY	Melrose
6 5	*CROSS OVER THE BRIDGE	Laurel
7 7	*ANSWER ME, MY LOVE	Bourne
8 8	*STRANGER IN PARADISE	Frank
9 9	*OH, MY PAPA	Shapiro-B
10 10	*FROM THE VINE CAME THE GRAPE	Randy-S

La Scala Opera Inks 3-Yr. Deal With EMI

Milan's La Scala, Italy's top opera company, will continue to reach the U.S. wax market via Angel Records. The Milan opera group recently inked an exclusive three-year pact with England's Electrical & Musical Industries, Ltd., for which Angel releases exclusively in the U.S., Canada and Mexico.

Pact calls for a minimum of four operas a year and the use of the Scala Opera House for the cutting sessions. The new three-year deal follows the current one-year pact in which Angel released six La Scala operas.

Angel also added Amalia, Portuguese warbler to its roster. Amalia has played the nitery circuit in the U.S.

Joe Candullo's Lombardo Encore in Freeport

Key West, Fla., March 30. Joe Candullo's band, at the Casa Marina ("southernmost hotel in the U. S.") all winter, returns to Guy Lombardo's roadhouse in Freeport, L. I., in May.

Candullo's '54 Long Island re-engagement will have added significance because of bandleader-showman Lombardo's new venture as impresario of the nearby Jones Beach outdoor amphitheatre which he is presenting.

MUSIC BIZ IN SPRING SLUMP

After a good start in the first months of this year, the music biz has gone into a slump. Disk sales have fallen off the last couple of weeks, while pop sheet music has been suffering even more acutely.

Disk industry execs are blaming the dip on general economic conditions rather than any lack of good material. There are plenty of hits and potential newcomers, but the customers are cutting back their purchases to only one or two numbers where previously they bought a handful.

At the current pace, it's expected that the disk biz will equal, or slightly exceed, last year's take of approximately \$225,000,000 on the retail level. Sheet sales are way down, with the top hits struggling to hit the 300,000-copy marker.

Epic to Release Hit Brit. Version of 'Book'

Epic Records, Columbia subdis, has picked up the British hit disk coupling of "The Book" and "Yiddisher Tears" by Robert Early and Wally Stott for release in the U. S.

Platter was issued in England by Philips. It'll hit the U. S. market sometime this week.

O'Seas Taped Shows Set For Miller's WNEW Aired

Mitch Miller, Columbia Records' artists & repertoire chief, who returned from Europe last week, has brought back four taped shows to be aired on his weekly WNEW "The Money Record" series. Tapes include interviews with the top music biz personalities on the Continent.

First show on Miller's European experiences will tee off Sunday (4).

Indie's 'Joyful' Slice Spurs Major Covers

"Oh, That'll Be Joyful" is the latest tune to step out of an indie disk label origin for a wide spread by the major record companies. Tune was kicked off on the Coast by the indie Combo label and has been covered so far by Columbia, Mercury and MGM. Both Decca and RCA Victor are readying special sessions to cut it sometime this week. Atlantic also hopped on with a rhythm & blues version.

Song was written by Jack McVey, Jake Potter and Paul Campbell. Combo, incidentally, is owned by Porter, while McVey etched the vocal. "Joyful" is being published by Ludlow Music, Howie Richmond's BMI firm.

Sol Yaged, clarinetist, heading a new series of jazz sessions at the Hotel Earle in Greenwich Village, N. Y., every Sunday.

40th Anni ASCAP Dinner Salutes Vet Songsmiths

The American Society of Composers, Authors & Publishers marked the 40th anni of its founding last night (Tues.) with a unique tribute to its veteran songwriters at its annual dinner at the Waldorf-Astoria Hotel, N. Y. Nine old-timers were brought on stage to hear the assembled ASCAPites do a community-sing rendition of their top songs in parody form.

L. Wolfe Gilbert was emcee and parodist. The vet tunesmiths and the songs associated with them were Joe E. Howard, "I Wonder Who's Kissing Her Now"; Ernie Burnett, "Melancholy Baby"; Alfred Bryan, "Peg O' My Heart"; Jack Norworth, "Shine On, Harvest Moon"; George W. Meyer, "For Me And My Gal"; Leo Edwards repping his brother, the late Gus Edwards, "School Days"; Harry Tierney, "Alice Blue Gown," and William C. Handy, "St. Louis Blues."

For the first time in many years, ASCAP opened its annual dinner affair to the press.

BERNIE WAYNE PACTED FOR 20TH FILM SCORE

Composer-conductor Bernie Wayne, who's been specializing in disk instrumentals for the past couple of years, has been tapped by film producer Robert Alan Franklyn to pen the score for his upcoming pic. Film, as yet untitled, will star Vanessa Brown and will be released via 20th-Fox.

Wayne, who is a Coral Records pacter, will also etch the score for the diskery. The score will be published by Tommy Valando. Wayne will begin his assignment on the Coast in June.

802 Pitches Paid B'cast Debate Idea in WOR Case

Getting nowhere in its efforts to renew negotiations with WOR, tv and radio, to end the present deadlock, N. Y. Local 802, American Federation of Musicians, is willing to pay to talk to the station's management. Union execs offered to meet WOR execs in a paid broadcast debate on the merits of the month-old dispute that has seen the end of live music on the WOR outlets.

A WOR spokesman stated that the debate would serve no useful function, but offered to submit the case to arbitration. Local 802 has been asking for the rehiring of 40 staff musicians plus wage hikes similar to the ones granted by the other webs in recently signed contracts. WOR countered with a demand to drop the quota system and has followed through by not using any live musicians while the dispute has been in progress.

Buddy Morris, Eastman To O.O. Music Biz O'Seas

Pub topper E. H. (Buddy) Morris headed for Europe Monday (29) to o.o. the music biz scene there. Morris also expects to set up new affiliates on the Continent. He'll be accompanied by his attorney Lee Eastman.

Morris will be gone about six weeks. Meantime, his New York headquarters is reading a move from its longtime home in the Brill Building. Switch to new offices on West 51st St. will take place next month.

Italo Label Goes Pop

Sparked by the recent rash of Italo-styled hits, Nightingale Records, indie Italian disk label, is stepping into the pop field. Initial release in the pop groove is Stuart Foster's etching of "Give Me Love," adapted from the Italian original, "Dammii Amor." Label, which headquarters in New York, is headed up by Livia G. Cerabino. Anthony Cerabino handles the artists & repertoire in chares while Charles Reade is in the sales manager's spot. Nightingale currently is setting up national distribution.

Top Record Talent and Tunes

VARIETY

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

+ ASCAP. + BMI.

VARIETY

DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will save week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos.	Pos. No. this wk.	Artist	Label	Song
1	2	Perry Como	Victor	"Wanted"
2A	3	Jo Stafford	Columbia	"Make Love to Me"
2B	4	Doris Day	Columbia	"Secret Love"
4	1	Frank Sinatra	Capitol	"Young at Heart"
5	6	Fatti Page	Mercury	"Cross Over the Bridge"
6	12	Four Knights	Capitol	"I Get So Lonely"
7	25	Eddie Fisher	Victor	"A Girl, A Girl"
8	7	Nat (King) Cole	Capitol	"Answer Me, My Love"
9	14	Tony Bennett	Columbia	"No Teardrops Tonight"
10	22	Tony Martin	Victor	"Here"
11	8	Eddie Fisher	Decca	"Oh, My Papa"
12A	20	Four Aces	Decca	"Amor"
12B	16	Gorgie Shaw	Decca	"Fill We Two Are One"
12C	9	Four Aces	Decca	"Stranger in Paradise"
13	18	Tony Bennett	Columbia	"Stranger in Paradise"
14	38	Eddy Howard	Mercury	"Melancholy Me"
15	8	Lou Monte	Victor	"Darktown Strutters Ball"
16	3	Frankie Laine	Mercury	"Kid's Last Fight"
17	3	Hugo Winterhalter	Victor	"Latin Lady"
18	36	Kitty Kallen	Decca	"Little Things Mean a Lot"
19	10	Teresa Brewer	Coral	"Bell Bottom Blues"
20	22	Dean Martin	Capitol	"That's Amore"
21	38	Gaylords	Mercury	"Vine Came the Grape"
22	10	Joni James	M-G-M.	"Am I in Love"
23	41	Annes Bros.	Victor	"Man With the Banjo"
24	10	Rusty Bryant	Dot	"All Night Long"
25	1	Vera Lynn	London	"If You Love Me"
26	9	Hilltoppers	Dot	"Vine Came the Grape"
27	9A	Eartha Kitt	Victor	"Stole De Wedding Bell"
28	1	Vic Damone	Mercury	"Sparrow Sings"
29	2	Peggy Lee	Decca	"Where Can I Go"
30	2	Modernaires	Coral	"Salute to Glenn Miller"
31	18	Bunny Paul	Essex	"Such a Night"
32	1	Three Dons-Ginny	Coral	"Jones Boy"
33	1	Larry Wagner	A.	"A Walking Doll"
34	7	Ronnie Gaylord	Mercury	"Cuddle Me"
35	1	Harry Belafonte	Victor	"Hold 'Em Joe"
36	1	David Carroll	Mercury	"Fancy Pants"
37	3	Connie Russell	Capitol	"Sky Is Extra Blue"
38	22	Georgia Gibbs	Mercury	"Sole De Wedding Bell"
39	3	Les Paul-Mary Ford	Capitol	"Don't Want to Know"
40	19	Fatti Page	Mercury	"Changing Partners"
41	1	Dean Martin	Capitol	"Pd Cry Like a Baby"
42	4	Karen Chandler	Decca	"Heart of My Heart"
43	16	Four Aces	Decca	"Heart of My Heart"

EAST										SOUTH										MIDWEST										FAR WEST									
Jack Downey-WGTH-Hartford	Ed Kelly-WBXY-Waterbury	Jerry Strong-WMAL-Washington	Howie Leonard-WFOR-Portland, Me.	Mitch Reed-WITH-Baltimore	Tal Hood-WFGM-Richburg	Pete Ward-WCCM-Lawrence	Don Sherman-WLYN-Lynn	Jack Bennett-WPTR-Albany	Ed Meath-WBEC-Rochester	Paul Flanagan-WTRY-Troy	Dan Curtis-WIP-Philadelphia	Bud Brues-WPEN-Philadelphia	Joe Hyder-WADR-Newport	Chuck Thompson-WALA-Mobile	Frank Tucker-WCOV-Montgomery	Bob Clayton-WPIN-St. Petersburg	Herb Harris-WQXI-Atlanta	John Wrisley-WSAV-Savannah	Jerry Kay-WTIX-New Orleans	Bill Dawson-WARE-Greenville, S. C.	Gene O'Bannon-KONO-San Antonio	Carl Stutz-WRAA-Richmond	Jay Trompeter-WIND-Chicago	Sandy Singer-KCRG-Cedar Rapids	Carl Shook-WJIM-Lansing	Johnny Morris-WLOL-Minneapolis	Chuck Norman-WIL-St. Louis	Johnny Pearson-KOWH-Omaha	Bill Dawes-WCPO-Cincinnati	Tom Edwards-WERE-Cleveland	Maurice Jackson-WKRO-Columbus	Larry Brownell-WKBN-Youngstown	Freddie Vidger-WISN-Milwaukee	Dick Gilbert-KTYL-Phoenix	Bill Stewart-KMPC-Hollywood	Bill Ballance-KNX-Hollywood	Les Malloy-KGO-San Francisco	Bruce Vanderhoof-KDYL-Salt Lake	
1	8	1	3	2	5	2	1	1	3	1	4	2	7	1	2	7	1	5	1	2	5	3	9	2	4	1	1	2	1	2	7	2	2	7	3	2	1	228	
2A	3	11	3	6	1	3	2	2	8	1	4	8	2	7	1	2	4	9	6	4	1	1	5	4	2	3	6	4	3	6	2	1	5	7	3	2	125		
2B	4	19	5	4	3	3	4	5	4	3	3	3	4	3	4	2	4	4	1	2	2	2	1	6	2	6	7	1	3	1	4	2	1	228					
4	1	9	7	6	1	3	2	2	8	1	1	1	2	6	3	1	3	4	9	8	4	9	8	4	3	5	3	6	3	6	6	6	3	1	4	225			
5	6	7	4	4	4	2	6	4	3	3	4	4	4	6	4	9	1	1	1	10	1	10	1	10	1	4	8	2	1	2	5	4	4	6	4	182			
6	12	3	9	3	9	1	3	2	8	9	3	2	5	4	9	1	2	4	5	2	4	5	3	7	5	3	7	5	3	9	5	3	9	5	7	130			
7	25	3	1	8	1	7	6	6	2	2	2	2	2	2	10	8	3	10	10	2	4	6	6	6	8	10	4	4	10	1	1	1	1	7	182				
8	7	9	5	9	9	8	10	8	10	8	10	8	10	8	8	3	3	10	1	8	10	4	8	5	5	8	5	4	4	4	4	4	4	4	55				
9	14	5	7	7	7	9	9	9	9	9	9	9	9	9	9	7	7	5	5	7	7	7	7	8	7	5	8	5	5	5	5	5	5	5	55				
10	22	2	4	6	5	4	2	2	6	8	6	6	6	6	6	6	7	6	10	6	10	6	9	10	10	10	10	10	10	10	10	10	10	10	25				
11	8	17	8	8	8	8	8	7	7	7	7	7	7	7	7	8	3	6	10	6	8	8	3	9	9	9	9	9	9	9	9	9	9	9	49				
12A	20	3	4	7	7	7	7	7	7	7	7	7	7	7	7	9	9	10	6	10	6	8	9	9	10	10	10	10	10	10	10	10	10	25					
12B	16	12	8	8	8	8	8	8	8	8	8	8	8	8	8	8	6	10	6	10	6	8	8	8	9	10	10	10	10	10	10	10	10	7	3				
12C	9	19	8	8	8	8	8	8	8	8	8	8	8	8	8	8	6	10	6	10	6	8	8	8	9	10	10	10	10	10	10	10	10	8	25				
13	18	28	10	10	10	10	10	10	10	10	10	10	10	10	10	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	25				
14	38	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	25				
15	8	10	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	25					
16	3	7	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	25					
17	3	2	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	25					
18	36	2	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	25				
19	10	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
20	22	32	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	25				
21	38	10	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	25					
22	10	41	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	25					
23	41	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
24	10	6	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	25					
25	1	1	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
26	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	25					
27	9	1	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
28	9	1	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
29	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
30	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
31	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
32	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
33	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
34	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
35	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
36	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
37	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
38	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
39	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
40	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
41	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	25					
42	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6</																					

The FIRST record of the sensational new marching song

THE HAPPY WANDERER

The No. 3 English smash!

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RCA VICTOR
FIRST IN RECORDED MUSIC



Pubs Prep Hypo To Squeezebox List

Widespread practice among accordion teachers of making special arrangements of pop tunes for their students is cuing a move among publishers to augment their catalogs for the accordion. Idea was sparked by a recent exchange between the Music Publishers Protective Assn. and the Accordion Teachers Guild over charges that some teachers were making unauthorized arrangements for cuffio distribution to their students.

While denying that accordion teachers were alone guilty of this practice, the guild stated that it was sometimes pressed by the lack of accordion arrangements on the market. It's estimated that there are several hundred thousand students of that instrument. Although publishers have issued many works in accordion arrangements, it's believed that the full potential has not yet been tapped.

The MPPA, meantime, is taking steps to stop the unauthorized arrangements. In many cases, the teachers include the cuffio mimeographed copies as part of their total fee. In such cases, the publishers of the pop tunes receive nothing.

Gramercy Five in Detroit Lounge for 12-Day Stand

Artie Shaw's Gramercy Five goes into the Falcon Theatre Lounge in Detroit today (Wed.) for a 12-day stand and follows with one-week dates at the Terrace Lounge, East St. Louis, and the Sahara, Las Vegas.

Shaw, meantime, has replaced Tal Farlowe on guitar with Joe Puma.

Juve Disk Market

Continued from page 1

Golden Records, a Simon & Schuster operation, Peter Pan and the Children's Record Guild. Latter outfit peddles via a subscription list which is now over 100,000.

Increased interest in platters pegged for tots has sparked Col's move into the lowprice field. Krasnow is now producing platters for three price ranges, 25c, 49c and 98c.

The only hitch in '54's big take potential is the dealer. Many retailers around the country are still brushing off children's records by considering them a Christmas item only or by allotting them back of the store display if any display at all. Distributors have been briefed to educate the dealer on the kidisk potential and to inform them of instances in which imaginative merchandising and important display upped the sale of moppet platters by 30% during an off season.

Pubs, too, look to the building kiddie market as an added income source. Although the juve tunes don't bring in top revenue, except when they break through as a pop

hit as "Rudolph, the Red-Nosed Reindeer," they're solid catalog items and bring in a steady income. Even such a major puberry as the Warner Bros. group has given its moppet tune division top consideration. And some of the younger pubs are building kiddie catalogs only with an eye on the longrange take. Many of the pop artists, who've undertaken kidisk assignments, claim it's like an annuity for them since the juve platters aren't subjected to same vagaries as the pop platters.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York	Washington	Boston	Albany	Philadelphia	Pittsburgh	Miami	Dallas	San Antonio	Chicago	Indianapolis	Detroit	Minneapolis	Kansas City	Phoenix	Los Angeles	San Francisco	Denver	Seattle	Houston
1	1	JO STAFFORD (Columbia) "Make Love to Me"	4	2	5	2	8	2	3	1	1	5	2	2	1	1	1	1	2	9	136	
2	5	FRANK SINATRA (Capitol) "Young at Heart"	3	4	3	1	4	5	7	6	2	3	2	5	7	4	1	5	8	6	122	
3	4	PERRY COMO (Victor) "Wanted"	2	8	2	5	1	1	9	1	6	7	1	1	3	3	6	1	109			
4	3	DORIS DAY (Columbia) "Secret Love"	1	7	9	3	2	9	1	8	3	1	1	3	3	6	1	1	99			
5	6	FOUR KNIGHTS (Capitol) "I Get So Lonely"	8	6	1	6	5	1	2	5	2	1	6	2	2	2	3	3	8	94		
6	2	PATTI PAGE (Mercury) "Cross Over the Bridge"	3	1	3	3	4	4	4	1	4	5	4	9	7	7	85					
7	7	NAT (KING) COLE (Capitol) "Answer Me, My Love"	10	1	8	7	6	10	8	7	9	6	8	5	8	5	8	9	2	70		
8	10	EDDIE FISHER (Victor) "Oh, My Papa"	7	1	1	1	3	8	1	1	1	1	1	1	1	1	1	4	4	10	30	
9	8	TONY BENNETT (Columbia) "Stranger in Paradise"	5	1	1	1	4	10	1	1	1	1	1	1	1	1	1	7	1	5	28	
10	18	EDDIE FISHER (Victor) "A Girl, A Girl"	10	4	4	4	4	6	1	1	1	1	1	1	1	1	1	1	1	1	27	
11	16	HILLTOPPERS (Dot) "Vine Came the Grape"	1	1	1	1	1	5	1	1	1	1	1	1	1	1	1	8	1	4	24	
12	9	GEORGIE SHAW (Decca) "Till We Two Are One"	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	22	
13	25	FOUR ACES (Decca) "Amor"	9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	21	
14	12	TONY MARTIN (Victor) "Here"	1	9	1	1	10	10	9	1	1	1	1	1	1	1	1	1	1	1	16	
15	11	RONNIE GAYLORD (Mercury) "Cuddle Me"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	13	
16	17	EDDIE FISHER (Victor) "Anema E Core"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	12	
17A		LOU MONTE (Victor) "Darktown Strutters Ball"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	10	
17B		FOUR ACES (Decca) "Stranger in Paradise"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	10	
19A	19	TONY BENNETT (Columbia) "No Teardrops Tonight"	8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9	
19B	15	CROWS (Rama) "Gee"	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9	
21	22	DEAN MARTIN (Capitol) "That's Amore"	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	7	
22A	21	FOUR ACES (Decca) "So Long"	7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	6	
22B	12	GAYLORDS (Mercury) "Vine Came the Grape"	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	6	
24	14	HILLTOPPERS (Dot) "Till Then"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	5	
25		EARTHA KITT (Victor) "Stole De Wedding Bell"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	
SIX TOP ALBUMS			1 GLENN MILLER STORY Film Soundtrack Decca DL 5519		2 GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057		3 SONGS FOR YOUNG LOVERS Frank Sinatra Capitol H 488		4 MUSIC FOR LOVERS ONLY Jackie Gleason Capitol 8352		5 KISMET Broadway Cast Columbia ML 4850		6 I BELIEVE Perry Como Victor LPM 3188									

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MILTON DE LUGG Orchestra
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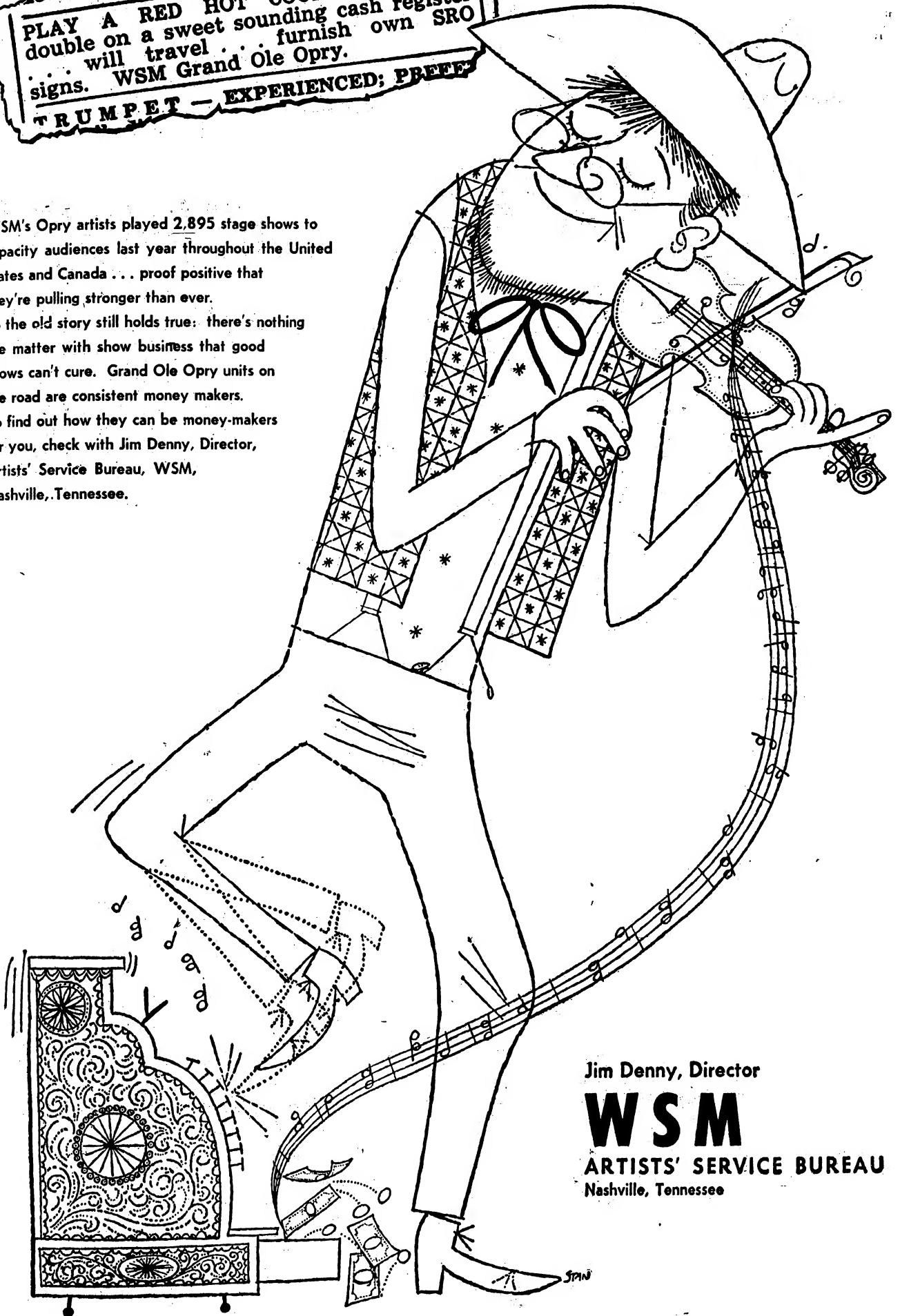
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Jim Denny, Director

WSM
 ARTISTS' SERVICE BUREAU
 Nashville, Tennessee

'Alcoholic Blues' Legal Row Recalls Volstead's Uncorking of Likker Tunes

By JIM WALSH

An old, pop song may be down but it's never out.

Foregoing cliché seems to apply to Tin Pan Alley in view of the recent suit brought by Broadway Music against Mercury Records. Broadway charges Mercury with copyright infringement by recording Edward Laska and Al Von Tilzer's 1919 tune, "The Alcoholic Blues." (Incidentally, Broadway is currently engaged in another hassle with Mercury over the release of a record called "That's the Price I Paid for You," which the publisher claims is really Charles McCarron & Ray Walker's 1914 ditty, "The Price I Paid for You.")

If any group of songs in American history has appeared obsolete and doomed beyond redemption, the batch inspired by the immi-

nence and advent of national prohibition would seem the victims. Yet here, 35 years after prohibition barged in to dampen the spirits of the bibulous boys and girls, a recording of "The Alcoholic Blues" shows up to touch off court action.

This looks to be a good jumping off point for surveying the history of booze ballads, with particular reference to the deluge of ditties that was touched off by the 1919 drought. The topical song was in its heyday then, and probably for genuine cleverness and humor there never has been a better outpouring than the prohibition era laments. That may be because the boys, smiling through their tears, put their hearts into what they were writing.

Prohibitionists of course have

long had their musical assaults on the Rum Devil, ranging from Henry C. Work's time-honored "Father, Dear Father, Come Home With Me Now" to "De Brewer's Big Hosse" and "Molly and the Baby, Don't You Know?" which Homer Rodeheaver used to sing at Billy Sunday's "hit the trail" revivals.

In the '90s and early 1900s there were several schooners full of songs singing the praises of malt beverages. Reginald De Koven's "Brown October Ale," introduced in "Robin Hood," was one. Then around 1902 came Dan McAvoy's "The Beer That Made Milwaukee Famous" and Heelan & Helf's "Beer, Beer, Beer."

But the top beer number was Vincent Bryan & Harry Von Tilzer's "Down Where the Wurzburger Flows," which gave Nora Bayes one of her greatest hits. Nora, never a gal to chant the praises of total abstinence, made a hit a decade later with a German dialect opus, "What Good is Water When You're Dry?" (Ray Goetz, James Kendis & Herman Paley) and in the bone-dry era, she did the music to Ring Lardner's words for an unsuccessful "Prohibition Blues."

It was soon obvious that Bryan and Von Tilzer had hit on a good thing, so they followed with "Under the Anheuser Bush," and "On the Banks of the Rhine With a Stein." Von Tilzer may then have lost interest in beer ballads, but Bryan hadn't, for he ganged up with Seymour Furth in "Budweiser's a Friend of Mine" and with J. B. Mullen in "Over the Pilsener Foam." Stanley Murphy came through with one called "Beerland," recorded by Josie Sadler. With the coming of the dry laws, beer songs died out. Tormented by visions of a Great Thirst, which proved worse in anticipation than reality, the boys clamored for hard likker or nothin'. But in the dying days of the Volstead Era, in 1931, Harris Shawn wrote "We Want Our Beer," which got recorded by some of the minor companies. It expressed the sentiments of a lot of people, but wasn't a hit.

Noble Experiment Tunes
And now to the days of the Noble Experiment itself. In 1916, three years before war-time prohibition went into effect, Will J. Hart, Ed Moray, Malvin Franklin & Ray Walker combined on "Ever Since That Town of Mine Went Dry." It could have gone bigger. In 1919 the same four names were affixed to "Ever Since the Country Went Bone Dry," presumably a revise of the 1916 number.

One of the cleverest dry law diriges, "Everybody Wants a Key to My Cellar," was by Ed Rose, Billy Baskett & Lew Pollack. J. Keirn Brennan, Gus Edwards & Paul Cunningham expressed the sentiments of irate returning servicemen when they did "America Never Took Water (And America Never Will)." The possibility of emigration to less arid lands was discussed in "I'm Goin' to Settle Down Outside of London Town" (Joe McCarthy & Fred Fisher), "I'll See You in C-U-B-A" (Irving Berlin), "Bimini Bay" (Gus Kahn, Raymond Egan & Richard Whiting), and "It Will Never Be Dry Down in Havana" (William Tracey and Halsey Mohr).

But the biggest hit undoubtedly was Laska and Al Von Tilzer's "Alcoholic Blues." The words were clever, and the tune catchy. It was one of the smash hits of 1919 and here it is back, 35 years later, causing a suit about that Mercury record!

There was real humor in "Sahara, We'll Soon Be Dry Like You," by Al Bryan & Jean Schwartz, and in "How Are You Goin' to Wet Your Whistle (When the Whole Darn World Goes Dry?)" by Francis Byrne, Frank McIntyre & Percy Wenrich.

The feminine angle was also prominent in "Please Don't Take Away the Girls" (Bryan & Schwartz), "I Married the Bootlegger's Daughter" (Frank Crumit) and "She Was the Moonshiner's Daughter But I Loved Her Still" (Burke & Johnson). As evidence of the popularity of moonshining and bootlegging in the South, Columbia issued a long series of "Corn Licker Still in Georgia" records by hillbilly talent, and the Georgia cracker fiddler, John Carson, made records with his daughter, Rosa, on which she called herself "Moonshine Kate."

The dangers of drinking home-made wood alcohol concoctions was pointed out in 1921 by Lew Brown & Brandon Walsh in "Oh,

Disk Companies' Best Sellers...

CAPITOL	ARTIST
1. I GET SO LONELY	Four Knights
2. I COULDN'T STAY AWAY FROM YOU	Nat (King) Cole
3. ANSWER ME, MY LOVE	WHY
4. YOUNG AT HEART	Frank Sinatra
5. TAKE A CHANCE	Les Paul-Mary Ford
6. I REALLY DON'T WANT TO KNOW	SOUTH
7. I'D CRY LIKE A BABY	Dean Martin
8. HEY BROTHER, POUR THE WINE	
COLUMBIA	
1. MAKE LOVE TO ME	Jo Stafford
2. ADI, ADIOS AMIGO	Doris Day
3. SECRET LOVE	DEADWOOD STAGE
4. EASTER PARADE	Liberace
5. THE ROSARY	Frankie Laine
6. KID'S LAST FIGHT	LONG DISTANCE LOVE
7. THERE'LL BE NO TEARDROPS TONIGHT	Tony Bennett
8. MY HEART WON'T SAY GOODBYE	
CORAL	
1. JILTED	Teresa Brewer
2. LE GRAND TOUR DE L'AMOUR	SIGNPOST
3. EILEEN BARTON	JESSE JAMES
4. SIZE 12	Don Cornell
5. HOLD ME	JOHNNY DESMOND
6. THE ZOO	WOULD YOU LET ME HOLD YOUR HEART
7. I LOVE YOU	Jimmy Wakely-Lawrence Welk
8. I STOPPED LIVIN'	
DECCA	
1. AMOR	Four Aces
2. SO LONG	Bing Crosby-Guy Lombardo
3. YOUNG AT HEART	I GET SO LONELY
4. TILL WE TWO ARE ONE	Georgie Shaw
5. HONEYCOMB	LITTLE THINGS MEAN A LOT
6. I DON'T THINK YOU LOVE ME ANYMORE	Jeff Chandler
7. MORE THAN ANYONE	I SHOULD CARE
LONDON	
1. CRYSTAL BALL	Johnston Bros.
2. THE CREEP	IF YOU LOVE ME
3. VERA LYNN	C'EST LA VIE
4. MY LITTLE MUSTARD SEED	Lee Lawrence
5. MY LOVE FOR YOU	JUST A DREAM OR TWO AGO
6. LITA ROZA	I WAS A POOL IN LOVE
7. FLIRTATION WALTZ	Frank Chacksfield
8. PRELUDE TO A MEMORY	
MERCURY	
1. CROSS OVER THE BRIDGE	Patti Page
2. MY RESTLESS LOVER	FROM THE VINE CAME THE GRAPE
3. GAYLORDS	STOLEN MOMENTS
4. CUDDLE ME	Ronnie Gaylord
5. OH AM I LONELY	EDDY HOWARD
6. MELANCHOLY ME	I WONDER WHAT'S BECOME OF SALLY
7. MY SIN	Georgia Gibbs
8. I'LL ALWAYS BE HAPPY WITH YOU	
M-G-M	
1. AM I IN LOVE	Joni James
2. MAYBE NEXT TIME	LOST IN LOVELINESS
3. BILLY ECKSTINE	DON'T GET AROUND MUCH ANYMORE
4. HANK WILLIAMS	YOU BETTER KEEP IT ON YOUR MIND
5. LOW DOWN BLUES	SING IT PASAN
6. NOCTURNES	I SAW A STRANGER
7. IVORY JOE HUNTER	I HAVE A SECRET
8. I FEEL SO GOOD	
RCA VICTOR	
1. WANTED	Perry Como
2. LOOK OUT THE WINDOW	ANEMA E CORE
3. EDDIE FISHER	A GIRL, A GIRL
4. HERE	PHILOSOPHY
5. SOMEWHERE (THERE IS SOMEONE)	Lou Monte
6. WON'T YOU FORGIVE ME	SOMEBODY STOLE DE WEDDING BELL
7. EARTHA KITT	LOVIN' SPREE

They're Such Nice People," and the conniving law enforcement officer was shown up in song when Harry Pease, Ed. G. Nelson & Howard Johnson wrote "In the Old Town Hall," which mentioned a sheriff with enough hootch stored away to last 35 years.

After a year or so the torrent of booze songs slowed to a trickle, but jeers at the dry laws continued to appear at intervals. Billy Rose, Mort Dixon & Harry Warren had a successful one in 1928, "Hello, Montreal." Then, just twenty years ago, came repeal—and about all the yearning lads could do was come through with "It's Time to Sing 'Sweet Adeline' Again!"

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BMI Check List

OF NEW RECORD RATINGS
BY THE TRADE PRESS

	Billboard	Cash Box	Variety
BOCA CHICA (Sunbeam)			
BERNIE WAYNE (Coral)	76 (Good)	Best Bet	Excellent
CRAZY MIXED UP, SONG (Trinity)			
PETER LIND HAYES & MARY HEALY (Essex)	Record Spotlight	Sleeper of the Week	Best Bet
ELEANORA (Tannen)			
PERCY FAITH (Columbia)	76 (Good)	Sleeper of the Week	Very Good
I WENT OUT OF MY WAY (BMI)			
BOB STEWART (BMI)	77 (Good)	Best Bet	Excellent
IF YOU LOVE ME (Duchess)			
KAY STARR (Capitol)	Record Spotlight	Disk of the Week	Excellent
I'M GONNA HAVE SOME FUN (Eastwick)			
BUNNY PAUL (Essex)	80 (Excellent)	Sleeper of the Week	
IT HAPPENS (BMI Canada)			
MARY MAYO (Benida)	Satisfactory	Best Bet	Good
JILTED (Sheldon)			
TERESA BREWER (Coral)	Best Buy	Disk of the Week	Best Bet
LITTLE BONNIE BUNNY (Glenwood)			
JIMMY BOYD (Columbia)	76 (Good)	B (Very Good)	Excellent
LONESOME LOVER (Trinity)			
PETER LIND HAYES & MARY HEALY (Essex)	80 (Excellent)	Sleeper of the Week	Very Good
RIDIN' TO TENNESSEE (Johnstone-Montel)			
GISELE MACKENZIE (Capitol)	Tune Spotlight	C+ (Good)	Good
TEDDY PHILLIPS (Derby)	Satisfactory	B (Very Good)	Very Good
ROBERTA LEE (Decca)	74 (Good)		
ROO ROO KANGAROO (Milber-Edgar)			
RALPH FLANAGAN (Victor)	80 (Excellent)	Best Bet	Good
JIMMY ROMA (Rainbow)	Tune Spotlight	B+ (Excellent)	
LES ELGART (Columbia)	74 (Good)	Best Bet	
THE STEPS OF ST. MARIE (Lowell)			
BCB STEWART (MGM)	75 (Good)	B (Very Good)	Very Good
SUCH A NIGHT (Raleigh)			
JOHNNIE RAY (Columbia)	Best Buy	Sleeper of the Week	Very Good
CLYDE McPHATTER (Atlantic)	85 (Excellent)	Award of the Week	
BUNNY PAUL (Essex)	Record Spotlight	Sleeper of the Week	
DINAH WASHINGTON (Mercury)	76 (Good)	B (Very Good)	Very Good
JANE TURZY (Decca)	76 (Good)	C+ (Good)	Very Good
THIS IS WHY I LOVE YOU (Highland)			
ROSEMARY BELAN (Bella)	Talent Spotlight	Best Bet	

BROADCAST MUSIC, INC. 380 FIFTH AVENUE NEW YORK 36 N.Y.

Inside Stuff—Music

Tunesmiths are continuing to get in on the dishing act. Latest writers to etch their product on wax are Bob Wells, Ralph Blaine and Joseph Myrow. Trio penned the score for the UI film musical, "French Line." Using the non-de-disk of The Bon Vivants, the combo waxed "With a Kiss" and "Looking For Trouble" on the indie American label. Blaine also went solo on the same label with a coupling of "Wait Till You See Paris" and "The French Line." American, incidentally, is Mills Music subside. Mills is publishing the score.

Broadcast Music Inc. has made a tieup with Seventeen, the juve mag, for sponsorship of a contest among young composers of concert music. Winner will get his work recorded by a major company under a subsidy provided by the mag. Contest will be incorporated in the BMI Student Composers Radio Awards, which offers \$7,500 in scholarships and subsistence prizes to student composers in the U. S. and Canada.

RCA Victor has now dipped into its archives of wax masters for a new album of "suave swing" framed around Jack Hylton's British dance band of the 1930s. Hylton at that time fronted one of England's more sophisticated crews for the Mayfair and West End trade. Currently, Hylton is a legit musical producer in London.

In a special disk jockey promotion for the Ames Bros.' "Man With the Banjo," RCA Victor is issuing a special disk with the current pop on one side, backed with a 1901 banjo solo of "Tell Me Pretty Maiden" by Vess Ossman. Latter cut the first side ever released by the Victor company. Promotion is also tying in with National Banjo Week, starting yesterday (Tues.).

British Band Business Booming On One-Niter, Vaude Circuit Route

London, March 23. Dance bands are on the crest of a wave in Britain just now. Their wartime boom was followed by a postwar slump, but there are now clear signs that this is over. Not only are one-niters coming plenty of shekels for the wandering bands, but the new trend for bands in variety is developing along healthy financial lines.

The Jack Parnell orch are the pioneers of this new trend with the road-show, "Jazz Wagon," which is scoring heavily around the country; and now alto-saxophone leader Ken Mackintosh started a variety tour at Nottingham yesterday (Mon.). Johnnie Gray has also signed up his band to tour in the Stanley Dale variety show, "Musical Express," which takes the road in May. Singer Tony Brent is also on the bill.

Geraldine's orch has signed for a new production, "Star Time," which opens at Coventry Hippodrome on June 12, and further evidence of the trend is the fact that top-ranking British dance crews are being booked to accompany the American singing stars on their visits here.

Vic Lewis will play with Nat (King) Cole for his variety dates at the Empire, Glasgow (week April 12) and Empire, Liverpool (week, April 19) plus Sunday concerts and, will do their own 25-minute spot on the bill. Johnny Dankworth and his combo are also scheduled to do likewise for Johnnie Ray's one-niters at the end of April.

As against all this, a warning note has been struck by bandleader Ted Heath who, having just completed two click weeks at the London Palladium, has announced

that he is not accepting any more variety dates. Reason, he says, is that in a theatre, a band has to cater for a very different audience which is usually difficult to please, and also the playing of a set show tends to make a band stale.

Bookers' attitude, however, is more concerned with the possibility of bringing teenagers into the variety theatres, and thus creating a new audience for variety. At the moment, the signs are that the established routine of a few acts thrown on one after one is creating an apathy among usual variety-patrons; now, it is hoped, the bands will bring in a new public and so revive interest in the British music-hall.

BBC Band Kick

Significant support for the new trend is coming from the BBC who announced their program schedules for the April-June quarter this week, and show that they have gone all out for dance music and popular music shows. There will, in fact, be regular dance band shows every day of the week.

The Billy Cotton Band Show returns on Sunday, March 28, followed by a series, "Concert Grand," in which, all kinds of piano-playing, from jazz to classical, will be featured.

On Mondays, the BBC Show Band Show continues its run, as well as a live series of regular jazz broadcasts, commencing April 12, with the Ronnie Scott orch, the Tony Kinsey Trio, and pianist Dill Jones.

On Tuesdays, starting March 30, Ted Heath and his music have their own "Swing Session" program, lasting over an hour, to which an audience to being invited.

On Wednesdays, half-hour of dance music by the leading bands will be heard at lunch time and Thursdays features the Kenny Baker Dozen band show, as well as Eric Jupp and his Society Music combo. Friday nights features the BBC Show Band, directed by Cyril Stapleton, and Saturday afternoon sees a new jazz-record program, "The World of Jazz," starting April 17. First consists of extracts from Benny Goodman's Carnegie Hall Concert in 1938.

On Saturdays evenings, late-night dance takes the shape of bands and cabaret in one of those pseudo-nitery settings under the general title of "Club Piccadilly."

Forthcoming "invasion" by the top U.S. recording-stars is also making plenty of work for British dance crews. Johnny Dankworth and his combo are accompanying Johnnie Ray for concerts in April, and also Nat (King) Cole for two concerts on April 26.

Eric Winstone orch will be acting in a similar capacity to Al Martino for Sunday concerts during May and June; while the Ronnie Scott band is doing a fifteen-days' concert tour backing Guy Mitchell in May. Vic Lewis is accompanying Cole in variety at Glasgow and Liverpool during April, and they are also being readied for a projected tour here by June Christy.

Stadium Preps 37th Year; Kosti, Montoux to Baton

The 37th season of Stadium Concerts at Lewisohn Stadium, N. Y., will begin June 21 and extend six weeks.

Pierre Montoux has been reengaged to conduct five concerts; Alexander Smallens will also return to conduct four, while Andre Kostelanetz will again be on hand for two.

Sir Adrian Boult will baton four. In line with Stadium policy of introducing a new American conductor each season, Thomas Scherman, musical director of the Little Orchestra Society, will make his Stadium debut, to conduct five concerts.

Interferes with recordings of the song. . . . We will indemnify all recording companies and all of our licensees against any damage that they sustain. . . . At least one other publisher in the U. S., besides Fox and H&R, believes that he also had the rights to the number from Bosworth but does not plan to press his claim. Sonny Cox, of Box & Cox, alleges that he had a verbal commitment from Bosworth when he was in England last month.

Interest in the tune for the U. S. has been spurred by its rapid climb

to the No. 2 spot on the British bestseller lists. Number, written by F. W. Moeller with English lyrics by Antonia Ridge, was introduced in England a couple of months ago at the Welsh music festival. Six British wax versions have since come out, with RCA Victor getting the first U. S. etching via Henri Rene's orch and choral rendition.

Jack Shalindin, freelance pic musical director, into New York Hospital (N.Y.) this week for minor surgery.

Sam Fox, Aberbachs In Hassle

Continued from page 47

THIS IS LOCAL 802'S STORY TO THE PUBLIC. WE WANT YOU TO KNOW ABOUT IT, TOO.

* "matters which should receive solicited concern . . ."

WOR WANTS MUSIC— BUT NOT THE MUSICIANS WHO CREATE IT

WOR-TV
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LOCAL 802
American Federation
of Musicians
LIVE MUSIC
IN AMERICA

THESE ARE THE FACTS:

- ABC, CBS, NBC and WOR-MUTUAL have employed musicians for many years. The first three still employ at least 65 musicians each.
- But WOR-MUTUAL, despite admitted profits of well over \$1,000,000 in 1953, has locked out its 40 musicians.
- Because it must have music, WOR uses records. They are not WOR's records. It does not spend or invest a penny in their manufacture. They are made by record companies for home use—not for radio or TV.
- Yet WOR parasitically uses over and over this product of others, at tremendous profits for itself, while it refuses to employ the men without whom the product could not have been created.

* On March 12, 1954, New York Supreme Court Justice Ernest E. L. Hammer denied WOR's motion for an injunction to prevent Local 802 from picketing. In his written decision Justice Hammer said:

"The matter involved here is of great interest not alone to the broadcasting industry and to musicians but also involves the public . . . In addition public education, culture and entertainment are matters which should receive the solicited concern and consideration of all the parties to this litigation as well as those outside who are watchfully awaiting the outcome hereof."

WE SUGGEST YOU ASK WOR THESE BASIC QUESTIONS:

- ASK WOR — if its policy of doing away with live music is in the public interest.
- ASK WOR — if it has no responsibility for keeping music alive in America.
- ASK WOR — how it justifies using without pay—and in a deliberate effort to destroy him—the mechanical substitutes which the musician himself creates.
- ASK WOR — how long it will take, with this policy, to do away with live musicians altogether—so that they will no longer be available to create even these mechanical instruments of self-destruction.

TO THE PUBLIC:

"Yes, we are fighting for our jobs—that's our problem.
"But, at the same time, we are fighting for live music in America—that's your problem.
"In this fight, Local 802 cannot pit itself financially against the Mutual Broadcasting System. We can ill-afford even the cost of this advertisement. But we can win—with your active intervention and support. You, the people, own the channels on which WOR and WOR-TV operate. You have the right to demand of WOR and WOR-TV that these channels are used in your best interest—and not against it.
"We respectfully ask you to exercise that right."



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A Solid Ballad Hit!

**DREAM.
DREAM.
DREAM**

SMASH HIT!

SADIE THOMPSON'S SONG

From the Columbia Technicolor Picture

"MISS SADIE THOMPSON"

MAJOR LABELS

MILLS MUSIC INC.

On The Upbeat

New York

The Four Esquires, Epic Records' vocal combo, inked to a management pact by Jerry Field. . . . Roberts Distributing named to handle the Audicox Record line in St. Louis. . . . Thrush Verna Leeds visiting deejays in Connecticut. . . . Pianist Mimi Warren currently at the Biltmore Hotel, Providence. . . . Warbler Joan Roberts pacted to Quality Records. . . . Bertice Reading began a week's engagement at the Alamo Supper Club, Detroit, Monday (29). . . . Dean Parker, MGM Records' pacted, opened an engagement at the Carousel Club, Pittsburgh, Monday (29). . . . Joe Cida, Joy Music exec, back from Chicago after a quickie business trip. . . . Nitery team Sammy Davis Jr., and The Wild Mastin Trio have penned "You Can Be Anyone You Want To Be" for the U-I pic "Three Gobs In Paris". . . . Doree Nelson, dancer in Metro's "Rose Marie," made the rounds of the New York deejays Monday (29) in Indian garb plugging MGM's soundtrack album of the film musical. . . . Crooner Jerry Vale to be feted at a cocktailery tomorrow (Thurs.) by Times-Columbia at the Hotel Warwick. . . . Ted Weems orch into the Hotel Statler's Cafe Rouge April 9.

Chicago

Claude Thornhill on one-niters in this territory through April. . . . Pee Wee Hunt set for Angelo's, Omaha, April 3 for one frame. . . . Terry Gibbs quartet into Streamliner, Chi. April 20 for three weeks. . . . Al Morgan extended at Preview Lounge through May, with a two month option remaining. . . . Leo Peepers tapped for Lakeside Park Ballroom, Denver, May 14 for fortnight. He'll open the Lakeside season. . . . Buddy De Franco headed for three weeks at Streamliner beginning June 1.

London

Dickie Valentine, singer with Ted Heath for five years, embarking on a solo variety career at Manchester on April 19. . . . Mantovani to record music for two

German films, starting June. . . . Agent Gerald Cohen leaves for Hollywood April 8. . . . During its European tour, the Woody Herman orch will play U.S.A.A.F. camps in England. . . . Dates fixed for Sculthorpe Lines, are April 13 and 14, when the British combo, Ronnie Scott orch, will play opposite Herman. . . . Lena Horne negotiating for variety tour here in the summer.

Pittsburgh

Nat Cole booked for the Twin Coaches the week of May 17. . . . Brad Hunt orch landed the Grove City College Pan-Hellenic Ball for the second straight year. . . . Matthews threesome into the Villa Cafe in Dormont for an indefinite stay. Villa Cafe is owned by a musician, Vince Sortino, who played trumpet in Stanley Theatre's old house band for years. . . . Billy Merlie's Tune Toppers signed for extended stretch to provide weekend music at Oakhurst Tea Room in Somerset. . . . Bands of Johnny Roberts and Marty King set for William Penn Tavern when spring season opens at Jimmy Sundrey's big room on April 21. . . . Baron Elliott's orch get the next two weekends at Vogue Terrace before theatre-restaurant goes back to week-long operation with Lionel Hampton. . . . Buddy Hodgkiss, organist, has joined Al Fremont combo at Merry-Go-Round. . . . MAD-moiselles follow Mimic Men into the Monte Carlo Monday (5) for three weeks. . . . Art Farrar band signed for jazz concert being sponsored by The Guardsmen at Syria Mosque April 19.

Dallas

Jimmy Joy's local orch into Dallas Athletic Club's Mayan Room. . . . Truett Jones, ex-Harry James sideman, one-nighting at home with his own orch after daytime insurance biz. . . . Layton Bailey, ex-local maestro, assigned to MCA branch here for vidux sales after eight years in the Chi office. . . . Pee Wee Hunt orch due at Louann's, May 3-9. . . . Sammy Kaye orch and show inked for May 3

one-nighter at North Texas State College, Denton, Tex. . . . Jazz at the Philharmonic" returns Sept. 29 at State Fair Aud. . . . Community Course has pacts with Yma Sumac and Yehudi Menuhin for concerts at McFarlin Aud this fall.

Omaha

Claude Maxwell, backed by Walter Harold's orch, opened at the Off Beat. . . . Ak-Sar-Ben signed New York Philharmonic orch for a May 15 concert. . . . Muriel Lynne Trio held over at the Colony Club.

San Antonio

Frankie Carle coming in town for engagements at military bases in mid-April. . . . Tex Beneke orch slated for the town's annual Police Benefit Ball at the Coliseum, May 29. . . . Sammy Kaye booked May 3 at North Texas State College at Denton for two shows.

Fantasy Fancies Folk Singers; Inks Mohrs

Fantasy Records, Coast diskery, has stepped out of the jazz field to ink Odette & Larry Mohr, folk singers, now at the Tin Angel in San Francisco.

Fantasy has been chiefly active in the progressive jazz field with the Dave Brubeck combo.

Decca

Continued from page 47

ings and Rackmil's salary from Decca and Universal was rapped as an "obvious and unfair distortion of the true facts." As against Lloyd's tagging Rackmil as Decca's "parttime president," the board stated that Lloyd "neglects to tell you that he devoted his full time to the combined operations of both Decca and Universal Pictures."

Decca board's statement accused Lloyd of attempting to seek "control of the company for his own selfish interests." Lloyd is tagged with "admitting," in a letter dated March 17, 1953 to Rackmil, that he "specifically demanded that he be made chairman of the board of directors; that the president of the company report to him on all activities; that he be one of the Decca directors to be elected a director of Universal Pictures; that his personal attorney be appointed general counsel, not only to Decca but to Universal Pictures." The statement continues that "at the time Mr. Lloyd was making these demands, he was also seeking to have his wife made head of one of the most important departments in the record division."

In a rundown of Decca's earnings since Rackmil became prexy in 1949, the statement gave the following figures: \$820,475 in 1949; \$1,005,177 in 1950; \$703,670 in 1951; \$933,265 in 1952, and \$1,240,438 in 1953.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this, and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

			New York (MDS)	Boston (Moshier Music)	Rochester (Nelson Bros.)	Philadelphia (Charles DuMont)	Chicago (Carl Fischer)	Indianapolis (Pearson's)	Detroit (Grinnell Bros.)	Kansas City (Jenkins Music)	St. Louis (St. L. Music Supply)	Minneapolis (Schmitt Music)	Los Angeles (Freeman Music)	Seattle (Capitol Music)	TOTAL POINTS
1	2	†Young at Heart (Sunbeam)	2	3	4	2	1	4	4	3	1	1	1	1	95
2	1	*Secret Love (Remick)	6	2	1	3	5	1	2	1	3	2	9	3	84
3	4	*Wanted (Witmark)	1	1	1	1	3	5	5	4	5	2	2	2	82
4	3	*Make Love to Me (Melrose)	5	4	8	7	2	2	1	2	2	8	8	4	79
5A	8	*Cross Over Bridge (Laurel)	4	8	3	4	10	3	10	4	10	3	10	52	52
5B	10	*I Get So Lonely (Melrose)	3	7	6	4	3	7	6	5	6	5	6	52	52
7	5	*Stranger in Paradise (Frank)	5	1	1	1	6	10	6	7	4	6	7	37	37
8	9	*Oh, My Papa (Shapiro-B)	6	7	8	5	9	9	7	2	35	1	34	26	26
9	6	†Changing Partners (Porgie)	9	1	1	1	8	6	8	8	3	1	34	26	26
10	11	*Answer Me, Love (Bourne)	7	2	6	9	9	9	10	5	21	15	11	11	11
11	6	*Heart of My Heart (Robbins)	10	9	8	7	9	9	10	5	21	15	11	11	11
12	13	†Here (H&R)	6	7	5	1	1	1	1	1	1	1	1	1	15
13	13	*Vine Came Grape (Randy-S)	1	1	1	1	1	1	1	1	1	1	1	1	15
14	14	*A Girl, A Girl (Valando)	8	5	1	1	1	1	1	1	1	1	1	1	9
15	12	*That's Amore (Paramount)	1	1	1	1	1	1	1	1	1	1	1	1	9

Decca Sets Up Branch As St. Louis Outlet

Decca Records will henceforth operate in St. Louis out of a factory-owned branch. Diskery recently ended its distrib tieup with the ARA Co. in that city. Bob Snell, formerly with ARA, has joined Decca to manage the St. Louis branch.

Decca now has 26 wholly-owned branches and 21 distrib in its sales setup.

Al Donahue Leases Santa Monica Ballroom

Al Donahue has taken a five-year lease on the Santa Monica Ballroom, Cal., where Spade Cooley winds an eight-year stand at the end of this month. Cooley had been featuring oatune material but Donahue will stress a straight danceband policy.

Orchster, who'll manage the spot himself, plans a renovation job on the ballroom. He formerly was involved in the management of the Totem Pole Ballroom outside of Boston.

Bop to Bach

Chicago, March 30.

Observations of a prominent music educator are that bebop is decreasing and longhair music increasing in popularity with American youth. This was told to 15,000 members of Music Educators National Conference, which met here last week, by the conclave's prexy Ralph E. Rush.

Rush said: "In many high schools bebop is no more popular today than serious or classical music," and he points out that educational programs in schools are creating greater swing towards the longhair mode. Interest in music generally is getting a big hypo from television, he explained.

FRED DAY, JOHN ABBOTT SAILING BACK TO ENG.

The Fred Days and the John Abbotts, execs of Francis Day & Hunter, English music pubbery, are sailing back to London the hard way. They must embark aboard the Queen Mary from Halifax which departs Friday (2), with special boat trains from New York leaving today and tomorrow (Thurs.), due to the Gotham dock strike.

Day and his managing director Abbott have been in the U. S. and Nassau on business and pleasure.

SPA Council Elections Skedded for May 6

Elections for one-third of the council of the Songwriters Protective Assn. has been skedded for May 6. SPA council consists of 21 members, each serving for a three-year term, with seven elected annually. Naming of officers will be held directly after the council election results are in.

SPA currently has 2,300 songwriters in its ranks, a peak for the organization. Among those who have signed up recently are Ogden Nash, Eric Korngold, Lil Armstrong and Sophie Tucker.

I SPEAK TO THE STARS

Recorded by:

DORIS DAY

Columbia 40210

M. WITMARK & SONS



VICKI BENET

sings

YOU'VE NEVER BEEN IN LOVE

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Delay in Route' for Performer Units New Gimmick in Troop Entertainment

Washington, March 30. To facilitate the routing of entertainment units to overseas points the Dept. of Defense will grant a special privilege in April to a 10-performer unit. Put together by WOR, N. Y. (Nat Abramson), this unit will get free military transportation and board during some three weeks of dates in U. S. garrisons in Germany, France, Britain and Belgium. But contract provision has been made for the unit to take a "delay in route" of some four months. Thereby the talent can play European dates commercially without confronting the overseas showmen with salaries large enough to include travel. This "delay in route" proviso is expected to be widely adopted in future troop shows.

Performers will benefit and the Defense Dept. will benefit, getting a better grade of turns since the loss is balanced by gain.

During past week, three units have checked into the Pentagon for briefing by Col. Joseph Goetz before fanning out to hospitals in this area and as far north as Maine. Chantosey Eusan Zanuck headed up a trio with pianist George Dunne and comic Tommy Noonan. Another troupe is headed by Chico Marx and Kay Marx, ex-wife of Groucho.

Others in this Hollywood unit, which made a stopover at Fitzsimons in Denver before coming east, include Lenny Sherman, Bell Sisters, Nash Sisters, Merry Anders, Larry Roberts and Edith Strother.

A third unit left a week ago for Limestone, Maine. Includes Johnny Grant, Jerry Colonna, Penny Singleton, Jack O'Connor, Walter Ames, Joe Rotundi, Lee Cook, Paul Nero, Olin Lahman, Dolores Dorn and Lucy Ann Polk.

WEEKEND VAUDE BACK IN BUFFALO THEATRE

Buffalo, March 30. Old Vienna, former Gayety burlesque and subsequently devoted to pictures and bingo, has announced re-opening April 9 as a weekend vaudeville house "for the entire family." Theatre has been dark since bingo was banned here two years ago.

Lenny Page, formerly emcee at the Casino here, made the announcement that performances would be given every Friday, Saturday and Sunday, the operation to be known as "weekend jubilee."

Baby Mistin Jr. Starts A Wave of Moppet Xylos

John Ringling North's visit last year to Europe, where he bought Baby Mistin Jr. for a featured spot in the Ringling Bros. Barnum & Bailey Circus, has given rise to a complete new batch of prodigy acts. Result is that two of these child-genius turns are currently appearing in spots as far as 6,000 miles apart.

Baby Mistin Jr. (billed as Mr. Mistin Jr. during his tenure with the circus last year) is current at the Sahara, Las Vegas. A similar turn, Mr. Ralph, is now at the Bobino, Paris vaudrey. Both are virtuosos at the xylophone, their major instrument. The Mistin moppet is also a conductor, while Ralph does a turn at the harpsichord as well.

During Ringling's negotiations with Mistin, whose father handles the business affairs and accompanies him on tour, word got around that Ringling was the market for juve talent. Result was that geniuses (JG) of every description flooded Paris seeking auditions with Ringling. Many of these castoff turns are now playing the pro circuits.

Paris Boites See Light

Paris, March 23. Two new niteries have opened here, with the accent on offbeat light rather than enveloping shadows.

First one, "Le Bec De Gaz" ("The Gas Jet"), is lit only by gas for that flicker feeling, and the second, "The Bidule," features Jean-Pierre Maury and his collection of rare and strangely-shaped candles.

London's Albany Club Manages to Stay Open

London, March 23. The Albany club, favorite haunt of show biz personalities, which was threatened with closure last weekend, is to continue after all. An arrangement has been made with creditors to enable it to continue business.

News that the club was in financial difficulties to the tune of over \$100,000 came as a surprise to members who had always regarded it as one of the prosperous spots in the West End.

Benny's Summer Two-A-Day Trek

Jack Benny has signed to do a series of two-a-day vauders during his summer hiatus from radio and video. Comic has already signed Giselle MacKenzie and the Will Mastin Trio featuring Sammy Davis Jr. Three more acts are still to be set.

Troupe will start at the State Fair Auditorium in Dallas June 15 and remain until June 27. He'll continue with a four-day stand in Portland on July 4 at the Auditorium, and will play the Auditorium, Vancouver, July 7 for four days. Then a two-week session at the Metropolitan Theatre, Seattle, July 12, to wind up the tour.

Benny's pacting of this tour indicates that he may yet go into the Palace, N. Y. There had been considerable negotiating between Benny, Music Corp. of America, which handles Benny, and Sol A. Schwartz, RKO Theatres proxy. Deal was almost set at several points but was never consummated. Audience reaction and boxoffice response, along with his ability to get around his tele and radio commitments, will determine Benny's availability for the Palace in the fall or winter.

PARNELL, BBC-TV TIFF SNARLS SHAWN ON TELE

London, March 30. Because of a row between Val Parnell, London Palladium boss, and the BBC-TV, Dick Shawn had to cancel out of a video program last weekend. The ban is expected to apply to all other American stars who come to play his vaude circuit.

Dispute stems from the BBC's alleged refusal to give a Sunday night telecast of the last Palladium pantomime, although they were, apparently, prepared to agree to weekday transmission. This couldn't be accepted because the show would have to be given before an invited audience and the theatre was committed to advance bookings. Parnell's complaint is that, although he was turned down for a Sunday night date, the BBC-TV network gave weekend screen time to their circuses' and two icehows.

Massey Latin Tour Is Off With Advance Not Posted

South American tour for Ilona Massey has been called off because of failure of promoters to post three weeks' salary and transportation costs in advance. According to Eddie Elkort of the Lew & Leslie Grade Agency, N. Y., the promoter, Otto Garcia, of Rio de Janeiro, was scheduled to put up a total of \$16,000. By deadline, only half of that sum had been deposited.

Miss Massey was slated to get a \$4,000 weekly guarantee for a series of concerts and radio stands.

Kaye Pacts Crowley

Singer Ann Crowley has been signed for the Danny Kaye spring tour in South Africa. Pacting completes the talent lineup for the jaunt, starting in Johannesburg, May 3.

Others set for the tour are Dunhills and Senor Wences.

Youngman Gets 2 Bids For London Appearance

London, March 30. Henry Youngman, currently playing his first London engagement at the Palladium, is dickering for a cabaret season at the Cafe de Paris.

John Wildberg also has approached the comic to star in a London revue, and is now on the prowl for suitable material.

Atlantic City Preps For Big Year; Conventions Heavy In Summer, Fall

Atlantic City, March 30. The long, dull winter season is past and all amusement, hotel and restaurant interests here are looking forward to a bright spring and summer season, both convention and vacation-wise. Good breaks on the holidays, Palm Sunday, Easter Sunday and Memorial Day, plus the crowds due to be attracted by the added Centennial year events, should do much to make 1954 a top year.

So far, the resort's convention bureau has booked 101 meetings and exhibits for April, May and June. In addition to these, the beachfront and avenue hotels, working for convention business on their own, have added as many more smaller meetings.

Biggest of them all is the Imperial Council of the Mystic Shrine, which comes in for a week on June 27 with its 20,000-plus free-spending, delegates, colorful bands, drill teams and Councils, to turn the resort into a Shrine city for a week.

During April, 26 big conventions, all slated to bring in 1,000 or more delegates, have been booked. In May, 45 will come in, and in June, 30 are slated. Top convention in April is the American Management Assn.'s Packaging Show, with 5,000 delegates. In May the big one is the Textile Workers of America, with 2,000 listed. Several two-conventions are listed so far for the autumn and early winter months.

The resort, for the first time in years, will make an effort to get the 1957 national convention of the American Legion to come here in September. Albert H. Skean, manager of the convention bureau, with Mayor Joseph Altman and Ezra C. Bell, president of the bureau, will attend a conference with top Legion officials in Indianapolis April 29.

LONDON NITERIES SETUP WORSENS; CIRO'S FOLDS

London, March 30. The London nightclub depression, spotted in last week's (24) VARIETY, took a turn for the worse with the news that Ciro's, West End bistro, shuttered at the weekend. Management intimated it may reopen at another location later.

The club premises, off Leicester Square, regarded as among the most elegant to be found anywhere in Europe, are likely to become a warehouse. It's understood that M. Berman, Ltd., theatrical costumers, are negotiating a crown lease for the property. The premises would, it is believed, be used mainly for storage. They virtually back onto the Berman showrooms, in Irving Street, Leicester Square, and could be connected with only minor alterations.

Frascati's, one of London's famed restaurants, threw a farewell champagne party Saturday night (27). Closed eatery was one of the few remnants of London's luxurious Edwardian era.

Bar Yank Skating Star From Work in Brit. Pic

London, March 23. The Ministry of Labor has clamped down on Gloria Nord and vetoed an application for a work permit to appear in a British film. The American skating star has just closed a season in "Humpty Dumpty on Ice" at Wembley Stadium, and the government department will not sanction her doing further work during the current fiscal year.

The film company would have been willing to indorse the application if the pic could be postponed until April, but it has a rigid shooting schedule starting next week, which couldn't be varied. The film pic, "Pigs Have Wings," is being made by Romulus Films.

AGVA-AFM Hassle Puts Toronto Fair In Middle on Show; May Slot Rodeo

Atlantic City Getting First Circus Since 1950

Atlantic City, March 30. For the first time since 1950, a circus will play in the resort this spring. Ringling Brothers, Barnum & Bailey will invade the city for afternoon and evening performances on Wednesday, June 2. Application had been made to play the resort over the Memorial Day weekend, but was rejected because of the feared competition with local amusement enterprises at that time. Circus will pitch its tents on city-owned property on one of the boulevards leading into city.

Gale to Reopen N.Y. Carnival

Alan Gale has finalized a deal with the Capitol Hotel, N. Y., to reopen the Carnival Room as a niterie. Gale, who took over Copa City, Miami Beach, as a base for his winter operations, recently sold his previous N. Y. site to Harry Adler and Nat Dunn, who are now operating the Celebrity Room.

Gale will be partnered in this venture with Hal Lashin, who runs the Carnival bar and is in charge of the function rooms at the Capitol Hotel.

Gale will continue his one-a-night show format at the new spot. Just what he'll call this room isn't yet known, since the Celebrity Room tag now goes on his previous spot, located on the site of the old La Martinique. Adler & Dunn are now operating the Celebrity Club on a three-nights-a-week basis.

The Carnival was originally operated by Nicky Blair, who established this spot as one of top cafes with the long run by Milton Berle in 1944. Berle went in for \$7,500 which, at that time, was the highest price ever paid an entertainer working in cafes.

Spot also had a run under the aegis of Harold Minsky, who now operates the Adams Theatre, Newark. However, that attempt didn't last too long and the Carnival has survived on rentals for private parties and has housed dance promotions.

COLE ONE-NITERS SET FOR BRITAIN, CONTINENT

London, March 23. Nat (King) Cole, after finishing two weeks at the London Palladium, which could easily have been extended to four weeks, goes on a seven-day tour of one-night stands. Then he plays two weeks for Moss Empires, one each at Liverpool and Glasgow.

This is to be followed by a series of one-night stands on the Continent, comprising Paris, Amsterdam, Copenhagen and Oslo. Copenhagen is for two days, which his agents, Lew & Leslie Grade, are trying to cut down to one day, so as to satisfy Helsinki, which is begging for a date.

Pitt Radioite Turns Agent for Quartet

Pittsburgh, March 30. Rege Cordic, top radio man here via his highly-rated three-hour early morning show on indie station WWSW, is branching out into the personal management field. Cordic has just taken over the business end of the Bob Trow Quartet, local singing group which has been coming up fast after being discovered only last summer in an AFTRA picnic, and has already signed them to a recording contract with the Zodiac label.

Trow foursome has waxed its first two sides and has an option for four more. Cordic is also finding some use for them on his program, which recently won him a citation from the Junior Chamber of Commerce as the "Man of the Year" in Pittsburgh radio. Trow combo is made up of three boys and a girl, and they're likewise doing a lot of commercial work for Pitt advertising agencies.

Current fracas between the American Guild of Variety Artists and the American Federation of Musicians is endangering "the grandstand show at the Canadian National Exhibition to be held in Toronto the latter part of August. Fair officials have been quoted as saying that unless the inter-union tiff is cleared up, the show that has been booked will be cancelled and a rodeo substituted. Roy Rogers and comedian Pat Henning are among those booked for the layout.

According to AGVA spokesman Walter Murdock, head of the Toronto AFM local and a power in national AFM circles, is now ordering his local's okay on all musician contracts. If a band is playing for a show then the acts must be listed on the pact. Thus, according to AGVA, Murdock could circumvent the recent injunction which ordered his musicians to fulfill their contracts in spots where AGVA acts are playing. Motive behind that procedure, according to AGVA, lies in the fact that if a contract has never been formally ratified, it can't be broken. This procedure also would give Murdock the right to okay contracts with AGVA members who joined the AFM auxiliary for actors, sponsored by the Toronto local.

Jack Irving, AGVA's national administrator, declared that he will resist Murdock's attempts to get AGVA members into another union.

If the CNE books a rodeo, the services of acts as well as musicians would be dispensed with. Rogers could conceivably be used in the rodeo. By this method, CNE would take no sides in the controversy between both unions. It would mark the first time that union troubles interfered with the CNE show.

The Canadian difficulties started when Murdock ordered his members not to play for any performer that didn't belong to the auxiliary he set up. Two acts sought to enjoin Murdock from acting in that manner and were successful in getting an injunction. Murdock is now appealing the order.

ARMY-WIDE SEARCH FOR TALENT GETS IN GEAR

Washington, March 30. An Army-wide search for entertainment talent has gotten under way, with every Army installation in the world holding local contests before April 1.

From this point there will be a series of area and regional eliminations to select top acts which will compete in the All-Army finals to be held in New York in June. In the Washington area, for example, winners from the installation contests at Fort Belvoir, Myer and McNair; Arlington Hall Station, Vint Hill Farms and Walter Reed Medical Center, will compete April 19 for a top act to represent this section in the finals.

Versailles, N.Y., Show To Stay on Indefinitely

The Versailles, N. Y., will continue its current show, "Nice to See You," indefinitely. Layout was originally scheduled to bow out mid-April, but unit has been renewed for six weeks and will most likely continue beyond that. Georgie Kaye, who has made other commitments, will leave the show and be replaced.

The Versailles has Edith Piaf booked for Sept. 24 for 12 weeks. There's a chance that the George White-produced unit will continue until the chanteuse moves in.

San Antone Bookers

San Antonio, March 30. Dude Skiles, former manager of the city auditorium, and formerly musician, with several top name bands, has opened a theatrical agency here. He will book the southwest territory for Chic Scoggins of Dallas.

Moe Rosenblume, formerly operator of the Flamingo Lounge here, has returned to open up a talent booking agency.

Nitery Acts Payoff Heavier Than Slot Machines, Legion Post Learns

By GLENN TRUMP

Omaha, March 30.

Omaha's American Legion Post No. 1, the largest in the world with some 12,500 members, has gone into the nightclub biz in a big way to replenish its coffers that once were bulging with slot-machine loot.

Other Legion posts over the nation have their own niteries—but few, if any, are on the scale of this spot that boasts a nine-piece orch, an eight-girl line and a feature act.

Adjutant Tip Saggau, former WOW sportscares who took over the Legion post two years ago, limits the room's attendance to members and their guests. Drinks at the cocktail hour go for 25c, and are hiked to 45c when the orch starts playing for dancing at 8 p.m.

The room, called the Palm Garden, boasts a large floor and seating capacity of 400.

Don Romeo of the Paul Moorhead agency handles the bookings and works on approximately a \$1,000 budget. He strives to grab name acts heading eastward from Vegas and some of his recent talent have been Jerry Murad's Harmonicats, Lenny Colyer, Johnny Verdi and Joanne & Stanley Kayne.

But Romeo's top feat was acquisition of the chorus line, the first local outfit of its kind in a decade. He got the gals from the Polly Pennington studio here, labeled them the Darling Debutantes, costumed them adeptly for several numbers and wound up with a hit on his hands.

The eight femmes are all lookers and good hoofers. They're now in demand for dates throughout the state and aren't going to lack for bookings.

Romeo now is working on bringing in the Hollywood Icearama Revue, a nitery-sized outfit with its portable rink.

So apparently vaude is not as dead as slot machines now.

Libby Holman Launching New Song Tour In Boston

Libby Holman is starting a new tour of her "Blues, Ballads and Sin Songs" in Boston's New England Mutual Hall for three performances April 8, 9, 10, with Gerald Cook, accompanist and composer of the musical settings. Next stop will be New York early in May under auspices of Mrs. Lytle Hull's Hospitalized Veterans Service.

Show is presented as a theatre piece with special lighting, an adaptable set by Oliver Smith, and gowns by Frank Stanley and Main Bocher.

Gray's Coast Dates Prior To Palladium Trek

Chicago, March 30.

Comedian Paul Gray opens the Desert Inn, Las Vegas, tomorrow (Wed.) for three weeks, following which he'll tap other Coast spots before trekking to the London Palladium late in May.

A much sought-after club date attraction here, Gray is trying to readjust the London date to mid-summer in order to cash in on Chi club bookings during the early season convention upheaval.

M&L Set 1-Niter Tour Of 11 Cities for May

Hollywood, March 30.

Martin & Lewis leave on an 11-city one-niter tour after the Colgate tv show May 2, opening in Houston May 7. They get \$10,000 against 70% each date.

After Houston, San Antonio, New Orleans (two nights), Oklahoma City, Kansas City, Des Moines, St. Paul, Milwaukee, Moline, Ill., Indianapolis and St. Louis, five more dates may be added.

Froman Due at Copa; 1st N.Y. Date in Some Years

Jane Froman will play her first New York nitery date in several years. She's slated for the Copacabana, starting April 29. Miss Froman is currently on video on a CBS show sponsored by General Electric.

Miss Froman's last nitery date in the New York area was at the defunct Riviera, Fort Lee, N. J., several years ago.

First Magician Hit N.Y. Exactly 210 Years Ago

By MILBOURNE CHRISTOPHER

When the curtain goes up on my quicker-than-the-eye show April 19 at the Longacre Theatre, on Broadway, it will be exactly 210 years, a month and a day since the first known hocus-pocuser in Manhattan announced his exhibition.

The pioneer presto performer Joseph Broome, "a German artist," ran through his repertoire at the house of Charles Sleight, in Duke Street, in 1743. Pre-revolutionary touring tricksters performed mainly in taverns and rented rooms. The majority advertised European origin and had to contend with opposition from the superstitious segment of the population which contended they were in league with Beelzebub.

Most versatile of the late 18th century magicians was Signor Falconi, who each season had a novelty or two up his sleeve to intrigue the public. He stopped and started borrowed watches at a distance of 12 feet, lit candles with the touch of a sword, and caused messages to materialize on blank sheets of paper. In 1794 he offered a miniature sea scene showing the battle between the Ambuscade and Boston Brigate to capitalize on current news. Later when J. J. Rousseau died Falconi adroitly conjured up his "ghost" until public curiosity abated.

Blitz, who arrived in New York from England in 1834, featured the bullet-catching trick. Once a malicious spectator dropped a handful of tacks down the barrel of the gun. Twelve tacks struck his hand, 40 more were driven into the wall behind him. He finally omitted the trick for "self-preservation."

Long before the movies took up (Continued on page 60)

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 30. Jeff Clark, former Hit Parade chirper now on Kat Smith program, and his wife, Jeanne Romer, formerly of Ken Murray's "Blackouts," took time out to visit the shuttin gang.

Marion McCrea, of legit and vaudeville, registered from N.Y. for the general onceover.

Forbes Dawson, legit actor and author, beat the rap in less than a year; he is a two-timer here, having graduated here in the class of '35.

As a salute to the memory of the late William Morris, the Sisterhood of the Jewish Community Center handed out special greetings and personal gifts during Purim to the ailing gang of the actors colony.

Sam Smith, of the Stewart-Everett Theatre Circuit, in from Charlotte, N.C., for the o.o. period. Joseph Shambaugh, film distributor, is a new guest from Cincinnati.

Robert Viniello, of Metro's photo publicity department in N.Y., ended a siege of hospitalization at the local general hospital following major surgery. He's back at the Will Rogers recuperating after he mastered the serious setback.

Birthday party at bedside tendered to Norma Cloos, former dancer of Ziegfeld's "Sally" and "Scandals," and Peggy McCarthy, ex-Roxy theatre cashier, both progressing nicely.

William Joyner, owner-manager of Dixie & Gilmont theatres, Troy, N.C., took two years to definitely beat the rap; now back home to work.

Refreshments and food were the feature of the party tendered to Jacqueline Fondran, assistant manager of Riverside Theatre, Cleveland, and Larry Quinn, of Vale & Stewart.

Write to those who are ill.

Inside Vaudeville

The recent Friars' dinner to George Jessel, on occasion of the comedian's "45 years in show business," is the third such shindig including one on the Coast. In 1927, however, Jessel was honored by the Friars at the time when George M. Cohan was the abbot and there was no such thing as the Hollywood branch of The Friars. On the dais were toastmaster William Collier and among the distinguished showmen in attendance, either on the dais or in the audience, were Cohan, Al Jolson, Sime Silverman, Sam H. Harris, Al Lewis, Sam Forrest, William Morris Sr., Gene Buck, Max Gordon, David Warfield, Ben Bernie, Gus Edwards, Mayor James J. Walker, Bugs Baer and Walter C. Kelly. More than half of these have since gone.

Unique in the 300-year history of Lloyds Of London are two policies just issued insuring the total anatomies of Chiquita & Johnson, dance act now at the Moulin Rouge, Hollywood, against injuries sustained in the performance of their spectacular stage routines. Two separate policies have been issued to the dancers under their real names, Johann Julius Kralik and Erna Grabler, covering any possible loss of time, physical mishaps, and permanent injuries growing out of their professional dancing which features vigorous leaps and other acrobatics. Each policy pays up to \$20,000.

El Morocco, New Nitery In Montreal, Set to Bow

A new Montreal nitery is set to open April 17 and will be booked by Dick Henry out of New York. Tagged, El Morocco, it will be operated by Eddie Quinn, who is connected with the operation of the Forum, which is the Montreal version of Madison Garden. New nitery will be situated across the street from the Forum. At present, the cafe site is being converted from a private residence.

There had been an El Morocco in that town some time ago, but spot closed down and is now occupied by another type of business.

Initially, spot will operate along intimacy lines. When the major room is completed, El Morocco will book name and production shows.

Entratter

Continued from page 2

tratter's pressagent, Al Freeman, attends the meetings of this group.

However, Entratter declared since much has been made of an organization in Las Vegas, he will call a meeting of the hotelmen to find out what it's all about. And, he said, if its purpose is to keep salaries down and restrict his movements in buying talent, he will have nothing to do with it.

Entratter said that because of his wide experience in buying talent, he is the best judge of what would fit his spot. If the price isn't right, he'll turn it down. He said that he would pay an act whatever it's worth since he wants to be fair not only to the talent, but to the agencies that represent them.

According to Entratter, Martin & Lewis, originally slated for July, will play the Sands in October or November for three weeks at \$17,000. He conceded it's a low price for that duo, but he pointed out that he was instrumental in bringing them into the bigtime via a five-year deal he made for them at the Copacabana, N. Y., when he was its general manager. The team played the Flamingo a little more than three years ago at \$6,000. Entratter said that he originally made a commitment with them while the team was playing the Texas State Fair at Dallas, but they were unable to keep the original date and thus he's getting consideration when they will be able to play it.

Other salaries that Entratter has shelled or will shell out include \$17,500 for Milton Berle; Red Buttons at \$12,500 (up \$2,500 from last year); Frank Sinatra was slated to open May 12, but his upcoming picture for Robert Bassler, "Suddenly," makes that an open date. He'll play the Sands June 30 instead for four weeks.

Chi Nitery Critic Forms Act for Offbeat Room In Longhair Recorder Sesh

Chicago, March 30.

The offbeat seems to know no bounds with nitery attractions. Black Orchid, chichi room here more or less preoccupied with the unusual, has pegged a Chi nightclub critic for an afternoon show—in a longhair recorder session. The recorder is a medley musical instrument, precursor to the modern woodwinds, resembling a piccolo and turned in only one key. Sam Lesner, film and nitery watchdog for the Chicago Daily News, is bolstering his cafe "act" with an ensemble of 10 tooters whom he tutors in the instrument at Central YMCA College.

Orchid is staging the Lesner unit on a Sunday afternoon early in May and will then consider whether or not the group could be booked for one of the regular shows. Lesner's recorder cats last week cut up before an SRO crowd at the College of Complexes, north-side bistro.

Sauter Expands

USO-Camp Shows prexy James Sauter has expanded his volunteer Red Cross activities to include the chairmanship of the committee contacting artists and dramatists.

He had been chairing the theatrical committee as well as serving as head of the public information committee of the campaign.

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COMEDIAN DANCER

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VARIETY
March 17, 1954

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INTERNATIONALLY ACCLAIMED!!

"But probably the fastest act in show biz is the Seven Ashtons, an Australian risley turn who go through some of the most amazing stunts in the entertainment sphere. The Ashtons perform some unbelievable antics, doing balances and transfers that arouse an ovation."

VARIETY
Jose.

"Seven Ashtons, surely one of the most astonishing acrobatic acts ever staged. This Australian team gave the audience some completely new, exhilarating entertainment, and fully deserved the great reception given to them. It was not until they made their curtain call that one could confirm that there were only seven Ashtons; during their act there appeared to be at least 15. The Ashtons provide the best inducement to visit the Empire this week."

EMPIRE THEATRE, London.

"Show got off to a fast start with the Seven Ashtons, certainly the best risley acts around. Their jet-paced acrobatics and toe-twirling, done against a lush-looking East Indies background, was standout."

VARIETY
Stal.

"The Seven Ashtons, Australian acrobats, are the best act of their type to appear on the London Palladium stage in many months. Their routine was smooth, fast moving and novel in many points."

BILLBOARD
Kenneth H. Waggoner.

"Although they were last on the bill, the Seven Flying Ashtons were both the 'hit' and the 'highlight.' These clever youngsters brought vitality, precision, and ease of presentation to a programme which lacked those qualities in many of its items."

TIVOLI, Melbourne.

"The Sensational Ashtons, a team of seven acrobats who top the bill at the Theatre Royal this week, fully deserve that overworked adjective. Their act is one that may well have required a century of circus tradition to perfect. It is done at breathless speed, and their split-second timing is something to wonder at and is alone worth the price of admission."

DUBLIN, Ireland.

"Lou Costello mumbled something about the next act coming from Australia and making its TV debut —and then it happened. Seven young men and a girl, dressed in spangled circus costumes, exploded onto the stage, and in the first 10 seconds of their phenomenal acrobatic routine had the audience cheering wildly. The audience never let up in their unrestrained handclapping and cheering until the act was over."

BROOKLYN EAGLE, N. Y.
Bob Lanigan

"This spot is playing a novelty acrobatic act, the Seven Ashtons, as headliners in perhaps the first time it's been done at Ciro's. The Australian team rates the spot all the way, for after their eight minutes of top thrills, it would be hard to find an act to follow. The stage is returned to its normal intermission dinner level and the six boys and a girl work within inches of the diners. Tho the space is cramped, they work with tremendous speed and daring in a series of risley bits that are breath-taking and scream-provoking. Act, probably the greatest Risley turn ever, got a terrific closing mitt, for turn is so fast that there's little applause during it, lest somebody miss a terrific trick while they're palming."

BILLBOARD
Johnny Sippel.

"The Seven Ashtons were the greatest 'risley' (foot-balancing act in which a man lies on his back, supports, tosses, and twirls others with his feet.)"

TV GUIDE
Ed Sullivan.

Television: ED SULLIVAN'S "Toast of the Town,"
CBS-TV (4 Times)
Colgate Comedy Hour, NBC-TV
"SPADE COOLEY," Los Angeles (2 Times)
"I MARRIED JOAN," NBC-TV

PALLADIUM, LONDON (10 Times)
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Sen. Douglas' '23 (Sic!) Club' Info(?) Gives Skidoo to Nitery Tax Cut

Washington, March 30.

Senate refusal last Friday (26) of the House action reducing the 20% bite on nitery taxes to 10%, reflects political thinking that such places are only for the idle rich and should be socked good—especially in a Congressional election year.

Senate action was on an amendment by Senator Harry F. Byrd (D., Va.) to restore the 20% figure. He said it would bring the Government an additional \$23,000,000 in revenue.

However, the political thinking showed up a couple of days earlier in a statement by Senator Paul H. Douglas (D., Ill.) in which he claimed the Republican tax revisions were only for the benefit of the rich.

"What about the cabaret tax?" he demanded. "Is it the poor folks who spend their money on such things?"

Senator Eugene Millikin (R., Colo.) protested: "The cabaret tax is not a den-of-sin tax."

"I do not say it is a den-of-sin tax," retorted Douglas, but how many working men go to the Stork Club, the 23 (Sic!) Club, and other such places, where gay blades like the Senator from Colorado are wont to congregate: Let me say I have never been in a night club in my life."

"The 23 Club, is that the right name?" asked Millikin.

"The 23 Club, according to Walter Winchell," insisted the

Senator, who's never been in a night club in his life.

"Senator," said Millikin, "this tax hits the people who provide a little modest entertainment in an effort to keep their restaurants going. They are people, like everyone else. They have employees. They employ cooks, chefs, waiters, dishwashers and housekeepers. They have taxes to pay. They must pay interest at the bank."

"In other words," sneered Douglas, who is up for reelection this year, "the luxuries of the wealthy furnish the maintenance of the poor."

TROA Pitch To Cut Amus. Tax

The Theatre Restaurant Owners of America organized a major last-minute effort to eliminate the 20% tax on cabarets while a joint House and Senate Committee was conferring on the measure. Committee in session Monday (29) voted to retain the 20% impost on cabarets, dog and horse tracks and club dues.

Dave Fox, TROA executive secretary, over the weekend sent telegrams to all members as well as nitery operators in areas where the organization isn't represented. Fox asked them to contact club owners in their areas to wire members of the House Ways and Means Committee and those on the Senate Finance Committee asking them to eliminate or at least reduce the tax to the lower figure in order to save the jobs of thousands of employees.

Fox asked the niterymen to point out that many spots have been forced to close and the lower tax would be an incentive for many to return to cafe-going habits.

Fox also sent wires to theatrical craft unions and the culinary trade groups asking their support in the tax reduction fight, since the welfare of their membership will be affected by the measure.

Mpls. Nitery Mgr. Guilty In Mann Act Violation

Minneapolis, March 30. Joseph E. Rosenfield, 45, for many years floor manager at Vic's, a leading loop nightclub, was found guilty by a Federal court jury on two counts of violating the Mann Act. He faces a maximum sentence of 10 years and a \$10,000 fine. Judge G. H. Nordbye ordered a pre-sentence investigation.

Rosenfield was convicted of transporting a femme from Minneapolis to Hudson and Superior, Wis., for prostitution while he was Vic's floor manager. Helen Louise Spaulding, 27, now serving a bigamy sentence in the state women's reformatory, testified Rosenfield placed her in the houses and collected her earnings. Rosenfield denied all the allegations.

Vande, Cafe Dates

New York

Gene Bayles to play the Latin Quarter, N. Y., May 23. Martha Davis & Spouse to entertain in the Blue Angel Lounge from 2 a.m. to 4 a.m. Eartha Kitt pacted for the Frolics, Salisbury Beach, Mass., next Aug. 22. Vic Damone tapped for the Fairmont, San Francisco, April 27. Paul Winchell to play the Sahara Hotel, Las Vegas, end of July. Channing Pollack to the Jefferson, St. Louis, April 14, and Palmer House, Chicago, May 6. Dick Shawa has two dates in Buffalo, N. Y., to the Town Casino, April 26, and Glen Casino, Williamsville, on the outskirts of that town, July 12. Joe E. Lewis down for El Rancho, July 14. Valerie Noble is a holdover at the Esquire, Montreal.

Chicago

Delores Gray taking over Palmer House on May 8 for four weeks, followed by Mata & Hari and Yvonne Adair on May 6 for a month. Jessie Ellett and Jim James comprising two acts of Black Orchid triplet on April 13 for a month. Georgia Gibbs pegged for next display at International Brotherhood of Electrical Workers May 3-8. Roy Rogers and Dale Evans due at Soldier's Field for three-day stand beginning April 30. Mills Bros. and Haydocks playing St. Paul Food Show April 3-11. Mel Torme, who recently went back to GAC, opens Casa Loma Ballroom in St. Louis April 6 for one week. Don Cornell into Eddy's, Kansas City, April 2 for fortnight. Kay Thompson set for Adolphus, Dallas, April 9 for 10 days.

Japan

Continued from page 4

Russia (sic), Mexico, Austria, Denmark, and Spain.

In addition to the 160 basic licenses, a total of 20 more will be allocated in various categories, bringing the grand total to 180. Six "bonus" licenses will be awarded, as was done last year, for "superior" films selected by a board of judges. Four licenses go to small importers who had been in business in Japan in 1952 or 1951 but who imported no films in 1953. One each of these will go to dollar and sterling areas and two to open account countries.

Finally, 10 "barter" permits will be given to smaller countries outside the dollar, sterling and open account blocs who show a favorable import attitude towards Japanese features. These ten will go almost certainly to Southeast Asia nations.

The Japanese government, as in the past, will make the company-by-company allocations for the U.S. outfits. As in the past, they will be figured on the basis of local biz done and number of films imported.

A last minute effort was made late yesterday by the six smaller U.S. majors here to have the system of deciding allocations changed from the current system of past revenue figures. The group submitted such a recommendation to the FFIC, but Metro, Paramount, 20th-Fox and Warner Bros. didn't sign it. Observers here predict that the petition will be nixed by the Japanese.

Need Scorecard

Continued from page 5

the workings of SuperScope and came up with the surprising statement that "if a fellow has a theatre with a standard size screen... and he wishes to play a picture shot in the extreme 2.66 to 1 proportions of CinemaScope, he can do so with this little gizmo (SuperScope) by simply twisting a convenient dial." That's not the way exhibitors understood it from Joseph Tushinsky.

Perspecta Sound, which hasn't been demonstrated yet, and the theory inherent in Paramount's VistaVision with its exposure of a twice-normal negative area, has trade heads spinning and wondering how to keep pace with the details. Their point of view was aptly summed up this week by a comment from an exhibitor:

"I may not know yet what this is all about," he said gaily, "but if it brings the public in, that's all that counts."

First Magico in N.Y.

Continued from page 38

Bingo, Screeno and Country Store Night, magicos stimulated box-office sales with gift shows. Norwood gave away live pigs, sewing machines and tons of coal. J. M. Macallister enticed customers with free sofas, easy chairs and bolts of cotton goods. Even John Henry Anderson resorted to conundrum contests with silverware prizes to build business. In New York Anderson was a success, but his Scottish billing, "The Great Wizard of the North," caused riots as the Civil War brewed in the south.

Robert Heller, born William Henry Palmer in England, delighted mid-19th century New York audiences with his amusing chatter, rapidfire telepathy and non-magical pianistics.

Harry Kellar, the Erie (Pa.) boy who ran away from home and circled the globe with his mystery show, is still fondly remembered by oldtimers.

Most people think of a magician as a slim gentleman with a goatee, mustache and diabolical expression because of the long popularity of the Herrmann family. Carl, Alexander and Leon were look-alikes

and one succeeded the other in public fancy.

Houdini, Thurston, Kellar. The greatest publicist was Houdini with his sensational escape tricks, spirit exposures and war on frauds. He vanished an elephant at the N.Y. Hippodrome and sulked when the Police Dept. refused to permit him to drop, handcuffed and shackled, wearing a parachute from the top of a downtown building to the street.

Thurston, Kellar's successor, had a successful stand at the old Central Theatre in 1927. Blackstone, played the vaudeville houses with great success, but, though he still tours the legitimate houses outside of New York, has never ventured into a Broadway house with his full-evening show.

Dante, who trouped Thurston's No. 2 show through Europe, Asia and South America, returned to the U.S.A. when Hitler's activities interrupted his Continental bookings. He opened to acclaim at the Morocco in 1940.

Since then magicians have been busy in vaudeville, hotels, niteries and on tv, but no wizard's name has hung on the marquee of a Broadway legit theatre in 14 years.

Unlike Herrmann, Kellar, Thurston, Houdini, Dante and other greats, I will not be backed with a staff of box-jumpers, extensive paraphernalia and the customary trappings at the Longacre. It will be a strictly solo venture with a minimum of equipment.

The only assistants will be volunteers from the audience—no stooges. One of the tricks will be sawing a spectator in half without the usual covering box. Any volunteers?

250G Damage Suit Thrown at M&L

A \$250,000 breach of contract suit has been filed against Dean Martin & Jerry Lewis by Hollywood Enterprises, Inc., prexided by C. E. Carrier. Suit, originally filed in the N. Y. Supreme Court, was transferred to the N. Y. Federal Court because both performers are now California residents.

Suit charges that the Hollywood firm entered into a contract with the comedy team for a 16-month deal in which the company would represent them in commercial tie-ups and endorsements. It's charged that many deals were subsequently presented to them for signature and all were disregarded. During the term of their contract from June 1, 1950, to October of the following year, M&L failed to reply to any offers made them, it's claimed.

Judd & Gurfien, attorneys representing the comics, stated that suit will be contested. There were no clauses for indemnification in the basic contract.

Idle Performers

Continued from page 1

percenteries haven't been able to induce too many to go out on dates when there's less money involved.

So far, the percenteries haven't found any medium which can absorb the comparatively large number of idle in the film capital. One major percenterie is now attempting to organize a unit to comprise a large number of well-knowns. Basis for this pitch lies in the fact that those that have had a recent picture will probably have to go out to plug the film. They might as well make it pay off in a larger way than from the film's basic revenue.

It's believed that a good unit will be able to play many niteries across the country as well as open a few more houses for spot vaude presentations.

The theory behind this move is that there will be safety in numbers. Thus the agencies can take a number of players who haven't too good an individual act, and through writing and production whip up a presentable show. With added experience, some of them could develop into passable singles with name value, it's claimed.

Continental Musical Comedy Star



RITA DIMITRI

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RETURN ENGAGEMENT
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VARIETY (November 4, 1953):

"Continental songstress has potentials for the more expensive rooms of the Persian, Maitland, Cofillon, Empire and kindred merris. She is an authoritative chanteuse who mediates her stuff in English, French and Greek, looks well, flashes a nifty chassiss." Abel.

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Miami, Fla.

Hotel Pierre, N. Y.

June Havoc, Frakson; Stanley Melba and Chico Relli Bands; \$2 and \$2.50 cover.

June Havoc has the attributes but not the material for a click salon act. Legit and personal ally is right in following the trend of picking up some of the easy look in the niter circuits, especially if making the Las Vegas league, but she requires complete rewrite and rerouting. She finishes strong but has tough going from the teoff because of inept material. Personable and authoritative, she is sartorially stand-out in a purple-hued gown and then switches to a Chaplinesque "The Kid" (Jackie Coogan) getup that is cute excepting that she has no sock script to back it up.

Legit actress can chirp and evidences sturdy floor presence which only requires proper material. She hits better stride towards the end with "Eadie Was a Lady" and "Caldonia," her costume change putting proper accent on her trim chassis. It's evident that Miss Havoc has been revising her sequencing and should hit a better compromise with the progressive days.

Cofeatured is Frakson, vet magician, who still makes with the "disappearing radio," the coin manipulation, and other tidbits in effective style.

Maestro-impresario Stanley Melba paces the show in his standard slick style, giving his "Cotton Strings" orchestra good sway, alternating with Chico Relli's Latiners for the relief sets. Abel.

Statler Hotel, D. C.

Washington; March 24. Celeste Holm, Charles Fisk Orch (10); cover Mon-Thurs. \$2, Fri., Sat., holidays, \$2.50.

Forty minutes of Celeste Holm proves to be, if anything, not enough for this engagement, which has them doing sock biz in the Embassy Room. Miss Holm combines slick showmanship and a fine handling of her songs.

She mixes special vocal material with pop numbers and, with a single exception, scores strongly all down the line. Highlights of the act are "A Girl Who Can't Say No," which she introduced in "Okahoma"; the comic striptease number from "Pal Joey," and a special number about love and modern art which has the audience calling for more.

What Miss Holm apparently thinks is something extra-special, a torch song called "Get Along Without You," impressed at show caught as one the singer can get along without. It brought virtually no applause.

Act starts smoothly with the singer entering by the main door of the Embassy Room and walking the length of the room, with a spotlight following her, until she reaches the stage. Signoff takes her back through the room to the main gate. But there she pauses, and picks up a conveniently-planted portable mike for an encore. "A Feller Needs a Girl," to send her out the door to heavy applause. Lowe.

Beachcomber, Miami B. (FOLLOWUP)

Miami Beach, March 20. Betty Hutton has been brought back for what may be the stretch run for this largest niter in the area. It's a quick return (she opened the spot six weeks ago) and, as calculated to maintain the profit pace set all season, with Sophie Tucker "bouncing" for the next weeks. Two-frame date also marks finis for Miss Tucker, and unless a solid topliner or two can be obtained to follow, Norman Schuyler and associates figure to shutter.

Miss Hutton returns with the same book purveyed last time out, albeit it's a faster-paced, tighter performance that keeps tablers' enthusiasm mounting through the 50-minutes she pounds out her never-let-up tempo. With three leads, Jerry, Jack and Bill, serving as a frame for the bigger items, she sets up one of the best acts to be seen here this, or any other winter, from time she is intro'd by Miss Tucker, through her long catalog.

Wham bowfow brings her back for trib to La Tucker and brings on the vet star for the big payoff for the act, the teaming of the two in "There'll Always Be A Red Hot Momma," with comedy lyric interchange and struts that has them howling and pounding through the eight-minute segment. Notable is depiction of Miss Tucker's mancrisms and vocal inflections by Miss Hutton, indicative of prepping (as announced) for her starring role in the Tucker film history.

In own spot Miss Tucker sets up her staples, the compound of nostalgic, agent her 50 years in the

biz; the liberal and broad comedic lines in dispensing advice to young and old of both sexes, which includes the badinage with invaluable accompanist-straight man Ted Shapiro; medley of the hits she's been associated with through the years and for the zinger, revival of an old special, still potent, "Horse Playin' Poppa."

The De Marlos tee off proceedings with a skillfully devised set of temps that feature unusual lifts and spins. Harry Richman, per usual, is the suave conferecier, introing the show and setting a class mood. Len Dawson and his orch are fine on the showbackings. Larry.

Clover Club, Portland

Portland, Ore., March 26. Beatrice Kay (with Sylvan Green), Mandrins (3), Dale Bray, Russ Hackett Orch (5), with Jean Hackett; no min., cover, \$1.50.

Town's oldest niter has reopened under completely new management after being shuttered for nearly two months. Spot has had a partial facelift and new boss Jack Carpenter has set a name act policy.

Beatrice Kay took the opening-niters in hand from the time she got onto the floor and held them handily for the full 40 minutes that she was on. The five-footer displays the energy of a rocket, knocking out the Gay '90s tunes with plenty of bounce as well as nostalgia. She displays fine change of pace by breaking up her chirping with a smatter of terping and sharp dialog with spouse Sylvan Green. Her impress of different song stylists is socko. Audience participation stuff, gagging and chirping are all topdrawers.

Green does a nifty job on the 88s and in conducting the band. He also serves as a good foil and straight man for Miss Kay. The Mandrins open the show with some offbeat juggling, balancing and aero stuff, the two guys and a gal displaying some sock stuff in the control department. Dale Bray does a nice job as emcee. Russ Hackett and the boys play a neat show and set the tempo for dancing. Jeannie Hackett is on for a bit of chirping during the dance seshes. Feve.

Edgewater Beach, Chi

Chicago, March 26. Clifford Guest, Beachcombers (3) & Natalie, Rockettes (3), Dorothy Hild Dancers (8), Bob Kirk Orch; \$3.50 minimum, \$1 cover.

This three-weeker tastefully combines song, dance, humor and novelty and leans comfortably on the pleasant side. It's a choice card for this posh hostelry, as the consistent zealous returns testify, though its name values may do little to help the room out of a Lenten slump.

Helming the bill, Clifford Guest gives a masterful demonstration of ventriloquism that particularly delights the outfronters for the delineation of distances via voice pitching. Largely Guest works with dummy Lester, who is first heard as a muffled voice from within a suitcase, emerging in time with a credible boyish personality. Together they engage in quick-witted repartee, fraught with mildly amusing Britishisms (Guest hails from Australia), which evolves into a rapid three-way conversation with an echo. Fox hunt, wherein Guest represents hounds, huntsmen and horses in the distance, approaching and passing the mike, is lauded by the crowd and the dame in arms crying, gagging and bawling makes for a solid getaway.

Beachcombers & Natalie score repeatedly on five nicely-fashioned numbers of sock harmonizing. Each takes on production stature as a result of smart staging by Tony Charmoll, which has the foursome in simple terp and general showmanly movement about the mike. Diminutive Hawaiian charmer Natalie is the focal point of the group, vivaciously airle the leads while the three male voices of Jerry Graff, Don McLeod and husband Bill Shepherd blend smoothly behind her.

Rockettes are a sleek roller-skating trio of two guys and a fetching gal, comprising an agile team and an acro soloist. Bob and Sis Ritz make up the former and Terry Taylor the latter, alternating the fore in expert ball-bearing exhibition and climaxing together in a speed spin. Theirs is a snappy session overall that draws a good volley of miffing.

Dorothy Hild Dancers open and close the show with polished productions that have no less impact than the acts they sandwich. Closer is a "Prince of Joy" extravaganza with Jerry Moore, sole male member of the line, featured and with Beachcombers piping "Stranger In Paradise" accompaniment.

Bob Kirk orch handles the musical shores, including refined vintage dance sets. Lee.

Ciro's, Hollywood

Hollywood, March 24. Peggy Lee, Blackburn Twins with Evelyn Ward, Dick Stabile Orch (7), Bobby Ramos Rhumband (5); \$2 cover.

Back at work after an illness, Peggy Lee is concentrating on what appears to be a more sophisticated jazz styling. As result, her appeal may well be limited to the chichi audiences, such as those which frequent this Sunset Strip plushery. The fans that rated her highly for the socko jazz singing that was once the Lee hallmark will be baffled by this new Lee.

The difficulty here is over-production. She's backed by a sextet that's fine musically, and even deserves its own spot in the show. But they're too loud and too much of a distraction to be backing Miss Lee, who fares best with the simple rhythm accompaniment. Her best efforts are on such familiar as "Do Right," "Lady is a Tramp" and "Lover," which still serve as an encore to an encore to an encore, thus vitiating its impact.

Blackburn Twins return this time with Evelyn Ward as a show-opening team. They're using much of their familiar material, including the "mirror routine," but the vocal stuff isn't as zingy as it could be and the accent is more on terp. They're good, but Miss Ward appears to be the weakest partner they've had.

Dick Stabile and Bobby Ramos crews share the dance assignment, with the former backing the show while Stabile himself emcees. He could use better material, but that's been true for more than a year. Kap.

La Vie en Rose, N. Y.

(FOLLOWUP)

Mary Kaye Trio, a pleasant enough act, is carrying too much of a burden in this Monte Proser bistro. As part of a varied bill or production layout, they would appear to better advantage. But current two-act setup, with Harry Mimmo starting the post-dinner proceedings as one of the two hold-overs (other is singer Harry "Almanac" Belafonte as the midnight attraction and not caught in the song and instrumental threesome in a position where they have to deliver strongly. They don't have that kind of impact in the structure of their turn, which is undisciplined to begin with and of a character that defies definition.

Miss Kaye, a slim, striking Hawaiian, handles the juiced guitar well, contributes humbly to the song session and is well groomed. Her brother, plus a non-islander, seems bent toward comedy and sundry shenanigans in need of a script. The brother makes with Billy Daniels at times, without much effect, and his big try is at a deliberately offkey. "Begin the Beguine" that doesn't prove that he or the supports can do a job on the Cole Porter tune in a straight vein.

Group work a number of instruments, including accordions and bass, and go through antics between and amid songs that are culled from the cornpone circuit. Miss Kaye and the frere do an ingratiating job on "Funny Valentine" and third member takes off on Louis Armstrong in "Can't Give You Anything But Love" with an okay growl; employing a miniature trumpet that looks promising before it's interrupted by clowning. They also try on "April in Paris" for size but the melody gets lost in a fog of side issues.

A talkative table and a half-house on night caught may have inveighed against the trio's performance. They would have to be judged under more suitable conditions. Trau.

Sands, Las Vegas

Las Vegas, March 26. Peter Lind Hayes & Mary Healy, Hal Leroy, Calypso Joe & Coco-Te, Chuck Nelson, Copa Girls (11), Ray Sinatra Orch (11); no cover or minimum.

The exuberance and long-proven talents of Peter Lind Hayes and Mary Healy insure three weeks of top biz in the Copa Room. The duo invest 35 minutes of songs and sketches and reap rich rewards in laughter and applause.

"Movies Are Better Than Ever" gives stars a chance to bring back oldtime film bits with Hayes shining as Gary Cooper and a horror-willain who turns out to be a sissy. As a flapper and then Louella Parsons, Miss Healy scores in pleasing fashion. Pathos and whimsy also find their place in career of a boy who goes to Hollywood, achieves an Oscar and then fades away.

"Gee, I Wish I Could Have a Place of My Own" is a clever duet in which Hayes stubbornly seeks a retreat where he can smoke pipe in the face of the ambitious build-

ing plans of his mate. Pair's topper is Hayes as Russell Nype, and Miss Healy as Ethel Merman in bits from "Call Me Madam," segued to a Helen Traubel-Nario Lanza songalot that rates the big laughs netted. Hayes does his PUNCHY Callahan, emulating the oldtime prizefighter who narrates his experiences to a crowd in Central Park, before getting the bum's rish.

Hal Leroy is a crowd-pleaser in taps and softshoe with a nice personality. Hooper performs a chair dance with the aid of drumsticks in a clever turn, and his loose-limbed steps to "Night and Day" result in a good bowfow.

Copa girls shine in an unusual Calypso number chore'd by Bob Gilbert and Renne Stuart. It features the dance team of Calypso Joe & Coco-Te, clever interpreters of this form of dance, while Chuck Nelson is good on vocals. Bob.

Latin Quarter, Boston

Boston, March 23. Dorothy Dandridge (with Nick Perito), Billy Vinc, Ray Malone, Bob Conrad Dancers (8), Guy Guarino, Harry DeAnacis Orch (8), Zarde Bros. Trio; \$3 min.

It's unfortunate that this bill, comprised of thrush Dorothy Dandridge, comic Billy Vinc, and a terp single, Ray Malone, was booked in on the heels of a similar bill, for the current layout, with the exception of Malone, who is stand-out, suffers by comparison. (Last week's lineup consisted of Joyce Bryant, Larry Storch and ballerina Janet Grey).

Topbilled, Miss Dandridge is a svelte thrush of the Lena Horne school of chirpery but, judging from her opening night's outing, is still an underdog, although in the main her songology is satisfactory. A gorgeously-gowned looker, she has plenty of the attributes necessary to score with such ditties as "Fine and Dandy," "Taking a Chance on Love" and a sexy "Talk Sweet Talk to Me." Her main fault opening night was the occasional skipping of a beat, which while p.sibly premeditated, is nevertheless annoying. Balance of her act is studded with starry highlights to the slyly gimmicked bowfow. "You've Got to See Baby Every Night."

Vinc, who plays this spot each season with varying degrees of success, scores okay at the initial napping yocks with his patter and panto routines. Guy works hard for his laughs but includes enough variety of material to walk off to nice customer reaction. In the opening slot, Malone, recently here in the legit, "By the Beautiful Sea," displays some terrific terping to score strongly. Guy is an aelle terper and most of his stuff consists of untimely whirls, spins and leaps. A slick bit is his terping to a clarinet solo played by sideman Tony Viol sans band backgrounding. Elie.

Cafe Society, N. Y.

Eydie Gorme, Pee Wee Hunt Orch (6), Pat Terry, Goofers (5); \$4 minimum.

Show at Cafe Society last week added up to a generally pleasant presentation. Eydie Gorme and Pat Terry, who wound up limited one-week stands Sunday (28), handled the vocal assignment nicely. Pee Wee Hunt Orch, continuing at the spot, dishes out some peppy instrumentalizations. Also holding over are The Goofers, who've been at the niter for several weeks displaying their frantic, unsophisticated brand of humor.

Miss Gorme, who topped the card, has been around for several years, with tele showcasing on the Steve Allen WNBC, N.Y., program a hypo. Singer makes a nice appearance, shying away from the sissy motif. Her songalot is well piped, with such showmanship bits as a derby hat in one number and rays and cane in another paying off effectively.

Distaffer's repertoire is confined mostly to tunes in the homey, yet a Miss Gorme tee off with "It's a Most Unusual Day," moving into "I Wish I Were in Love Again," followed by "Secret Love." Other numbers include "The Gypsy in My Soul," "Sometimes I'm Happy" and "It All Depends on You." Keyboard accompaniment is dished out by Fred Elton. Terry, who also worked over the vocals, is under New Acts.

Pee Wee Hunt's crew, comprised of a horn, clarinet, bass fiddle, piano, drums and bandleader on the trombone, gets show off to a lively start via their sizzling Dixieland deliveries. Numbers offered include "Dark Town Strutters Ball," "Sugar Blue" and "Oh! Hunt gets aggregation of vocal boost by playing the trombone with his foot while sitting in a chair. Jess.

New Golden, Reno

Reno, March 25. Frances Langford, with The Fellas (4), Rowen & Martin, Johnson & Madill, Will Osborne Orch; no cover or minimum.

Except for a few fine minutes of just plain singing, the Frances Langford turn is the most elaborately-produced, flashy act the Golden has ever had. Miss Langford is accompanied in her new act by the Four Fellas. As a backdrop for her numbers they are overly prominent, not in the individual numbers, but during the overall stint. They frame her with attention, herald her entrances, and in general almost obscure her by trying to point her up.

But the individual routines themselves get some interesting effects. Best of them probably are "Flame Was Her Name" and "Millionaire." But "Flame" is also an example of over-production. Too often the Fellas are in action for no apparent reason.

Toward the end of the long display, Miss Langford perches atop a stool and sings quietly. (The Fellas are in repose at her feet or sitting around her). "I'm in the Mood for Love" gets respectful appreciation for her identify number. "Chattanooga Choo Choo," which she does in "The Glenn Miller Story," will get the same recognition once she follows the picture into locales. It hasn't been here yet.

Two new acts make an impression in this show. Rowen & Martin are a couple of good-looking guys and a couple of good-looking girls with some fine material, some of it already tried and proven by other comers. But they have plenty of their own, and rack up good laffs.

Johnson & Madill are two male hoofers who do everything they can to appear different. Limited by a small stage, the duo still pulls off some pretty flashy acro. A sequence with tomtoms gets strong response.

Will Osborne's orch is in to replace Sterling Young. The band is better equipped with some dance music at the moment and will probably sharpen up in the show department quickly. Mark.

Birdland, N. Y.

Sarah Vaughan, Benny Green Quintet, Johnny Smith Quartet; \$2.50 minimum, \$1 general admission.

With Sarah Vaughan headlining, Birdland has come up with a solid show with a wider appeal than the straight jazz attractions usually showcased here. Miss Vaughan is one of the few thrushes who has successfully blended both the pop and jazz idioms into a top b.o. style.

Over the last several years, Miss Vaughan settled into a stylistic groove marked by her unusual vocal mechanics on sliding notes and plenty of savvy before the mike. She works over every kind of tune, from ballads to scat pop numbers, with flawless polish, although sometimes she seems to be substituting pure technique for real emotion. For her current stand, she works with a rhythm trio backing on a fine repertoire of standards including "East of the Sun," "Just Friends," "Easy Come, Easy Go," "Summertime" and "Linger Awhile," among others.

Two excellent combos are also spotted on this bigger-than-usual Birdland bill. Benny Green fronts a swinging quintet comprising sax, piano, bass, drums and his own slick horn. Crew plays with drive and some humor for too reception. Guitarsist Johnny Smith heads an interesting big quartet, featuring Teddy Charles on vibes, for some authentic cool sounds. Herm.

Hotel Chase, St. L.

St. Louis, March 22. Marty Allen & Mitch DeVood, Joe Schirmer Orch (6); \$1-\$1.50.

Pair of young comers are throwing customers of the Zodiac Room here into almost continuous yocks during their 25 minutes before the mike. The lads possess about everything—swell nines, a fine flair for satire, nimble hoofing, amusing roughhouse antics and a free line of chatter.

Of singing, they don't do enough. Every ditty they launch into is butchered for the satirical effect until Mitch DeVood, a neat haritone, wows 'em with "Why Was I Born." Their softshoe, acro and eccentric dancing on and off a small platform is sock but like the singing, there's too little of it. One of their best satirical bits occurs when one, as Frankie Lane, and the other, as Johnnie Ray, do a zany duo, each maintaining his own song.

Marty Allen's satire and gab of King of the Rookies' romantic career, dressed in odd garb, is another winner. Duo also scores with their satire on tv giveaway programs. Satu.

VARIETY BILLS

WEEK OF MARCH 31, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner.

NEW YORK CITY
Muscle Hall (I) 1
Arnold Bros
Erich Hutsen
Courtney Wright
Margaret Baxter
Nancy Carnarius
Ricketts
Amin Bros
Jacqueline Langes
George Sawtelle
Alan Howard
Della Destiniani
Corps de Ballet
Sunny
Palace (I) 1
Rolando
Tanner & Betty

CHICAGO (P) 3
Chicago (P) 3
Ella Fitzgerald
Illinois Jacquet Gp
George Kirby
Peg Lee Bates
MIAMI
Olympic (I) 31
L. Chaves de E
Trini Reyes
Eddie Garrison
1 to fill

AUCKLAND
St. James (T) 29
Walton & O'Rourke
Charly Wood Co
Love & Ladd
Cook & Jeans
Daresco 3
John Nelson
Chevalier Bros
B. Vaughan
Benita Kramer
Bouma
Bert Duke & Joy
Sonny Corbeaux
Dorothy Hall
Show Girls
Nudes
MELBOURNE
Tivoli (T) 29
Gus Brox
O'Hagan & Stead
John Byrns
Balcombes
Gloria Dawn

ASTON
Hippodrome (I) 29
3 Monarchs
Victor Seaforth
Bully Thorburn
Ray Marino
B. Barnes & Jeanne
Audrey Jeans
Peter Ryan
Conway & Day
BIRMINGHAM
Hippodrome (M) 29
Harry Lester Co
E. Smedley
Gorffus
Village Slickers
Farmers Daughters
ALHAMBRA (M) 29
G. H. Elliott
Leslie Welch
Jack Tapp
Helsa Bajer
3 Merry Micks
Mars & Adelin
BRIGHTON
Hippodrome (M) 29
Syd Seymour Ork
Johnny Lockwood
E. Smedley
Al Granadas & P
Maretta
Richard S. J.
Roy Jeffries
Vocalettes
BRIXTON
Empire (I) 29
Lacey
Kajla
Vogelbeins Bears
Devine & King
CARDIFF
New (S) 29
Clady Morgan Co
Tony Brent
Max Geldray
Manz & Chico
Lee Youngsters
Richardson
Rusty
S. P. Kaye
Bobby Collins
CHELSEA
Palace (I) 29
Dorothy Squires
Scoutie Sanders
Earle & Vaughn
Petersens Bears
Will Fyfe
J. Cordell
Kazan & Katz
Rex Roper & C
Empire (S) 29
Anne Sheldon
Alfred Marks
S. Skelmers
Stan White & Ann
Skating Sayers
Bruce Forsythe
B. & J. Penn
Eddie Le Roy
DEBB
Hippodrome (S) 29
Billy Cotton Bd
Seaton & O'Dell
Joe Black
Bobby Dennis
Claud Williams
Montons
Rex Russell
EAST HAM
Granada (I) 29
Griffins
Eleanor S
C. Gay & Van
2 Marys
Metropolitan (I) 29
S. Smith Bros
S. & M. Harrison
Rita Martell
C. Fishers
Patsy Silva
S. J. & June
EDINBURGH
Empire (I) 29
David Whitefield
Bonar Colleano
Wilson Koppell
Pan Yue Jen Ten
David Berglas
Charlotte & Jackson
Fred Atkins
Dot & Maureen
GLASGOW
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K. Macintosh Ork
N. P. Dundon
Maurice French
Australia
Sisto Co
Freddie Sales
Laurel
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Mertha Davis
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Oliver Wakefield
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Cafe Society
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Sara Herrera
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Senia Karavich
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Jo Barnum
Ben Dova
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Dee Drummond
A Rollin Trio
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CHICAGO
Blue Angel
V. Duncan Ders (I)
Linda Brown
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LONDON
Palladium (M) 29
Nat King Cole
Henny Youngman
Fayne & Evans
Earle & Bentine
Bassi 3
Mortler 3
Tony Brent
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NEWCASTLE
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Lee Lawrence
6 Flamingoes
E. & B. Adams
Lizette & Eddie
Harry Bailey
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Will Fyfe
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Empire (S) 29
Anne Sheldon
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NOTTINGHAM
Empire (M) 29
Beverly Sias
Tommy Fields
A. & L. Ward
Clarkson & Leslie
Fred Harrison
3 Lester
Alex & N. Co
Bobby Dwyer
PORTSMOUTH
Royal (M) 29
2 Sterling
Jon Pertwee
F. Har & C
Semprini
Monradora
Joyce Manning
Rdio Revelers
Williams & Shand
Bill Brand (I) 29
Issy Bonn
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Bobbe
Cous Cousins
Rexinos
Billy Bartholomew
Nicolettes
SWANSEA
Empire (M) 29
Frankie Vaughn
Dawn White
Go Doonan & Ann
Dasha Chimps
Francis & Zandra
F. & S. Sherry
Newman Twins
WOLVERHAMPTON
Hippodrome (I) 29
Prince Zahoor
Joe Stein
Noon Bros
Jack Gracie
Marion & Lorraine
Moulin Rouge Girls
YORK
Suzette (I) 29
F. Jover & Lytton
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Palladium, London

London, March 23.
Nat (King) Cole (with *Charles Harris, Youngman, Michael Bentine, Tony Payne, David Evans, Trio Bass, Devine & King, Three Hellos, Wazzan Arabs* (7), Morlidor Trio, *Palladium Tiller Girls* (16), *Eric Rogers & Skyrockets* Orch).

After opening the vaude season with a British headliner, the Palladium has reverted to the familiar format of having an American star and a blend of British, Continental and U. S. acts. Nat (King) Cole, who tops the current layout, makes a much greater impact than on his initial engagement nearly four years ago. He's supported by his musical trio, Charles Harris, John Collins and Lee Young, who back the star on stage alongside the resident Skyrockets Orch.

Cole takes the safest road to success, concentrating almost exclusively on his discicks which are known to most of the audience and evoke familiar squeals of delight from the gallery. It's a smartly-paced songol, in which the romantic tunes are evenly balanced with the lighter numbers.

Act is virtually a recital of some of his best recordings. Standout among more than a dozen offerings is his rendition of "Calypso Blues," accompanied only by a hand-drum. Other hit tunes include "Pretend," "Love Come Back To Me," "Unforgettable," "Walking My Baby Back Home," and "Tenderly." He finishes with an amusing gimmick novelty in which he pretends to sing without a mike, but only mouths the words.

Another American is Henny Youngman, who has been given a substantial buildup by regular transatlantic commuters. Performance doesn't quite come up to expectations. Comic starts slowly and occasionally finds the going difficult, although he succeeds in building to a strong begoff situation. It's a case in which, for the most part, the material has a too-familiar ring. When the rags are fresh the audience responds vigorously, but the tired jokes evoke only a lukewarm reaction.

British comic Michael Bentine relies on his scarecrow appearance and unusual props to provide the basis of most of his situations. A plumber's plunger, for example, enables him to be either Long John Silver or disguised as a trolley-bus, while a few connecting rods provide all the props for an amusing dramatic narrative. Mainstay of act is familiar but audiences still respond generously.

Tony Payne and David Evans, a local team of impressionists, specialize in the imitations of sporting radio commentators, but their gallery of victims includes Billy Daniels and Winston Churchill. Also familiar, but still popular.

The Trio Bass, two men and a gal, are a nimble team of foot jugglers, using various-sized balls and barrels. Act is enthusiastically received and deserves high rating. Devine and King are a so-so pair of comedy musicians whose act needs severe streamlining. They have a few intriguing bits of business but, taken as a whole, it doesn't make the grade.

The Three Hellos, two men and a gal, have a smart acrobatic routine on bicycles. The Wazzan Arabs are a fast-moving septet of tumblers with a familiar bag of tricks expertly carried out. The Morlidor Trio is a strong novelty attraction in which the one male member dressed as a willow, submits to almost incredible contortions. An inmost of the Continent, this would be surefire attraction at most spots.

The Palladium's resident dancing line does its regular two spots on the bill with terrific skill. With Eric Rogers, who bats the Skyrockets Orch, is now conducting with all the assurance of a Palladium vet. Myro.

Casino, Toronto

Toronto, March 26.
Joe Louis, Leroy Myers, Norma Miller Dancers (10), *George Kirby, Revelaires* (4), *Ernie Morris, Archie Stone's House* Orch; "Big Heat" (Col).

On novelty marquee lure, Joe Louis is in for hefty name draw for a five-day stint, but it's the spirited all-Negro surrounding bill that sustains the 75-minute stage proceedings once the customers are in. The Brown Bomber is currently breaking in an act here with a new partner, Leroy Myers, with Louis as stolid straight man and simply a verbal punching bag for his diminutive partner and the big boy getting over only on burly life and love. Mosk.

stoicism and the nostalgic memories of the fight fans.

Apart from cross-patter between Louis and Myers, plus some mediocre time steps into which the fighter is enticed because he allegedly has the stage bug, most of the pleasure for the patrons is the vicarious thrill of witnessing a former idol being pushed around by a cheeky half-pint foil who slaps the ex-champ's chops and dares him to fight.

Throughout, Louis takes the mayhem for an embarrassing push-around spectacle that is only relieved by his good-natured charm. The Bomber has plenty of evident b.o. draw but, once the customers are in, it's a pitiful exhibition entirely lacking on personal entertainment values. It's a comedy triumph, however, for Myers as the diminutive challenger. Lad, who also acts as emcee throughout, can live on this turn no matter who is the straight vis-a-vis.

Surrounding bill is meately spirited, with all acts over to hefty reception and the Norma Miller Dancers, five men and five girls, especially scoring. Troupe opens the bill in formal garb, men in tapers and tails, for a hot eccentric act with Miss Miller doing a switch solo to return and group later back to a Cuban voodoo dance sesh that is hefty on speed and flash costuming. Jessie Young comes out in eye-filling white gown and strip to briefs for a seven-minute torso-tossing and arm-waving that is not only artistic in delivery but scores a wham audience begoff.

George Kirby, a fave here, is over big for his vocal impressions at the mike of trumpet, cello and sax; and sock in his screen and radio impersonations via an Arthur Godfrey talent show format. Also big is Ernie Morris, in clown garb, for his harmonica stylings of a Southern skat medley, his "Peg o' My Heart" and a wham "St. Louis Blues" finale, all interspersed with patter in Irish, Yiddish and Cockney dialects that scores boffo response. McStay.

L'Olympia, Paris

Paris, March 21.
Jacqueline Francois, Champi, Geo. Dorlis, Paul Arland, Three Stevil Sisters, Raoul, Five Dangols, Richys (4), *Daniele Darnance & Paul Larau, Three Dowdies, Gaston Lepeyronne* Orch (20), *Dany Revel, Yvonne Solal*; \$1.25 top.

This two-week semester harbors an uneven show, but with enough new bright acts and pop topping in singer Jacqueline Francois and fun in patter comic Champi to keep this house well attended.

Show opens with magico Paul Arland who confines his sleight-of-handing to producing an innumerable amount of fish which go into a centrally located and lit bowl. He pulls his finny props out of everywhere. This is an acceptable opener. The Three Stevil Sisters portray a well-coordinated acro-terp act with well-mounted balancing, timing and triple splits and stands that make this a pleasing item. Raoul is next with a singing water stint. Though he is more at home in cabarets, with his insouciant turn-of-the-century chants, he gets the act with his manifest poise and well-modulated handling of his songs.

Show goes up some notches with the colorful juggling act, The Five Dangols, and a solid acro-contortion act in The Richys (4). Both are under New Acts. Daniele Darnance & Paul Larau essay an acro ballroom terp number which is a bit too diffused in styles to make for a standout affair. However, Miss Darnance, formerly with the Ballets de Paris, supplies a fine terp and stance flair admirably put in relief by Larau's burlesque partnering. The Three Dowdies are a good knockabout item with two drunks going through an acceptable series of raffalls abetted by a furious femme armed with a broom.

Comic aspects are supplied by Belgian radio star Geo. Dorlis and Gallic chansonnier Champi. Dorlis is a patter comic whose material is too light to ignite this act, but a piping voice and some inventive material do draw an appreciable number of laughs. Champi, a droopy-eyed raconteur, scores with an easy delivery and good material as he spins the story of his life and gives an ingratiating blue tinge to his material which always stays in the range of good taste and is good for solid yocks.

Miss Francois ties up the show with her flashy presence and excellent pipes that aid her hep songol for a fine chant act. She looks sleek and poised and her well-timed voice shows range and clarity in realistic ballads of life and love. Mosk.

Palace, N. Y.

Four Colleenos, Nivells (2), *Buddy Clayton, Harris & Shore, Sherman ("Scat Man") Crothers, Van Grona Dancers* (4), *Benson & Mann, Louis & Oliver Sisters* (3), *Jo Lombardi House* Orch; "Wicked Woman" (UA), reviewed in VARIETY Nov. 25, '53.

The Palace provides an even level of entertainment this semester. There's little that's outstanding and thus no focal point is evident on this show. Most of the acts have been around previously, and the strangers to the house (Four Colleenos and Van Grona Dancers, both under New Acts) fall in with the pattern of the proceedings. With this kind of layout, virtually every act gets the message across and there's a general aura of satisfaction.

Nearest item to a hit is Sherman ("Scat Man") Crothers, who has been banting on the Donald O'Connor vidshows. Crothers, an experienced hand at singing, makes his mark with the crowd with a series of tunes engagingly worked over. He injects a mite of comedy with his version of "Ghost Riders" and hits it off well with such odd tunes as "Shiniest Mouth in Town" and his version of "Walkin' My Baby Back Home."

There are touches of comedy in several other acts. Major spot is by Benson & Mann, youngish vets who work as if they've seen service on burlesque circuits. They've still to get a first-rate act, but they make the most of what they have.

Harris & Shore show a cute set of comedy ballroomistics. The petite femme projects the comedy excellently, assuming several comedy postures that contribute to a fine response.

Buddy Clayton has a series of impressions that registers on the basis of fidelity. He duells in the standards, giving authentic portraits of personalities who have been done frequently by impressionists. He makes good headway with the crowd.

Novelty is by the Nivells, comprising a magico and femme assistant. Man is a smooth, imaginative worker and gets off some applause winners.

Louis & Oliver Sisters do well at their acro chores. Turn consists of a series of head-to-head stands with windup having one of the femmes support the other two in the act.

Jo Lombardi, after a four-week absence during which time he conducted the Danny Kaye two-a-day in Philly, is back at his familiar post and, per usual, does right-by the acts. Jose.

Olympia, Miami

Miami, March 30.
Jack Carson, Connie Tower, Ralph & Lorraine, Viggo Jahn, Les Rhode House Orch; "The Big Night."

Current layout contains potent marquee lure in Jack Carson, who heads up a short, albeit diverting lineup.

The Carson compote, overall, sits well with the stubholders, with the big filmster taking over the emcee spot, handling the chore in okay manner. He works in a series of yarns with varying results on the laughmeter, some of the material being slightly blue-tinged. Adds special song lyrics for a brighter segment of his ramblings, and for the extra fillip works with blonde looker Connie Tower in a fast exchange of lines. Delivery and aud approach are on the genial side, to help wind him a winner.

Miss Tower is an eye-catcher, and with it, purveys a carefully contrived set of pops, skillfully arranged. Needs work on vocal technique to bring her up to current-day standards for thrushes. As is, she's a bet for better things once the vocalists are rounded out to match the physical and mechanical feats of her act. The other biz with Carson, she reveals aptness on handling gab crossfire.

Acro-dancers Ralph & Lorraine spark steady miffing from the stubholders, with imaginatively conceived routines. Femme is plenty okay on figure and achieves the contortionist tricks smoothly to add to eye-impact.

Second of the novelty turns, Viggo Jahn, is a well-versed maglo, his sleight-of-hand tricks keeping them gasping. Works smoothly in setting up his faster-than-the-eye standards to garner plenty palming. Les Rhode and house orch showback in expert style. Lary.

Apollo, N. Y.

Drifters (5), *Lucky Millinder* Orch; *Shirley Dottie Sauter*; *Leonard Reed & Girls* (13), *Leonard & Leonard, Gloria Irving, Clay Tyson*; "Fast Company" (M-G).

Lively assortment of comedy, song and dance in the current

Apollo outing adds up to zingy fare. Accent is on rhythm & blues and the aud goes for it in a big way.

The Drifters, current hot wax r&b combo, carry the marquee load and they don't disappoint. Sparked by Clyde MacPhatter, the boys whip through such torrid items as "Come On With Me," "Lucille" and "Such a Night." They encore big with "Bells of St. Mary's" and "St. Louis Woman." It's a well-coordinated group and they've got the r&b styling down pat. MacPhatter gets a lot of emotion into his vocalistics and even drew femme wolf calls on opening night (26).

Another okay act on the bill is Leonard Reed assisted by 13 femmes. Turn is a medley of comedies and dance. It's not high-powered stuff but it fits the demands of the house. Reed's zany antics are excellently complemented by the gals' hoofing. They're all lookers, too.

Leonard & Leonard are socko steppers and so-so gabbers. When they stick to the terp end of their act, it's a knockout. The overlong turn, however, lags when they concentrate on comic patter. Some of their acrotricks are easy mite-grabbers. Comedian Clay Tyson gets a quick hold on the aud when he starts his banter and never lets go. He's a surefire yock-winner, especially in the windup when he pantomimes a fellow taking his girl out for a ride. R&b songstress Gloria Irving is in New Acts.

Lucky Millinder's orch (three rhythm, six brass and five reed) supplies a snappy showbacking assist. Also does well in several instrumental specialties. Thrush Dottie Sauter comes across fine with "Make Love to Me" and "Gabriel." Gros.

Allied Fire

Continued from page 7

"The unholy plan to force all exhibitors to convert to CinemaScope, with its trimmings of stereophonic sound and Miracle Mirror screen, has been given the humpty-dumpty treatment and can never be put together again. The announcement with respect to Perspecta sound is welcomed by Allied. This leaves 20th-Fox as the only company holding to the position that the exhibitors, including the drive-ins, must install stereophonic equipment in order to play the pictures produced by it."

Slam at Metro is the charge that that studio, like 20th-Fox, is converting small exhibitors into "second class citizens" by refusing to sell them product made in CinemaScope, unless the theatres are equipped for stereophonic sound.

"But with respect to foreign exhibitors, it's different," comments Myers. "Overseas theatres desiring to play Metro's CinemaScope pictures are required only to convert to the cheaper Perspecta sound. In other words, Metro's CinemaScope prints for foreign use will carry Perspecta soundtracks instead of the four-track magnetic sound foisted upon the domestic theatres. This, it seems to me, has the effect to make second class citizens of the American independent exhibitors."

Music Hall

Continued from page 7

10% less. Several managements deferred decision until the compromise tax bill is finally passed by both houses of Congress (likely today).

The Music Hall plans to pass the full 10% directly on to its patrons, making present \$1.25 tickets cost around \$1.14 or \$1.15. For higher priced duets, like \$1.80 coupons, it would represent a saving of around 18c per ticket.

The Paramount, while not entirely set on its policy so far, probably would pass part or all of the tax reduction on to the public, depending on the ticket price to some extent. The Roxy was undecided but naturally would follow the policy laid down by National Theatres which operates it.

The Capitol and State are expected to follow, likewise, the plan laid down by Loew's.

For the few Broadway first-runs which now have a starting price of 70c, the elimination of tax altogether on lower-priced admissions might tempt some houses to open daily-weekday operations with a 50c admission. However, this is still in the conversational stage.

70,000,000 View

Continued from page 1

first 30 minutes and 65.3 for the second. The rating here was 70. The overall SIU was 67.0.

ABC and DuMont exploited their participation in the four-net deal with large display space but drew 5.2 and 5.4, respectively, being highest in the middle segment when each reached a 6.

Post Mortems

Show biz agrees that not until Richard Rodgers and Oscar Hammerstein 2d see the kinescope on the 90-minute General Foods' extravaganza will they realize, in retrospect, what a yeoman assignment it was to compress 11 years of their rich and versatile career into an hour-and-a-half on video. The postmortem show biz reactions veered sharply from the Oscar sweepstakes last Thursday (25)—that's like yesterday's newspaper now—to hot-stoving the R&H show.

The \$750,000 plus show makes this easily the peak cost, one-shot entertainment in the entire history of show business, and that includes the knocknicks Marie Antoinette used to, whip up for her one-nighters at Versailles—France, not the nitery on East 50th St., N. Y.

The R&H "grand rights" fees alone for usage of their works—"Oklahoma," "Carousel," "Allegro," "South Pacific," "King and I" and "Me and Juliet"—ranged between \$100,000 and \$150,000. The preemption of the two established Sunday night vaudeos—Ed Sullivan's "Toast of the Town" on CBS and the Colgate "Comedy Hour" on NBC—plus Philco Playhouse, the Fred Waring show and Walter Winchell, represented a tidy sum as none waived fees. General Foods was lucky in the case of the Colgate and Sullivan variety programs because both could set back certain acts, else the rap would have been higher.

The time on the four tv networks represented around \$300,000; the basic talent around \$200,000. There is uncertainty about the size of R&H's personal fee.

11 Years Into 90 Mins.

The postmortems on the show including a general appreciation of the tough chore in compressing such a wealth of material into 90 minutes. There were virtually three performances on Sunday, counting the two run-throughs at the old Loew's Lincoln Square Theatre, N. Y., from which NBC telecast. Even the final dress found it 14 minutes overtime with slashes to the Jack Benny, Groucho Marx and Edgar Bergen comedy, resulting in the dominance of the R&H balladeering, with which none would find fault other than that it had no change of pace through dance, comedy and the like.

Lone singing outsiders were Rosemary Clooney and Tony Martin, booked for their namepower; virtually all the others were from past or concurrent productions. The tele-dramatics, by R&H instruction, followed the play format with result that many thought Miss Clooney was vexed in her "No Other Love" duet with Martin when she flounced off—actually it follows script of "Me and Juliet." Latter's "Big Black Giant" (theatre audiences) was also out of libretto context of "Julius."

Sharpest intra-trade opinion revolved around wisecracks that "money alone will not entertain you"; "Irving Berlin is gonna ask for equal time to answer back"; "Rodgers & Hammerstein"; and "it didn't have to be the only game in town," referring to the preemption of all networks, leaving no choice, excepting on the Indies, for anything else.

General Foods was happy about the whole thing. It cleanswept the country. It hosted the stagehands, et al., with a backstage party at the Colonial Theatre, and had snootier soiree at the St. Regis Hotel for the cast and other VIPs.

Guinness Opposite Katey, For Pic 'Millionaire'

London, March 30.

Alec Guinness has been inked to play the male lead opposite Katharine Hepburn in the J. Arthur Rank film production of Shaw's "The Millionaire" to be directed by Preston Sturges.

Film is scheduled to go into production at Pinewood on April 20. Date is conditional on the settlement of the current industrial dispute in the British film trade.

HCL Banishes Bard From Stage, Sez Langner; Actors Bad Speech Teachers

Albany, March 30.

"Shakespeare has been affected by the high cost of living. Every type of expense has gone up, so greatly—40% in railroad fares, 200% in trucking costs, a jump in stage 'costs'—that Shakespeare is really banished from our stage." So Lawrence Langner, founder and co-administrator of the Theatre Guild and founder of the American Shakespeare Festival Theatre & Academy at Stratford, Conn., said at a luncheon Saturday (27) in the De Witt Clinton Hotel here, closing the annual meeting of the New York State Speech Assn.

Langner, who outlined plans for training American actors in Shakespearean plays during a 10-week summer season at the Connecticut site, with the objective of giving not only added vitality to Bard productions but also of fostering a revival of "poetic writing" by American dramatists, cited the Theatre Guild's experience with the presentation of "As You Like It," starring Katharine Hepburn. The production cost \$106,000. Headed by a popular name and supported by a fine cast, the play drew large audiences for two years, and yet yielded a profit of only \$3,000, Langner reported. "In the free enterprise system, such a small return on a large investment is not a good risk," he said.

Producer expressed the belief that an integration of the fine speech characteristic of English actors with the more robust characterization peculiar to American actors, would produce a better Shakespearean production, one nearer to the original. This is a principal aim of the American Shakespeare Festival Theatre sponsors.

Poetic Writing Drops

The speaker deplored the "drop in poetic writing" among American playwrights, contrasted with the fine skill in that field shown by T. S. Eliot and Christopher Fry. He attributed the high English level to the Stratford-on-Avon theatre and the tradition it perpetuated in that country. Langner hoped to bring about a "renaissance" in poetic writing at the American Shakespeare Festival, and to revive the teaching of "classical speech" to American actors.

Mentioning the difficulties with English company importations, Langner revealed that when John Gielgud's unit was brought here, "seven days were spent in a Boston theatre writing down words they used which we could not understand."

He spoke humorously and somewhat apologetically of the role of actors as speech teachers. Twice Langner said that "they probably teach more bad speech than any group in the world." This is because the modern theatre—stage, films, radio and television—casts actors in roles of gangsters, FBI men, cowboys and the like. They must speak in the idioms peculiar to those fields, Langner pointed out.

'Flaminia' Costs \$20,000 To Make Its Uptown Move; Weekly Nut Now \$7,300

Move of "The Girl on the Via Flaminia" from the shuttered Circle in the Square in Greenwich Village to Broadway's 48th Street Theatre is being made at a cost of about \$20,000. Show, which opens at the 48th Street tomorrow (Thurs.) night, will have a weekly operating nut of around \$7,300. Weekly cost of running the production at the Circle was around \$1,700.

At a \$360 top during the week and \$480 on Saturday nights, "Flaminia" can pull in a capacity gross of \$18,500 at the 925-seat Broadway house. In line with the uptown move, Paul Vroom has been appointed company manager. Elliot Martin stage manager and George Petrarca assistant stage manager.

Original cast of "Flaminia" will remain intact. Main stem presentation will have a new production and lighting scheme by Klaus Holm. Jose Quintero, who directed the arena offering, has revamped the production for proscenium showcasing.

Finger Lakes Season To Spot Hammerstein Works

Skaneateles, N.Y., March 30.

Oscar Hammerstein 2d musicals will open and close the season at the Finger Lakes Lyric Circus this summer. Musical tent will light in mid-June with "Show Boat" (Jerome Kern music) and finale with a two-week stand of the same librettist-lyricist's "Oklahoma" (Richard Rodgers score).

Also skedged for the spot are "Great Waltz," "Pal Joey," "High Button Shoes," "Paint Your Wagon," "Wizard of Oz," "Desert Song," "Allegro," "Where's Charley?" and "Rosalia." "Desert Song" and "Allegro" also have Hammerstein lyrics.

Free Hotel Room For Auditions

Gratis use of the Candlelight Room of the Victoria Hotel, N. Y., is now available for legit auditions. Hotel management isn't even requiring users to order food or drinks, or make any other payment. It's available Monday-through-Thursday after 9:30 p.m., by reservation through Demby Productions. Spot seats 250.

On the theory that rental of hotel rooms for auditioning legit shows for prospective backers costs up to \$200 a night, it's figured that the free use of the Victoria room may involve savings of several thousand dollars to some musicals. It could amount to a total saving of \$40,000 or so a year to producers, it's estimated.

Initial occupant of the room under the new setup will be the Stage Manager Club, for this week's tuneups of its Talent '54 showcase, to be held April 12 at the Mark Hellinger, N. Y. Also, play agent Bertha Klausner has booked the room for an audition April 20 and producer Gala Ebin for April 27.

Equity Show

The Master Builder

(Lenox Hill Playhouse, N. Y.)

Henrik Ibsen's "The Master Builder" has been revived by Equity Library Theatre in a new translation by Else Stern and Terese Hayden. The play is made contemporary, the dialog is pleasantly colloquial, no curtain is used, and the back wall is a mass of blueprints. Yet the production put into this framework is studious and slow.

Solid acting by the two principals helps. As the gamine, Hilda Wangel, whose destiny it is to destroy that which she most loves, Eva Stern is excellent. She plays with an exhilarated persistence that lends the play both its humor and tragedy. To the title role of Halvard Solness, Si Oakland brings perception and force.

Karl Light has a determined intensity in the part of Ragnar Brovik, young rival of Solness. As the dying elder Brovik, Allan S. Hancock is good, and Monica Lovett's Kaia Fost is believable. Anne Booley as Aline Solness' wife, gives a performance that suffers from lack of focus, and Ray Gordon plays Dr. Herdal with a strange flatness. He shares with Miss Booley a lack of expression that sometimes becomes inaudibility, a fault hardly forgivable in the small Lenox Hill Playhouse.

As well as sharing in the translation, ELT stalwart Terese Hayden has directed the revival. She has provided herself with a modernized script, uses a fluid method of staging that brings the production right to the front row, and has cast for the most part with care. But she has set a stolid pace that detracts from the play's immediacy.

Designer Edgar Lansbury has fallen into a similar trap, placing a stodgy set in front of his fine wall of blueprints. Both he and Miss Hayden, however, share credit for using the entire pit, apron and stage as playing space, allowing a neat continuity of action.

Selden Drama Set For Preem In Greensboro

Greensboro, N. C., March 30.

"The Outsider," second in the Carolina Playmakers' new series of premiere productions, will be offered here April 8-11. The work of North Carolina playwright Emily Crow Selden, wife of Playmakers director Sam Selden, drama of the Florida sponge fishermen, will be presented in the Playmakers Theatre under direction of Kai Jurgensen.

Mrs. Selden is also putting finishing touches on "Green A Growing," a pageant which she's co-authored with Melvin J. Healy, Allendale, N. J. and it will be presented at the Reynolds Coliseum in Raleigh in June, in connection with North Carolina Farm & Home Week.

Benny Show to Tee Dallas Fair Legit

Dallas, March 30.

Jack Benny will top a variety show at State Fair Auditorium for 14 performances, June 14-27, opening the 13th summer season of State Fair Musicals. Comic will emcee the show, expected to include acts backing Benny in an earlier June show in Seattle.

Musicals, produced by Charles R. Meeker Jr., State Fair vice-president general manager, debuted in 1952 when the Blevins Davis-Robert Breen revival of "Porgy and Bess," a N. Y. production, opened the 11th local season before junketing in the U. S. and Europe.

Benny date drops "Top Banana" from the announced six-show sked. To follow in the 12-week season are "Wish You Were Here," June 23-July 11; "Vagabond King," July 12-25; "Hazel Flagg," July 26-Aug. 8; "Panama Hattie," Aug. 9-22; and "Wonderful Town," Aug. 23-Sept. 5.

Meeker, with a 1954 budget of \$450,000 for the six productions, and his assistant, David Blackburn, are currently in N. Y. to sign talent, assisted by Gus Schirmer Jr., N. Y. agent for SFM.

Production staff includes musical director Franz Allers, returning for a second season; stage director George Schaefer, in for his third season, and Peter Wolf, technical director and scenic designer, set for his eighth consecutive season. A new choreographer will be chosen.

N.Y. City Opera Starts Well With Sexy 'Salome' Snaring Solid \$5,570

The N. Y. City Opera Co. got its spring season off to an auspicious start last Thursday (25), with an almost sellout house at City Center, N. Y., racking up a \$5,750 take at a \$360 top, and its presentation of Strauss' "Salome" scoring a hit. Revived after a six-year absence, the lengthy one-act "Salome" proved a vivid, stark music-drama in the Gothamites' taste production. Opus was carefully cast, studiously staged and smartly conducted, so that it held one's interest throughout.

Phyllis Curtin brought a warm, dramatic if light voice to the title role, saving herself for the big moments, and sounding clear above the angry orchestra. Visually, she made a striking figure, and in the Dance of the Seven Veils was quite a sexy one. Walter Cassel made an impressive Iochanaan opposite her. Ernest McChesney was a striking, clear-toned Herod and Mary Krete a sturdy Herodias. Joseph Rosenstock conducted with gusto, yet with sensitive care for the arduous tasks set for his singers.

Aaron Copland's first opera, "The Tender Land," will be given its world preem tomorrow (Thurs.) night. Libretto is by Horace Everett. Opera is set on a midwest farm, in the early '30s, in spring harvest time. Jerome Robbins is staging, John Butler choreographer and Thomas Schipper conductor. Jean Haddad, Andrew Gainey and Jon Crain will sing the leads. Opera will be double-billed with Gian-Carlo Menotti's "Amahl and the Night Visitors." Bron.

Inside Stuff—Legit

N. Y. Times dance critic John Martin took a few raps at the N. Y. City Center of Music & Drama in his column last Sunday (28), charging it with going commercial, and watching the b.o. instead of its artistic progress. "When the Center presents 'Charley's Aunt' in its drama season and 'Show Boat' in its opera season," he wrote, "one cannot help wondering." Main Martin beef, however, was against the ballet division at the Center. Column was devoted primarily to the recently-closed season of the N. Y. City Ballet, and to the troupe's problems and future. Martin called "Nutcracker," the company's big b.o. hit, and first full-evening work, "the greatest peril of the season" because it is, according to the Times pedant, "an inferior ballet." "It is rather terrifying," Martin pontificated, to find the troupe going in for such "inferior" stuff. "Nutcracker" was in such b.o. demand, that the final week of the troupe's 10-week winter run has to be given over to eight performances of it alone instead of the usual nightly repertory change.

Citations for outstanding contributions in the field of speech were awarded Saturday (27) at a luncheon in De Witt Clinton Hotel, Albany, climaxing the annual meeting of the New York State Speech Assn., to Lawrence Langner, Edward R. Murrow, Jose Ferrer and Dr. Buell Gallagher (president of City College of New York). Langner, chief speaker, was cited "for his constant diligence in the furtherance of the best in the theatre for the good of the theatre." Murrow drew praise "for outstanding excellence in the preparation and oral presentation of news events and special features through the media of radio and television during the year 1954." Ferrer was lauded "for outstanding excellence in character portrayal and distinguished performances in the best tradition of the theatre during the year 1954." The 12-year-old association, at its 1953 convention in Rochester, selected only one person, Adlai Stevenson, for citation.

A cast "revolution" at the Intimate Circle Theatre in Hollywood came to a head last week when four non-Equity members walked and two Equity members handed in their notice. Dissidents complained of "intolerable" conditions in connection with the world premiere production of "Once Upon a Tailor," the gripes centering around the replacement of the femme lead. Producer George Boroff kept the theater alight with a replacement cast, which had begun rehearsals a few days earlier for a second company which Boroff said had been intended for Monday night performances. House currently is dark Mondays. Since the production opened, there have been disagreements between Boroff and Lou Brandt, who directed the show. Brandt and his wife, who created the femme lead, have since departed. Some of the departing actors are related to Brandt, but all insist his situation has nothing to do with the revolt.

Fourth anniversary party of the national company of "South Pacific" will be held April 24 in Pittsburgh, site of its second birthday shindig. Musical was playing Nixon in Pitt on that date in 1952 and returns for the first time since then on April 29 for another two weeks. First anniversary was observed in Chicago, and third in St. Louis. Observers figure it's good for at least two or three more years on the road since there's a lot of territory that hasn't even been touched yet. Touring "South Pacific," with Janet Blair in the role Jeanne Ball's now playing, first opened in Cleveland on April 24, 1950.

Off B'way Shows

The Mikado

Gilbert & Sullivan Festival Theatre production of musical in two acts, with libretto by W. S. Gilbert, music by Arthur Sullivan. Staged by Dorothy Raedler. Musical conductor, Lucille Burnham. At President Theatre, N.Y., March 22-24; \$3.60 top.

Mikado	Donald Bush
Nanki-Poo	Norman Paige
Keoko	W. S. Gilbert
Pooh-Bah	Francis Barnard
Pish-Tush	John Bridson
Go-Go	Henry Fitzgerald
Yum-Yum	Sally Knapp
Pitti-Sing	Joan Brower
Peepi	Virginia Bowser
Katisha	Mary-ellen Thompson
School Girls and Nobles	Raymond Allen
Alano	Carroll Kenneth
Brava	Georgia Lyke
Reckel	Marilyn Sofia
Glenn Wilder	Henry Fitzgerald

American Savoyards, tag under which this Gilbert & Sullivan company functions, is taking on the guise of a Yankee D'O'ly Carte. Group, originally labelled the Masoue & Lyre Co., began as a non-Equity off-Broadway venture several years ago. In 1952 the outfit, which operates under the direction of Dorothy Raedler, joined Equity and has since toured the hinterlands and played a season of summer stock in Monmouth, Me. In its preem last week at the "off-Broadway" President Theatre, unit indicated that the past years have paid off well, molding an experienced, competent organization.

Scheduled for a 10-week run at its present locale, the Savoyards kicked off with "The Mikado," attractively costumed and effectively sung. Performances in the opener, which wound up Sunday (28), were a little overboard on the funstering and could have used some toning down. But, for those who dig the G&S song output, the piping in "Mikado" should have been a pleaser. Potent musicalization was provided by a piano and Hammond organ, played, respectively by Lucille Burnham and Keith Verhey. Former, incidentally, is also the show's musical conductor.

Rue Knapp's characterization of Ko-Ko was polished and humorous, while Francis Barnard also turned in a stout performance as Ko-Ko. The Ronald Bush and Mary-ellen Thompson were thoroughly sinister as the Mikado and Katisha, respectively. Pert appearance of Sally Knapp, as Yum-Yum, made it quite obvious why the Mikado's son set his sights on her. As the heir to the throne of Japan, Norman Paige, also did an okay job. Performances by the remainder of the cast and chorus filled the bill. "Pirates of Penzance" is current. Jess.

Camino Real

(SILVERMINE (CONN.) GUILD)

Revised version of Tennessee Williams' "Camino Real," with three characters and a new beginning added, was given a first-rate production over the last two weekends by the Silvermine Guild Players, at Silvermine, in the station-wagon area of Connecticut.

The new opening stresses that the work is non-realistic, and therefore to be taken symbolically rather than literally. The goings-on on the Camino Real are now a dream of Don Quixote's, the old knight-errant being the first to appear in the play, accompanied by a new character, Sancho Panza. He reads from his travel map that he has come to the end of the rough road and the beginning of the real road, stressing at the outset the play's recurring contrast between the ideal and the actual.

Besides Pancho, who deserts Don Quixote, and whose place is taken by Kilroy at the end of the play when the Don awakens, two old friends of Camille's make an appearance in this new version. Prudence and Olympe, who fill in the heroine's background and character. Omitted at Silvermine was the character of the perverted Baron, frowned upon by some of the Broadway crit when the show was originally produced a year ago at the National, N. Y.

Under the direction of Basil Burwell, the Silvermine production was outstanding by off-Broadway standards, with a fine, evocative set designed by John and Patrick Barclay. Small auditorium helped to make the play's excitement contagious, the aisles being used effectively for entrances and exits.

Acting in three instances topped the Broadway portrayals... veteran pro Stefan Schnabel as the cynical hotel manager, Wendell Clark as the aging Casanova, and Ann D'Zamba as Esmeralda, the Gypsy's daughter. Tom Watson was an effective Kilroy.

Play is still caviar, but the Silvermine production indicates that this fantasy, with the new revisions, might have a successful production future with university and community theatres. It is available to these groups through Dramatists Play Service, and new version was recently published by New Directions.

British Equity Favors 'Free Trade' Plan on Employing Foreign Artists

London, March 30.

A "free trade" attitude towards the employment of foreign artists in Great Britain is being adopted by British Actors Equity. That is how BAE describes its activities in the executive council's annual report to members to be considered at the annual meeting next month. Claiming that the existence of the permit system discourages frivolous applications, the Equity report explains the procedure adopted by the Ministry of Labor. The union is consulted on all applications except those in respect to opera singers and film stars of international repute.

"In these cases, says the report, we are sometimes informed of the issue of permits instead of being consulted. Equity sometimes disagrees with the Ministry on whether or not a particular foreign film actor or actress can properly be regarded as coming within the star category. But otherwise it is fair to say that the system works smoothly and that the council's opposition to any application on which we are consulted is normally effective in insuring that no permit is issued by the Ministry."

Commenting on the interchange of talent with America, the exchange of figures throughout the year with Equity and the Screen Actors Guild appears to be convincing the former union that "interchange is reasonably fair and even." A breakdown of permits granted during 1953 shows that 249 American performers were allowed to work in Britain unopposed by Equity. They objected to seven U. S. applications in the same period. Germany was next on the list with 155 applications granted and Italy with 116.

The annual report also refers to attempts to secure legislative control of theatrical managers and agents. Two bills are in preparation and it is hoped to find an M.P. willing to sponsor bills in the next Parliamentary session.

A long report on the employment situation, summarized in a recent issue of VARIETY, adds the comment that the Equity council is considering a simplified form of regulated entry which would limit the number of newcomers allowed in any given production.

Arlen-Mercer Musical Hinges on 'Porgy' Film; Eye Summer Production

Plans for production this summer of a new Harold Arlen-Johnny Mercer musical by Blevins Davis and Robert Breen, with the touring "Porgy and Bess" company, are being delayed by a possible film version of the latter folk opera. Picture would be done on the Coast following the show's Civic Light Opera subscription engagements in San Francisco and Los Angeles.

New musical, tentatively titled "Free and Easy," will be produced if the film project doesn't work out. It would be rehearsed during the Coast engagements of "Porgy" and done in repertory with the Gershwin-Heyward opera on tour in Europe next fall. Show will have some of the music from the 1945-46 Arlen-Mercer musical, "St. Louis Woman," but with a new book instead of Countee Cullen adaptation of the "God Send Sunday" novel.

Third Antioch College Bard Fest Takes Shape

Yellow Springs, O., March 30. Arthur Lithgow, managing director of the Antioch Area Theatre here, has been in New York for interviews and conferences preliminary to casting the third annual Shakespearean Festival opening on the Antioch College campus June 30. He conferred with David Hooks, Robert Ryan's understudy in "Coriolanus," who is planning to return this summer to the Area Theatre as director-actor.

Festival, which in five years expects to present all of Shakespeare's plays, will run 11 weeks this season. Repertoire will include "Romeo and Juliet," "Othello," "Taming of the Shrew," "Merchant of Venice," "Two Gentlemen of Verona," "Merry Wives of Windsor" and "Midsummer Night's Dream."

Has Tux, Won't Travel

For the first time in his 30-odd years as a legit press-agent, Richard Maney is without a show during the regular Broadway season. He's staying at his home at Westport, Conn., intensifying his already voracious reading and waiting for the start of the baseball season.

The vet p.a. concedes that he's crawling with prospective shows for next fall, but says he's been around too long to count on any of them as definite. As always, he flatly refuses to take any touring assignments.

Life With Kerrs For 'King' Preem

Legit and newspaper circles on Broadway are having a field day over the fact that Walter F. Kerr, drama critic of the N.Y. Herald Tribune, is staging and his wife Jean Kerr is co-author of "The King of Hearts," opening tomorrow night (Thurs.) at the Lyceum, N.Y. There have been instances of critics writing Broadway shows, but this is believed to be the first time a first-string reviewer has directed one written by his wife.

Indicative of the press interest in the situation is that Life magazine has assigned a reporter and photographer to spend all day and evening tomorrow with the Kerrs, accompanying them from breakfast time until the final weary hour when the reviews are in. As Mrs. Kerr remarked to an associate, "They'll probably get a beautiful picture of me going out during the second act and throwing up in the gutter—as I always do at my own shows."

The N. Y. Times assigned a former critic, Lewis Nichols, who subbed for Brooks Atkinson during the latter's leave of absence as a foreign correspondent in World War II, to interview the Kerrs for a feature in the drama section last Sunday (28). The director-critic revealed in the piece that his wife and the play's co-author, Eleanor Brooke, were both former students in his drama course at Catholic U.

Kerr was also quoted as making a perceptive observation. "The husband and wife combination throw off a lot of people," he said, referring to the fact that "King of Hearts" had been passed up by a number of Broadway managements until Elaine Perry optioned it for this production.

"It does look like a closed corporation and that scared them," he explained. "The director in many ways should represent the manager, and when you have a husband and wife in there, the manager would feel he hadn't a say."

(Continued on page 68)

1ST L'VILLE LEGIT TRAIN GETS 186 COMMUTERS

Louisville, March 30. Town's first Theatre Train project, to New York City to gander Broadway stage shows, will be on the way May 17. Boyd Martin, Courier-Journal theatre critic, first broached the idea to his readers two weeks ago. Fifty minutes after the railroad ticket office opened the next day, 26 tickets for the trip and shows were taken up. Two days later there were 186 reservations; 160 more than there were theatre tickets.

After some leg work and manipulation at the New York end, the present waiting list of 160 will be accommodated. B&O R.R. is hinting at making up a special train, but does guarantee deluxe reclining chair coaches, club car and diner, and the train provided will be air-conditioned.

Martin, local instigator of the Theatre Train project, still maintains it would be better if Louisvillians could draw their neighbors to see shows rather than have to send its own people out of town to see good theatre.

Extend 'Threepenny' To 12-Week Off-B'way Run

Run of "Threepenny Opera" at the off-Broadway Theatre de Lys, N. Y., originally scheduled for four weeks with a four-week option, has been extended to 12 weeks. Tunes is now set to run at the Greenwich Village showcase through May. Show has been doing hefty biz since its opening March 10.

Production of a double bill, comprising a one-act opera, "The Stranger," and a revue, "Cross-town," scheduled to open at the de Lys in May, has been postponed. Theatre has passed Fire Dept. inspection in the recent checking drive.

Fontaine to Sub Kerr in N.Y. Tea'

Hollywood, March 30. Joan Fontaine will make her Broadway debut as successor to Deborah Kerr as star of "Tea and Sympathy." The film actress, whose only previous stage appearances were in Coast productions of "Kind Lady" and "Call It a Day," will take over June 7 as the housemaster's wife in the Robert Anderson drama, currently a sell-out in its 27th week at the Barrymore, N. Y. She is signed to continue the assignment through next season.

Miss Kerr, who made her U. S. legit debut in the part, will not return to the original company, but after starring in a film adaptation of Graham Greene's "The End of the Affair" in England this summer, will head a touring production of "Sympathy," opening in Philadelphia in mid-October and staying on the road through the balance of the 1954-55 season.

"Sympathy," staged by Elia Kazan, was produced by the Playwrights Co. and Mary K. Frank.

Canadian Femme Support For Mason in Stratford Bard Fest; Casts Are Set

Toronto, March 30. With Barbara Chilcote the final choice for the femme lead of Katherine in "The Taming of the Shrew," all casting is completed for the six-week, three-play series of the Stratford (Ont.) Shakespearean Festival's second season, with James Mason in as star of "Measure for Measure" and "Oedipus Rex." Latter is an obvious misnomer in an advertised setup of the Bard's works but Mason wants to do the Greek tragedy. He is due in from Hollywood on May 17 with his wife, Pamela Kellino (who will not be in the company, despite previous reports).

Maintaining the nationalistic angle of the Festival, the three leading women are Canadian-born, all with considerable London West End experience. Playing Isabella opposite Mason in "Measure for Measure" will be Frances Hyland. Eleanor Stuart will give Jocasta in "Oedipus Rex." To give Mason a breather in the triple-play Festival, Mavor Moore, recently-resigned top tv producer for the Canadian Broadcasting Corp., will play Petruchio in "Shrew," with Miss Chilcote opposite as Kate.

Cecil Clarke, artistic director of the Festival, is here from England already. So are Tom Brown of the Old Vic, in as new production manager, and Jacqueline Cundall, Ray Diffen, Annette Geber, stage and wardrobe designers. Arriving May 15 are Tyrone Guthrie, director, and his wife, and Tanya Moise-witch, costume designer of the three plays. Rehearsals then commence immediately, with "Measure" for opener. The six-week season of nightly alternate plays tees off June 28, with the 1,600-seater tent setup scaled at \$6 top. Guthrie will stage "Shrew" and "Oedipus" and Clarke "Measure."

Among principals in the casts will be Donald Harron, Lloyd Bohner, Robert Christie, Eric House, Peter Mews, Mary Sowby, Pegi Brown, Lucille Walker, Pauline Galbraith, Jo Hutchings, Marionne Johnston, William Needles, Donald Davis, Toby Robins, Neil Vipond, Roland Bull, Joan Watts, Jack Northmore, Alme Annappan, Crest Ulan, Lynn Wilson, Roland Hewgill, Kenneth Pauli, Beverley Wilson, Neil Carson, Don Gollan and Jonathan White.

Weigh 'Juliet' Chi Run Chances Due To 'Wish' Fold; Disk-Web Angles Involved

Borscht a la Basil

When the one-hour tab version of "Wish You Were Here" opens as part of John H. Harris' touring "Ice Capades" show, with the swimming pool now switched to an ice skating rink, there'll be some amusing nomenclature shifts as well.

When Arthur Kober first authored "Having A Wonderful Time," on which "Wish" is based, a central character was then called Sam Rappoport. In the Harold J. Rome-Joshua Logan musicalization he became Herman Fabricant. But in the "Ice Capades" switch the character will be billed as Basil Metcalfe—which Kober only deduces must be the Swiss Alps or Canadian Rockies version of the original borscht belt label.

Rink for Pool In Frosted 'Wish'

Pittsburgh, March 30. John H. Harris, producer of "Ice Capades," has bought the frosted rights to the Broadway musical, "Wish You Were Here," and it will be the big production number in the 1955 edition of his skating extravaganza. Locale is being changed from a summer camp in the Catskills to a winter resort and the swimming pool that was featured in the show in the theatre will, of course, become an ice rink.

This is the second time Harris has gone to the new Broadway field for the piece de resistance in "Ice Capades." Two seasons ago he did a condensed version of "Brigadoon." Previously he has dipped back into the library, as in "Student Prince," or gone in for duplicates of Walt Disney clicks like "Snow White" and "Cinderella."

Harris had started dickering for "Wish" some months ago, but producers wanted to wait and see if the Chi engagement might augur an extended road tour next season. However, when the musical folded in Windy City without making any kind of a showing, Harris was able to wrap up the deal immediately. "Wish" is the Harold J. Rome-Joshua Logan musicalization of the Arthur Kober comedy, "Having a Wonderful Time." Rome's music will be retained for the ice-show.

300G INN TO ADJOIN NEW HOPE PLAYHOUSE

New Hope, Pa., March 30. Playhouse Inn, being constructed as an independent adjunct of the Bucks County Playhouse here, is being capitalized at \$300,000. Unit price of \$100 includes two shares of stock and \$60 in debentures.

Spot, which will be on a plot of ground adjoining the Playhouse, will be managed by New York niterery operator Monte Proser, president and director. Others heading the project are Broadway composer-orchestrator Don Walker, vice-pres and a director (he is also president of the Playhouse); Benjamin L. Snyder, treasurer and director; Robert C. Bodine, secretary and director; Harry W. Haenigsen, director, and Arthur J. Ricker, director.

Playhouse, operated for the last 14 years by the late Theron Bamberger, will be managed this season by former Broadway producer Michael Ellis. Season opens May 27 with "Cocktail Party," starring Edna Best.

'Crooked Man' Preem

"There Was a Crooked Man," new play by William Ashbrook, will preem at the Stephens College Playhouse, Columbia, Mo., beginning April 14. Play will be presented by the school's Dept. of Theatre Arts and will run for three weeks in a Wednesday-Saturday sked. Productions at the theatre are put on by The Playhouse Co., a resident professional unit.

Group recently wound up a production of "Othello."

'Will "Me and Juliet" have a successful run in Chicago or take a dive into the "Wish You Were Here" tank? That's a matter of speculation not only in legit managerial circles but also in the music-recording trade.

Point is that both musicals drew disappointing reviews in New York, but went on to profitable Broadway runs, presumably with the exploitation-plugging from RCA-Victor and NBC a potent factor in each case. With only modest ballyhoo from the record company and network in Chicago, however, "Wish" failed to catch on there, after getting another thumbsdown from the local critics. It folded there after a brief run, dropping a substantial amount of profits earned on Broadway.

Both "Wish" and "Juliet" obviously benefitted greatly from the RCA-Victor and NBC buildup. Both musicals opened on Broadway during the early summer period and thus had to weather the traditionally tough July and early-August doldrums. "Wish" had an initial start from benefit previews and a moderate mail order advance for the July spell. "Juliet" had no theatre parties, but had a good mail order advance.

Exploitation-plugging from RCA-Victor and NBC provided a tremendous push, however. In the case of "Wish," the fact that the title song, recorded by Eddie Fisher, was a smash hit undoubtedly added extra help. But "Juliet" got a boost from even greater spot.

(Continued on page 68)

Cabaret-Tinted Legit Idea Spreading in N.Y.; Diamond Horseshoe Set

Policy of offering legit production in a cabaret atmosphere appears to be catching on in New York. Early last month, the Open Door, Greenwich Village Bistro, showcased a double bill comprised of Jean Paul Sartre's play, "No Exit," and a troupe of Haitian dancers. Following up on that move, producer Anthony Parella has worked out a deal with the lessees of the old Diamond Horseshoe niterly to put on legit attractions at that spot.

As is the case at the Open Door, the operators of the club cash in on the sale of food and drink, while show's producer gets the gate receipts. Productions at the Village spot are put on by Cabaret Theatre, with an Afro-Cuban dance program current. Admish at the Paramount location will be \$3.60 during the week and \$4.80 on weekends.

"Indoor Sport," authored by Jack Perry, and tried out on the summer circuit last year, will kick off the new setup April 28. Producer Parella expects to put the show on for around \$20,000. He's currently meeting with the Fact Finding Committee, repping the craft unions, to determine if any concessions will be given the operation. Set to appear in the play are Lionel Stander and Stephen Hill. Howard Orms will direct.

Similar to the Open Door, the Paramount spot will spotlight a dance orch after the show and patrons will also be seated at tables. Location is currently being used as a terperly Fridays-Sundays.

THREE-A-DAY SUNDAY STINT FOR N.Y. LEGITERS

A group of professional actors will give Sunday performances of Christopher Fry's "The Boy With a Cart" at the Broadway Tabernacle Church, N.Y., beginning Sunday (4). Included among the performers are Bill Penn and Helen Alexander, who'll be sandwiching the church presentation between their matinee and evening performances in "The Fifth Season." Billed as the Broadway Chapel Players, group will offer the presentation at the 5:30 p.m. Vesper services.

Organized by Penn, the Players are patterned after the Bishop's Co. of California. Other performers in the unit include Florida Friebus, Cynthia Latham, Robinson Stone, Sylvia Davis, Charles Aldman, Elsa Pohl, Alex Berko and Ward Asquith. Richard Barr is director.

B'way Up in See-Sawing Lent Season;

'Kismet' \$57,800, 'Jeanmaire' \$51,200, 'Can-Can' \$50,400, 'Almanac' \$36,400

Broadway perked up last week. Practically all shows registered increases over the previous session. Musicals scored the biggest rise, gaining as much as \$5,100 in one instance.

There were two closings last week. "Kind Sir" and "The Burning Glass." Another pair of shuttlings are slated for Saturday (3), "Prescott Proposals" and "Me and Juliet," latter going out on tour. Opening this week are "King of Hearts," which bows at the Lyceum tomorrow (Thurs.), and "Girl on the Via Flaminia," which moves up to the 48th Street.

Another opener this week is "Pirates of Penzance," second presentation in the 10-week Gilbert and Sullivan series, which bowed at the "off-Broadway" President Theatre yesterday (Tues.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Burning Glass, Longacre (4th wk) (D-\$6-\$4.80; 1,048; \$26,817) (Cedric Hardwicke). Nearly \$14,800 (previous week, \$12,700); closed last Saturday (27) after 28 performances at an estimated loss of \$40,000 on a \$60,000 capitalization. **Caine**, Midway Court, Marlin, Plymouth (10th wk) (D-\$6-\$4.80; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Held at \$32,700, with theatre party commencing; cutting in a take.

Can-Can, Shubert (47th wk) (MC-\$7.20; 1,351; \$50,160). Held at \$57,400.

Confidential Clerk, Morosco (7th wk) (C-\$7.80; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Just \$20,800 (previous week, \$19,900).

Fifth Season, Cort (62d wk) (C-\$4.80; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf) (Almost \$21,100 (previous week, \$21,200)). **Girl in Pink Tights**, Hellinger (4th wk) (MC-\$7.20; 1,527; \$53,000) (Jeanmaire, Charles Goldner). Almost \$51,200, with theatre party commissions cutting into take (previous week, \$48,800).

Immoralist, Royale (7th wk) (D-\$6-\$4.80; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Over \$16,100 (previous week, \$15,000). **John Murray Anderson's Almanac**, Imperial (16th wk) (R-\$7.20; 1,400; \$50,300). Almost \$36,400 (previous week, \$32,700).

Kind Sir, Alvin (21st wk) (C-\$6-\$4.80; 1,311; \$39,460) (Mary Martin, Charles Boyer). Nearly \$18,400 (previous week, \$18,200); closed last Saturday (27) after 165 performances, with a slight profit probable on a \$120,000 production cost, initially capitalized at \$75,000. **Kismet**, Ziegfeld (17th wk) (MD-\$7.20; 1,628; \$57,908) (Alfred Drake). Almost \$57,800 (previous week, \$57,100).

Me and Juliet, Majestic (44th wk) (MC-\$7.20; 1,510; \$58,000). Nearly \$33,500 (previous week, \$30,000); closes Saturday (3) to tour.

Oh, Men, Oh, Women, Miller (15th wk) (C-\$6-\$4.80; 920; \$23,248) (Franchot Tone). Over \$21,800 (previous week, \$21,600).

Ondine, 46th St. (6th wk) (D-\$7.80; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Just \$38,600, with Theatre Guild subscriptions and theatre party commissions cutting into take (previous week, \$39,100).

Piepie, Music Box (57th wk) (CD-\$6-\$4.80; 1,010; \$27,534) (Ralph Meeker). Almost \$19,900 (previous week, \$17,800); closes April 10 to tour.

Prescott Proposals, Broadhurst (15th wk) (CD-\$6-\$4.80; 1,160; \$29,500) (Katharine Cornell). Nearly \$11,600 (previous week, \$12,500); closes Saturday (3).

Remarkable Mr. Pennypacker, Coronet (13th wk) (C-\$7.80; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Over \$18,300 (previous week, \$17,700).

Sabrina Fair, National (19th wk) (C-\$6-\$4.80; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Nearly \$27,700 (previous week, \$26,800).

Seventy Year Itch, Fulton (71st wk) (C-\$6-\$4.80; 1,063; \$24,400) (Tom Ewell). Over \$21,700 (previous week, \$20,000).

Solid Gold Cadillac, Belasco (21st wk) (C-\$6-\$4.80; 1,077; \$28,200).

225) (Josephine Hull). Almost 28,300 (previous week, \$27,800). **Tea and Sympathy**, Barrymore (26th wk) (D-\$6-\$4.80; 1,060; \$28,300) (Deborah Kerr). Held at almost \$28,600.

Teahouse of the August Moon, Beck (24th wk) (C-\$6-\$4.80; 1,214; \$31,681) (David Wayne, John Forsythe). Held at nearly \$32,200.

Wonderful Town, Winter Garden (56th wk) (MC-\$7.20; 1,510; \$54,173) (Rosalind Russell). Over \$46,900 (previous week, \$41,800).

Miscellaneous

Golden Apple, Phoenix (3d wk) (MC-\$4.80-\$3.60; 1,150; \$24,067). Nearly \$23,800 (previous week, \$22,800).

Opening This Week

Girl on the Via Flaminia, 48th Street (D-\$4.80-\$3.60; 925; \$18,500). Circle in the Square production of drama by Alfred Hayes moved uptown from Circle in the Square; opens tomorrow (Thurs.). Cost about \$20,000 to move show, which can break even at around \$7,300 a week.

King of Hearts, Lyceum (C-\$6-\$4.80; 995; \$24,300) (Donald Cook, Jackie Cooper). Elaine Perry production of comedy by Jean Kerr and Eleanor Brooke; opens tomorrow (Thurs.). Financed at \$60,000, with a production cost of \$40,000 exclusive of bonds. Can break even at \$13,000 a week.

'Itch' \$18,300

In Chi Upbeat

Chicago, March 30. With only two shows currently holding forth in the Loop, both properties registered an upbeat despite absence of any major conventions and unseasonable weather most of last week.

Shubert lights up again next week with the arrival of "Me and Juliet," which comes in with Theatre Guild subscriptions.

Estimates for Last Week

Seven Year Itch, Erlanger (27th wk) (\$5; 1,334) (Eddie Bracken). Topping \$18,300.

Time Out for Ginger, Harris (11th wk) (\$4; 1,000) (Melvyn Douglas). Almost \$16,500.

'PORGY' HEFTY \$37,050

IN CHI, MPLS. SPLIT

Minneapolis, March 30. Splitting a week between Chicago and Minneapolis, "Porgy and Bess" topped a hefty \$37,050 for eight performances. This includes tax, which is retained.

In Chicago, Sunday matinee and evening and Monday night the take was \$12,240. At the 1,860-seat Lyceum here for four nights and one matinee, after a Tuesday lay-off, attraction hit \$24,810, helped by a \$4.80 top for the entire huge lower floor and part of the balcony. Saturday night was a complete sellout.

'Pacific' Almost \$19,300

In Week at Atlanta

Atlanta, March 30. "South Pacific" took in almost \$19,300 at the Tower Theatre here last week.

Jeanne Bal-Webb Tilton starrer is splitting current week between the Township Auditorium, Columbia, S.C. (29-31) and the Memorial Auditorium, Spartanburg, S.C. (1-3).

Lillie Fine \$30,000

In Third L.A. Stanza

Los Angeles, March 30. Beatrice Lillie departed over the weekend after a triumphant three-week stand, leaving the Biltmore theatre dark for this frame.

Two of the small-seat offerings continue and "Stalag 17" rekindles Las Palmas tonight (Tues.) to give the town three houses alight.

Estimates for Last Week

An Evening With Beatrice Lillie, Biltmore (3d wk) (\$4.80; 1,636). Grent \$30,000 for a three-week total of \$93,200.

She Dood It in Dixie, Beaux Arts (6th wk) (\$2.40; 542). Around \$900. **Tobacco Road**, Civic Playhouse (9th wk) (\$3.60; 400). Off a bit to \$1,500.

Sock Dial' Take

In Pitt: \$30,400

Pittsburgh, March 30.

Maurice Evans' "Dial M for Murder" clocked the biggest gross of its career last week at the Nixon, just a few dollars short of \$30,400. Show has never done that kind of business, not on Broadway in over a year nor on the road so far. Playing under subscription auspices, it opened to an advance of nearly \$21,000 and then coasted home, winding up to absolute capacity the final three performances.

Stiff top of \$4.55 (\$3.50 plus Federal and city taxes of 30%) was at first figured too much, but it didn't turn out that way at all. Affectionate notices helped, too, of course, and biz surprised nobody any more than Evans himself, who was a little wary of Pittsburgh after the slim \$15,000 he did his last time around, "Man and Superman" at the old Nixon.

"Magic and Loss" is current but has little advance and chances will depend on the reviews. It'll be followed by "Guys and Dolls" and mail order hasn't been heavy, maybe because musical had four big weeks here just a year ago.

'Oklahoma' Okay \$22,500

In Second Boston Week

Boston, March 30.

Hub's lone legit last week was the venerable "Oklahoma," at the 3,000-seat Opera House, making its eighth visit here. Scaled at \$3 top, the oldster surged ahead of last week, winding with a satisfactory \$22,500, due to strong weekend biz. Final week of the "farewell visit" is current.

Newcomers this week are "Moon is Blue," which opened last night (29) at the Plymouth for a two-weeker, and the Kabuki Dancers & Musicians, who bowed into the Shubert same night for a one-week stand.

'King' \$41,400, Hershey

Hershey, Pa., March 30.

"King and I" racked up almost \$41,400 in the first seven performances of its road tour at the Community Theatre here last week.

Yul Brynner-Patricia Morison starrer is current at the Music Hall, Cleveland.

'Death' \$5,000, St. Loo

St. Louis, March 30.

With the local legit field to itself, the Empress wound up a two-week stand of "Death Takes a Holiday," with Vincent Price, Sunday (29). Show grossed a mild estimated \$5,000 for the final stanza, at \$2.50 top.

Price is paired with Marsha Hunt in "The Lady's Not for Burning," which tees off a week's end and at the Empress tonight (Tues.).

Philly B.O. on Upbeat Despite Lent;

'Sea', a Beaut \$45,700, 'Waltz' \$15,900

'Faces' 33G In 2d Detroit Week; 'Angels' \$12,800

Detroit, March 30.

"New Faces" did a terrific \$33,000 in the second week of a three-week run at the 1,482-seat Cass. Top is \$4.80. At the 2,050-seat Shubert, "My Three Angels" grossed \$12,800 in the first week of a fortnight's booking. Top is \$3.60.

Shubert has set "Stalag 17" for two weeks starting April 4. Prices without tax will be \$2 top evenings, except Saturday, when it's \$2.50, and \$1.50 top for matinees. The Shubert has booked "Guys and Dolls" for two weeks beginning May 10.

"Porgy and Bess" will be at the Cass for three weeks beginning April 19. Top is \$2.40.

'Moon' \$5,600 in 4, Htfd.; Ruth Draper \$5,800 (4)

Hartford, March 30.

Split-week legit attractions at the New Parsons taped up a week \$11,400 last week. First half, in four performances, "Moon is Blue" grossed a poor \$5,600. Show was booked at the regular \$4.20 top. Last half of the week had Ruth Draper in, to a top dropped to \$3.60. In her only outside of New York appearance before embarking for Europe shortly she grossed a light \$5,800.

Next week the Gypsy Rose Lee starrer, "The Naked Truth," is booked for a full week starting Monday (3).

Current Road Shows

(March 29-April 10)

Anniversary Waltz (Kitty Carlisle, MacDonald Carey) (tryout)—Locust St. Phila. (29-3) (Reviewed in VARIETY, March 10, 1954).

By the Beautiful Sea (Shirley Booth) (tryout)—Forrest, Phila. (29-3) (Reviewed in VARIETY, Feb. 17, 54).

Dial M for Murder (Maurice Evans)—Cox, Cincy (29-3); Hanna, Cleveland (5-10).

Evening with Beatrice Lillie (Beatrice Lillie)—Curran, S. F. (29-10).

Good Nite, Ladies—Shubert, New Haven (29-3); Aud., Rochester (5-10).

Guys and Dolls—Royal Alexandra, Toronto (29-3); Nixon, Pitt (5-10).

King and I (Yul Brynner, Patricia Morison)—Music Hall, Cleveland (29-10).

Magic and Loss (Uta Hagen, Robert Preston, Lee Bowman) (tryout)—Nixon, Pitt (29-3).

Me and Juliet—Shubert, Chi (7-10).

Moon is Blue—Plymouth, Boston (29-10).

My 3 Angels (Walter Szlezak)—Shubert, Detroit (29-3); Cox, Cincy (5-10).

New Faces—Cass, Detroit (29-10).

Oklahoma—Opera House, Boston (29-3); Ford's, Balti (5-10).

Porgy & Bess—Lyceum, Minneapolis (29-3); Royal Alexandra, Toronto (5-10).

Sabrina Fair (Diana Lynn, Wendell Corey)—Biltmore, L. A. (5-10).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi (29-10).

South Pacific (Jeanne Bal-Webb Tilton)—Township Aud., Columbia, S. C. (29-31); Memorial Aud., Spartanburg, S. C. (1-3); City Aud., Raleigh, N. C. (5-6); Reynolds Aud., Winston-Salem (7-10).

Stalag 17—Hanna, Cleve. (29-3); Detroit (5-10).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (29-10).

Twin Beds—Her Majesty's, Montreal (29-3); Shubert, Wash. (5-10).

Future B'way Schedule

(Theatre indicated if booked)

Kings of Hearts, Lyceum, tomorrow (Thurs.).

Magic and Loss, Booth, April 6.

Anniversary Waltz, Broadhurst, April 8.

By the Beautiful Sea, Majestic, April 8.

Pajama Game, St. James, May 12.

Saratoga Barn Readies

Saratoga Springs, N.Y., March 30. John Huntington will present a 12-week season in his ninth year of operation at the Spa Summer Theatre here, from June 28 to Sept. 18.

A guest-star policy will again be in effect.

Philadelphia, March 30. Despite Lent and tv competition, stage business continued on upbeat here. Shirley Booth's new musical starrer, "By the Beautiful Sea," profited from town's enthusiasm for musical fare and played first full week at the Forrest to capacity audiences.

"Anniversary Waltz," domestic comedy at Locust, had the benefit of Theatre Guild-American Theatre Society subscription, plus okay audience reception. Favorable comment also helped "King of Hearts," the Eleanor Brooke-Jean Kerr comedy at Walnut, to pick up and better first week's dismal take.

Estimates for Last Week

By the Beautiful Sea, Forrest (2d wk) (M-1,760; \$5.20) (Shirley Booth). Star carrying ball all the way in this one. Changes plentiful, with Gaby Monet in as lead danseuse and Helen Tamiris taking over as choreographer. Boxoffice unaffected, \$45,700.

Anniversary Waltz, Locust (1st wk) (C-1,580; \$4.55) (MacDonald Carey, Kitty Carlisle). Critical reception mixed for Jerome Chodorov-Joseph Fields study of upper brackets married life. Public reception better. Over \$15,900.

King of Hearts, Walnut (2d wk) (C-1,340; \$4.55) (Donald Cook, Jackie Cooper). Revisions helped and solid laugh content brought patrons in for second stanza. \$11,000.

'DOLLS' OVER \$39,700 IN TWO N.Y. STATE STANDS

Rochester, March 30. "Guys and Dolls" drew over \$39,700 last week, splitting its playing time between the Keith, Syracuse (22-24), and the Auditorium here (25-27). Playing four performances at each spot, musical topped \$23,000 in Syracuse and over \$16,700 here.

Tuner is current at the Royal Alexandra, Toronto.

Hagen-'Magic' \$19,000

In Cleveland Tryout

Cleveland, March 30.

Uta Hagen's new Broadway-bound play, "Magic and the Loss," built up a satisfying \$19,000 for eight performances at the Hanna last week on the second stand of its tryout tour. Robert Preston and Lee Bowman added boxoffice weight to the cast, which drew brighter critical notices than the Julian Funt drama.

Hanna this week has "Stalag 17," with George Tobias, in its 1,500-seated house, in addition to sponsoring another attraction against itself, brought in "King and I," starting its national tour Monday (29) at the 3,000-capacity Public Music Hall for a two-week visit.

'Moon' Fair \$7,500 for Four

In Return to New Haven

New Haven, March 30.

Repeat stand of "Moon is Blue" hit fair paydirt on its visit to the Shubert last weekend (25-27). On four performances at \$3.60 top, gross hit an approximate \$7,500.

This week sees a full stanza of "Good Nite Ladies" on twofold basis, with no mats and double shows Friday and Saturday nights.

Next week gets final rehearsals of "Pajama Game," with a paid preview set for Saturday (10). Regular run of April 12-17 follows.

The John Beal-Carol Stone version of "Four Poster" is due April 21-24.

'Pajama' \$7,500, Balto

Baltimore, March 30.

"Pajama Tops," new farce by Mawby-Green and Ed Feibell, grossed a pleasing \$7,500 at Don Swann's Hilltop-Parkway here last week in the first of a two-week booking. Magda Gabor and Elaine Stritch top the cast for this winter stock operation.

"The Women," with Sylvia Stone, Edith Atwater and Catherine Doucet, follows on April 6, for two weeks.

'Stalag' \$10,100, Toronto

Toronto, March 30.

Though Academy Award for pix version saw a weekend pickup in biz, "Stalag 17," starring George Tobias, grossed only a fair \$10,100 last week, with the Royal Alexandra, 1,525-seater, scaled at \$2.50 top.

"Guys and Dolls" is back for its third visit, at a hefty \$500 top.

Show Finances

WONDERFUL TOWN
(As of March 13, '54)

Original investment	\$ 250,000
Production cost	224,612
Gross for last five weeks	234,271
Total N.Y. gross to date (430 performances)	2,875,580
Profit for last five weeks	21,992
Total net profit to date	192,248
Distributed profit	109,000
Cash reserve	25,000
Bonds and deposits	17,382
Miscellaneous assets	3,854
Available for distribution	46,010
(Note: The Robert Fryer production is currently in its 56th week at the Winter Garden, N.Y.)	

Legit Bits

Robert Breen, director and co-producer of "Porgy and Bess," is in town for a few weeks . . . Gertrude Macy is vacationing in the Scandinavian countries this and next week . . . Recostuming of "King and I" for the current road tour cost approximately \$25,000 . . .

Company manager Joe Roth, recuperating at Park West Hospital, N. Y., after emergency surgery last week, is not yet permitted visitors . . . Producer Michael Grace vacationing in Mexico . . . Maxwell Clanville and Ruth Jett will launch Skyline Theatre at the Hotel Theresa in Harlem, N. Y., May 4 with a new play, "The Jackal," by Sallie Howard and Evelyn Cornell.

Nancy Andrews, who withdrew last week from the role of Sister Bessie in John Carradine's production of "Tobacco Road" on the Coast, arrived east Monday (29) and planes tomorrow (Thurs.) to London for an Army-sponsored tour of European bases as solo comedienne-singer . . . Frank Goodman, recently associate to press-agent Richard Mancy, is working with Ben Washer on publicity for "Oh, Men, Oh, Women" and the incoming "Magic and Loss" . . . Ralph Herbert, appearing this week in "Marriage of Figaro" at the N. Y. City Center, has signed for a principal role in Guy Lombardo's production of "Arabian Nights" at Jones Beach, N. Y., this summer.

Howard Allee has been engaged by producers Robert Fryer and Lawrence Caruso to handle sales of blocks of "By the Beautiful Sea" tickets to visiting conventions and organizations . . . Nancy Davids and Edgar Lowell announce plans for the Broadway production of "Mr. Whistler," by Pauline Hopkins and Sara Curry . . . Robert L. Joseph has optioned the English language rights to "La Guerre de Troie n'Aura pas Lieu" ("No War in Troy"), by Jean Giraudoux, and hopes to produce it in London and the U. S.

Producers Theatre (Roger L. Stevens, Robert Whitehead, Robert W. Dowling) is figuring on doing "The Girl from Boston," a comedy by Joseph Hayes, next fall . . . Peter Cotes, who will do the staging and be partnered with

Anna Wiman in the London production of "Sodom, Tennessee," this summer, has signed Stefan de Haan to compose the background music for the show, which is aimed for Broadway a year hence . . . Julian Claman, who made money on "Carnival in Flanders" (he had the idea for the musical, but sold it to Paula Stone and Mike Sloane), is readying a production of "Monkey Trial," a drama by N. Richard Nash based on the Scoopes case, possibly for this season if casting can be completed in time.

Sylvia Siegler's defunct Show-of-the-Month Club was tabbed with a \$124 judgment last week by the N.Y. Telephone Co. . . . T. Edward Hambleton and Norris Houghton are mulling a revival of "The Sea Gull" as the season's finale of their Phoenix Theatre . . . Brooks Atkinson, drama critic of the N. Y. Times, discussed in last Sunday's (28) column his guest appearance on the Eugene O'Neill memorial program aired recently by Canadian Broadcasting Co. . . . Leonard Sillman has dropped plans for a return engagement of his "New Faces," so the revue folds Saturday night (3) in Detroit.

Chorus Equity has given a life membership to Charles Mantea, a member for 34 years and the union's bonding secretary. It also presented a desk set to its attorney, Rebecca Brownstein . . . Gail Hillson will reopen June 28 for her third straw hat season at the Triple Cities Playhouse, Binghamton, N. Y. . . . Hayden Talbot in New York from Washington for two weeks, pitching his newest play, "The Common Enemy," at various producers.

Anna Deere Wiman is leaving for Europe tomorrow (Thurs.) to co-produce "Sodom, Tennessee" in London in June with Peter Cotes, who will also direct. Play, which was done in the U. S. barn circuit a couple of seasons ago, was written by Howard Richardson and William Berner.

Bill Meader, director of the Kansas City light opera summer season, is producing a special show for Topeka's centennial celebration, May 22-25. The four performances, utilizing a symphony orch and chorus of 500, will be conducted by Franz Steiniger, as musical director.

Audrey Hepburn Dittos With a 'Tony'; David Wayne Also Honored

Audrey Hepburn, who last Thursday (25) won filmdom's Oscar as best actress for 1953 for her performance in the pic, "Roman Holiday," added further honors Sunday (28) when she copped the American Theatre Wing's "Tony" for most distinguished performance by a female star on Broadway for the period from March 1, 1953, to March 1, 1954. David Wayne won in the male category. Both Antoinette ("Tony") Perry awards were made for dramatic portrayals. Miss Hepburn is currently in "Ondine," while Wayne is in "Teahouse of the August Moon."

"Teahouse" was tabbed the outstanding dramatic play, with author John Patrick receiving a "Tony." Producers Maurice Evans and George Schaefer were given scrolls. "Kismet" was named the outstanding musical play, with Charles Lederer and Luther Davis (book authors), and Robert Wright and George Forrest (musical arrangers) winning "Tonys." Lederer also won a scroll for producing the tuner.

Other "Tony" winners were Dolores Gray ("Carnival in Flanders") and Alfred Drake ("Kismet"), for distinguished performances by a female and male star in a musical; Jo Van Fleet ("Trip to Bountiful") and John Kerr ("Tea and Sympathy"), distinguished featured actress and actor performances; and Gwen Verdon ("Can-Can") and Harry Belafonte ("John Murray Anderson's Almanac"), distinguished featured musical actress and actor performances.

Also, Peter Larkin ("Ondine" and "Teahouse"), outstanding set designer; Richard Whorf ("Ondine"), outstanding costume designer; Alfred Lunt ("Ondine"), outstanding director; Michael Kidd ("Can-Can"), outstanding choreographer; John Davis (currently with "Picnic"), outstanding stage technician; and Louis Adrian ("Kismet"), outstanding musical director. Awards were made at a Wing dinner at the Plaza, N. Y.

Plays Out of Town

Pajama Tops

Baltimore, March 24.

Don Swann Jr. presentation of farce in three acts by Mawby Green and Ed Felbert, adapted from the French "Moumou" by Jean de Letraz. Stars Magda Gabor, Elaine Stritch, features Peter Pagan, Chandler Cowles. Directed by Robert Herrman; setting by Stupri Whyte. At Hilltop-Parkway, Baltimore, March 23, '54; \$3.00 top.

Mawby Green and Ed Felbert have adapted "Pajama Tops" from "Moumou," Parisian play by Jean de Letraz. Where audience demands are not high, their farce stands a good chance to score. For the discriminating audience it emerges as vintage stuff lacking in originality. It's strictly for the sticks.

While Paris might still be amused by the familiar amatory crossfire of two couples with liberal morals spending a hectic weekend at a Deauville villa circa 1905; U. S. audiences usually expect a fresher, less - exhausted starting point. There are a maximum of farcical intricacies and mistaken identities per act here, but they all add up to an uneventful total.

The farce spirals around George and Yvonne Chauvinet and what transpires when George's mistress, Babette, descends on their villa on the lam from her husband, who is wanted by the police for some bad checks. George is at a loss to describe his inamorata's presence to his wife until an old school chum, Leonard Jolljoll, turns up stranded in Deauville and gets talked into impersonating Babette's husband. Later, the real husband turns up and is hired as butler by the innocent Yvonne. There are further complications, with results to be expected.

As with the typical French farce, the comedy is larded with broad situations and obvious humor. The swish school chum provides much of the comedy as he reluctantly becomes involved in the two femmes' plotting.

Magda Gabor is attractive as well as adequate in the straight part of Yvonne. Elaine Stritch is energetic as Babette but has a tendency to depend on manner-

isms to win audience support. Peter Pagan milks the part of Jolljoll in the manner of a minor-league Clifton Webb. Chandler Cowles, Terry Clemen, Robert Van Hooten and J. Talbot Holland are effective in support.

Stager Robert Herrmann is adroit in handling the material at hand. Stuart Whyte's set fights a losing battle with a shallow stage that has been enlarged from a former screen platform. Burn.

Relative Values

Rochester, N.Y., March 30. Dorothy Chernuck & Omar K. Lerman production of comedy in three acts by Noel Coward. Directed by John Sedwick. Setting by Ann Kelly. At Arena Theatre, Rochester, N.Y., March 24, '54; \$2.40 top. Crestwell . . . James Harwood

Alce . . . Joan Carter Mrs. Moxton . . . Martha Miller Felicity . . . Sarah Scott Lady Hayling . . . Lucy Hope Lyons Hon. Peter Ingleton . . . Russell Whitney Earl of Marshwood . . . Stratton Walling Miranda Frayle . . . Barbara Barrie Don Lucas . . . Phillip Pruneau

Noel Coward's "Relative Values," now in a two-week premiere U.S. run at the Arena Theatre here, shapes as a pleasant, but rather slow-moving evening of Coward drawing room comedy.

In spite of a bright, snappy theatre-in-the-round production by Omar K. Lerman and Dorothy Chernuck, its potential as a healthy U.S. boxoffice entry is about as slim as the vehicle itself.

Coward, as usual, has some amusing things to say and this time he puts his observations on social equality into the mouth of a cynical butler, who like so many British butlers is king of the castle. Author also has thrown in several guffaw-type gags which are a help. Still, the story has trouble getting off the ground and staying off for more than a few minutes at a time.

All action takes place in the drawing room of a country estate in Kent. The Countess of Marshwood, a frank, witty matron, has just learned her son is bringing home a famous Hollywood actress and intends to marry her. First act discusses this annoying news at length and ends with the announcement by the Countess' maid that the actress is her younger sister.

Second act unveils the stuffy son and his scatterbrained fiancé. An

(Continued on page 68)

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Plays Out of Town

Continued from page 67

Relative Values

attempt to cover up her elder sister's identity and lowly status fails and the two girls clash. In the third act, mama's successful campaign to break up the nuptials is aided by the appearance of an ex-beau of the actress from Texas.

Sarah Scott does well by the meaty role of the Countess. James Harwood is fine as the butler. Russell Whitney is perfect as the monocled nephew, Stratton Walling fits neatly into the son's shoes, and Barbara Barrie and Lucy Hope Lyon do nicely as the film star and older sister.

Ann Kelly's drawing room set indicates show is ideal for intimate arena staging. **Small**

The Ballad and the Tale

Hollywood, March 24.
Call Board Theatre presentation of platform piece in two acts featuring James Parker, Leslie Turner, Frances Archer, Beverly Gile. At Call Board Theatre, Hollywood, March 24, 1953.

The revived interest in the Chautauqua circuit has spawned several Coast offerings designed to tour the smaller towns or play college and university auditoria. They've met with varying degrees of success, but all have had at least one element more than "The Ballad and the Tale," which is breaking in at a Coast intimate theatre in preparation for a planned tour. This one has no names to serve as booking bait.

Programwise, it is no better and no worse than some of the other platform presentations which took a new lease on life after Paul Gregory proved it could be done with "Don Juan, in Hell." Yet these James Parker and his wife, Leslie Turner, do most of the work. Each has a solo spot in the first act and they team in an adaptation of Chekhov's "The Boor" as a finale. Midway there are folksongs from several nations by Frances Archer and Beverly Gile.

Unfortunately, the choice of dramatic material isn't in the commercial vein and neither thespians have been adequately directed (apparently they staged each other's soliloquies), so that there's more declamation than drama. And Chekhov even in a watered-down version has limited appeal.

Ballad singing by Miles, Archer and Gile is good and they use some good material, but at least one or two familiar numbers would help. **Kap.**

The Open Window

Phoenix, March 22.
Ann Lee & Richard Charlton presentation of American Production Co. drama in three acts (five scenes), adapted by Lenore Coffey and William Joyce Cowen from the novel "Vera," by Elizabeth Russell. Stars Victor Jory, Mary Wickes, Mary Anderson; features Peter Hanson, Barbara Morrison, Betty Paul, Leonard Carey. Directed by John O'Shaughnessy; sets by Hal Shafer. At Somborno Playhouse, Phoenix, March 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1954. \$2.50 top. Lucy Thorpe, Victor Jory, Max Slater, Mrs. Perkins, Pauline Grell, Edward Wemyss, Victor Jory, Millicent Thorpe, Cora Witherspoon, Buckle, Victor Jory, Mary Wickes, Margaret Hunter-Cooper, Barbara Morrison, Charles Hunter-Cooper, Leonard Carey, Peter Randall, Peter Hanson, Betty Paul, Postman, Bill Butler, Woman, Victor Jory, Shari Gordon.

Written five years ago by husband-wife writing team of Lenore Coffey and William Joyce Cowen, "The Open Window" premeared here prior to a road junket that's ex-

pected to point to a New York opening next October. Play is a better-than-average psychological meller that may pull its weight at the boxoffice after the cutting shears have been applied. It's over-long now.

Playwrights have given point and substance to "Window" in adapting it from the novel "Vera" by Elizabeth Russell, but similarity to past productions in the psychological genre may militate against its chances. Withal, play is a provocative drama that maintains a high level of interest despite a rather obvious denouement.

Plot revolves around a megalomaniac who drives his first wife to suicide and who badgers and dominates her successor, his servant, and everyone else that crosses his path. A psychotic frenzy eventually leads to his death through the open window that claimed his first wife, leaving the way clear for the future happiness of the subjects he's kept under his heel.

Despite grime of theme, play has been leavened with a sufficiency of subtle humor to relieve sustained tension without diverting the courses of the basic plot. There are moments, in fact, when "Window" follows the broad sweep of comedy rather than the channels of drama.

Victor Jory, in the lead role, lends conviction to the paranoid playing the part with gusto and broad overtones. With the exception of brief sequences in the first and third acts, he's on stage almost constantly, carrying the burden of the play.

Mary Anderson is convincing and well cast as the girlish wife, and Mary Wickes gives a good account of herself as the forbearing, sly servant. Subsidiary roles are all in good hands.

John O'Shaughnessy's direction of the American Production Co. vehicle for Dick Charlton and Ann Lee is paced at an even tempo, and Hal Shafer's sets provide the proper fin de siècle backdrop. **Jona.**

Life With Kerrs

Continued from page 65

chance." The critic-director also revealed that he and his wife are working on a musical show to be called "Goldilocks," but must first complete an overdue book about the theatre.

The Kerrs co-authored and he directed the revue, "Touch and Go," produced by George Abbott in 1949-50, and "The Song of Bernadette," produced by Victor Payne-Jennings and Frank McCoy in 1945-46. Mrs. Kerr was solo author of "Jenny Kissed Me," produced by James Russo, Michael Ellis and Alexander H. Cohen, in 1948-49, as well as two sketches in the current John Murray Anderson's "Almanac." Kerr also authored and directed the book of "Sing Out, Sweet Land," produced by the Theatre Guild in 1944-45, and co-authored with Leo Brady the book of "Count Me In," produced by the Shuberts, Olsen & Johnson, Richard Krakeur and Horace Schmidlapp in 1942-43.

As sub for Kerr for the review of "King of Hearts," the Herald Trib has assigned Hobe Morrison (Hobe), of VARIETY. He will write a different notice, for the HT, rather than repeat the ones written for the Friday (2) issue of DAILY VARIETY on the Coast or next week's issue of VARIETY.

Show in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Pajama Game (MC)—Frederick Brisson-Robert E. Griffith-Harold S. Prince. Prods. George Abbott, Jerome Robbins, dirs.; Eddie Foy Jr., Janis Paige, John Hatt, stars.

CAB CALLOWAY

NINETY-THIRD WEEK as Sportin' Life

"Porgy and Bess"

Currently

LYCEUM THEATRE, MINNEAPOLIS

Mgt.: BILL MITTLER, 1619 Broadway, New York

Mad Anthony Players Prep Toledo Season

Toledo, March 30.

Mad Anthony Players are planning their third successive season of summer productions at the Toledo Zoo Indoor Theatre. Murray Stahl, of the U. of Toledo faculty, has taken over the producing and business managing chores for the playhouse, replacing Robert Feindt, formerly of WSPD-TV, Toledo, who is now studying at the Sorbonne in Paris.

Greg Falls and William West, directors for the group's first two seasons, expect to return, Stahl said.

Off-Bway Burns

Continued from page 1

rooms (another of the raps against the place) on such short notice, had suggested the installation of a fire extinguisher in each of the two dressing rooms would be satisfactory. According to Strum, the instruments were purchased and installed.

Current Stages, on 6th Avenue, between 43d and 44th Street, was the third operation to close last week after Actors Equity informed the management that the theatre would not be able to continue functioning on an off-Broadway contract. According to an Equity rep, the group had been permitted to operate at the 6th Avenue location on the assumption that a move to a definite off-Broadway location would follow.

More Conditions
However, since no move was made, Equity informed the outfit that future productions at the house would have to be on a theatre contract, as is the case at the President Theatre, which operates under union concessions but at a higher scale than prevails off-Broadway. Current Stages, a 50-seater, had recently wound up a successful run of "The Climate of Eden" and was mapping plans for a new production. Equity has also formed a committee to study the off-Broadway situation for any polishing up that might be needed.

Another recent off-Broadway casualty was the Shakespeare Guild Festival, which switched to a non-Equity policy early this month after failing to come to an agreement with the Fact Finding Committee, repping the craft unions, on an arrangement whereby the production outfit would employ personnel of the various unions. Group, which operates at the Jan Hus Auditorium on East 74th Street, had a successful 15-week run with a partially professional company (in line with an Equity agreement) in "Othello." Along with the crackdown of negotiations with the Fact Finding Committee, outfit lost out on the right to employ Equity personnel since the actor's union has a policy whereby an off-Broadway operation has to reach an agreement with the craft unions before a bond can be posted with Equity.

Closing of the Circle-in-the-Square and Current Stages heightens a problem already in existence off-Broadway—a theatre shortage.

Niteries and Eateries Too
Commissioner Cavanagh's announcement Saturday (27) that he would conduct detailed investigations of all theatres, restaurants, night clubs, dancehalls, etc., is expected to bring about more shutterings off-Broadway. Incidentally, several news reports relating to the Commissioner's announcement noted that he denied any motivation in the closing of the two off-Broadway theatres other than carrying out his duty. The Commissioner has also assigned city men to cover at least 15 of the off-Broadway houses as is done on Broadway.

As a result of the tight theatre situation off-Broadway, "The Girl on the Via Flaminia" which had been doing capacity business at the Circle is being moved to Broadway tomorrow (Thurs.) night, when it bows at the 48th Street Theatre. Show, which was originally done in-the-round, had to be revamped slightly for proscenium showcasting.

Off-Broadway theatre shortage was also highlighted by the inability of "Bulldog" which recently had a successful limited run at the Theatre de Lys in Greenwich, to find another off-the-Stem location. Production had received hefty publicity via a spread in Life mag and incorporation of a condensation of the play in Ed Sullivan's video show, "Toast of the Town."

Plays Abroad

Les Hussards (The Cavalrymen)

Paris, March 24.

Fernand Vouturin production of comedy in three acts by P. A. Breal. Staged by Jacques Fabbri, sets and costumes by Dominique Sacul. At Societales, Paris; \$3 top.
La Gouce Jacques Fabbri
Flicot Jacques Grell
Cosima Rosy Varte
Joseph Gabriel Jabrou
Dominique Raymond Devos
Raphael Jean Laugier
Cesar Michel Bouleau
Ella Jacqueline Rouilland
Pietro Jean Violette
Barthone Philippe Tiry
Soldier

The fortunes of war and relations between occupiers and conquered serve as basis of a sprightly comedy. Though the subject is intrinsically serious, and even tragic, the author's dwelling on the essential silliness of his characters at war, and a group of savory guips and situations, makes this into a funny play. Though it does not hold its fast-paced dramaturgy throughout, it has some high comic morsels with an underlying pathos that makes this good entertainment.

Though lacking the wit and brilliance of George Bernard Shaw's similar play, "Arms and the Man," this has a commercial feeling and pacing that might make it a Broadway bet if combed of its many local allusions and bits. It has already been bought for films, with Alex Joffe to make an Eastmancolor version here with Gina Lollobrigida, Robert Lamoureux and Jacques Fabbri. It's a natural for films with its action, costume and color scope a fitting framework for pic possibilities.

Comedy concerns the Napoleonic occupation of Italy in 1796. Two French cavalrymen lose their horses and barge into the home of a frightened, Milanese merchant. Their stay in the household leads to a batch of laugh-provoking situations.

Play is studded with neat ironic asides on war and its consequences, and manages to create some refreshing life-sized portraits of the characters. Jacques Fabbri is fine as the corpulent, beefy-greased La Gouce, and Jacques Grell is perfect as the clever Flicot sets things aright to avert near-tragedy. Rosy Varte exerts fire, temperament and passion as a servant. Keys to the fast-paced proceedings meted out by director Fabbri. Costumes and sets have good period flair. **Mosk.**

The White Countess

London, March 25.

Anthony Vivian (Cochran Productions Ltd.) presentation of comedy in three acts by J. B. Priestley and Jacquetta Hawkes. Live. Lindfors. Directed by Hugh Hunt. At Saville Theatre, London, March 24, 25, 26, 27, 28, 29, 30, 31, 1954. \$2.25 top.
Sophia Victor Jory
Maximilian Victor Jory
Hugo Klaren Robert Harris
Frederick Owen Holder
André Maurice Teynac
Trudie Brenda Beth
Karl David Yates
Captain Chauvet John Martell

This is the second time J. B. Priestley has collaborated with Jacquetta Hawkes, who is now his wife. This one gives the impression of an early effort dusted off to cash in on his reputation. Following a wholesale panning at its Dublin tryout, cuts and cast changes were effected and a new director took over for the London produc-

Current London Shows

London, March 30.

(Figures denote premiere dates)
Airs Shakespeare, Royal (4-22-53).
Angels in Love, Sav (2-11-54).
As Long As Happy, Garrick (7-8-53).
Big Knife, Westminster (1-1-54).
Birds of a Feather, Criterion (10-6-53).
Boy Friend, Wyndham's (12-1-53).
Burning Glass, Apollo (2-18-54).
Charles and Mary, Palace (2-24-54).
Confidential Clerk, Lyric (9-16-53).
Day by Day, Haymarket (11-26-53).
Fifth Avenue, Sav (2-24-54).
First Edition, New Watergate (3-11-54).
Follies Bergere, Pr. Wales (9-24-53).
For Better Worse, Comedy (12-17-52).
Gull and the Gull, Lyric (2-28-53).
I Am a Camera, New (3-12-54).
I Capture Castle, Aldwych (3-4-54).
King and I, Lyric (10-6-53).
Lindsay Report, New Lindsey (3-22-54).
Love Match, Palace (11-10-53).
Mabel in Blue, Vaudeville (3-5-54).
Mother, Embassy (2-15-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Repertory, Old Vic (9-14-53).
Paint Your Wagon, New (11-11-53).
Pygmalion, St. James' (11-10-53).
Question of Fact, Piccadilly (12-10-53).
Red, White and Blue, New (11-20-53).
Ring Out Bells, Vic. Pal. (11-12-52).
Sleeping Prince, Phoenix (10-5-53).
Somewhere, Lyric (11-25-53).
White Countess, Saville (3-24-54).
Whistle Your Wares, Casino (10-10-53).
Witness Prosecution, Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Pal Joey, Princess (3-31-54).
Enchanted, Arts (3-31-54).
Wedding in Paris, Hipp. (4-3-54).
Hippo Dancing, Lyric (4-7-54).
Marching Song, St. Martin's (4-8-54).

CLOSED LAST WEEK

Anna Lucasta, Hippodrome (1-26-54).

tion. It was received with commendable patience, but has no hope of surviving sharp criticism, or of succeeding in the U. S.

Idea of a woman who only realizes after sleeping with one man that she is in love with another shapes as a possible one-acter, but dragged out through discursive dialog for an entire evening it proves tiresome and at times farcical.

Set in the days when Napoleon's tentacles were spreading over Europe, an Austrian countess preserves a dignified aloofness within sound of enemy guns. Although restless and anxious for a change of scene, she stays with her husband, who is 30 years her senior. A virile French general commandeers the castle and the bored countess succumbs to his charms. Her husband is complacent, but her young soldier cousin threatens to kill the intruder, and is ignominiously disposed of.

Vivica Lindfors, who was flown here from Hollywood to replace Google Withers, is unfortunate in making her debut in such poor material. She has the requisite gracious bearing plus feminine appeal, and with a better vehicle might establish a name here. Robert Harris makes a human, lovable personality of the musician and Maurice Teynac is contrastingly vigorous and overpowering as the general. Geoffrey Dunn, as the count, ambles in a mildly protesting fashion through the intricacies of his wife's misbehavior, and Owen Holder makes an even more foolish character of the gun brandishing cousin than the author intended. **Clem.**

(Show closed Saturday (27) after five performances.)

'Juliet' in Chi

Continued from page 65

plugging on NBC radio and television.

Both shows crossed up the critics by going to sellout business, "Wish" building steadily after several weeks' uncertain pace, but "Juliet" going clean from the start. It was considered significant, however, that after the intensive radio-television plugging was discontinued, attendance for the legit show began to decline in each case, though whether that reflected the normal falloff was naturally a matter of opinion.

In any event, "Wish" crossed up the critics by becoming a hit on Broadway, with radio-tele-recording exploitation a valuable asset. But it couldn't survive a critical shellacking in Chicago, with only minor radio-tele-recording help. "Juliet," under somewhat similar circumstances, had a successful Broadway run. It closes Saturday night (3) at the Majestic, N.Y., and opens next Wednesday night (7) for an indefinite engagement at the Shubert, Chicago.

Equity Shows

(March 29-April 11)

Kiss Me, Kate—Bryant H.S., Queens, N.Y. (2-3).
White Wings—Lenox Hill Playhouse, N.Y. (31-4).

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Literati

Fowler's Minutes

Gene Fowler, delineator of the lives and times of a rare and vanishing Bohemia, has penned in "Minutes of the Last Meeting" (Viking; \$3.75) what in many respects is his finest book.

While attempting, in Hollywood, to do a biography of Sadakichi Hartmann, German-Japanese poet, critic, playwright, eccentric and Herculean sponger, Fowler was interrupted with charming frequency by his faithful little circle of friends—a group comprising Jack Barrymore, W. C. Fields and the artist, John Decker. Their meaning to the author's life is woven into Fowler's study of Hartmann. The result is a mosaic of uncommon quality—irreverent, unique and memorable.

Despite the presence of Barrymore and Fields who, in the paragraphs of a less-gifted writer would steal top billing, "Minutes" permits the strange story of Hartmann to be told vividly and completely.

Author of "History of American Art" (1901) and "Japanese Art" (1903), Hartmann had known and written of such men as Ibsen, Debussy, Whitman, Rossetti, Morris and Menckens. A figure on the Continent in the '90s, and later in Greenwich Village as "The King of Bohemia," he eventually gravitated to a hovel near a decaying Indian reservation at Banning, Calif. From this retreat he moseyed, when supplied with funds (usually by Fowler), to the charmed circle that often gathered at Decker's studio in the film capital.

Hartmann says a great deal in Fowler's excellent book, and each chapter opens with an excerpt from the poet's work. Fowler has done justice to his friends, to several remarkable eras and to the various media in which they labored and became known. Also, he has chronicled the decline and departure of Bohemia's last great defenders, and he has worked with wit and warmth. "Minutes of the Last Meeting" is a treasured report.

Down.

Chambers Joins Holt

Stanley Chambers, associate-eastern story editor of Metro, has resigned to join Holt's editorial staff department. A successor to William Raney, who resigned as editor-in-chief recently to align with Dutton's as an executive editor, has yet to be named.

Chambers was exec ed of Little, Brown & Co., promotion director for Lippincott before joining Metro.

Bernard Sobel Resting

Small world department: Bernard Sobel, convalescing in the south of France, traveled with his sister, Lorraine, to San Remo, the French-Italian Riviera border town, and ran into playwright Sam Behrman who is writing a book on Max Beerbohm. Incidentally, the latter's "About Theatres" personal recollections of his British stage career, has just been published in the U.S.

Ex-Broadwayite Sobel's heart condition necessitates resting on the Riviera for some months to come. His address is the Hotel Scribe, Nice.

Mex Okay to Kinsey

Public sale in Mexico City of both of Dr. Alfred C. Kinsey's books—on U. S. male and female sex—has been granted official approval. That happened when a bookstore proprietor whose establishment police had raided, seizing all Kinsey's works on hand along with other volumes and photos the cops regarded as pornographic, won a court decision.

The judge ruled that the Kinsey books are fit and proper for public sale, but he ordered that the other volumes and ptx the cops had corraled be destroyed, because he agreed that they were pornographic.

Good 'French Film'

The latest in the National Cinema Series which is being put out under the editorial supervision of Britain's able Roger Manvell, "French Film," by Georges Sadoul (Falcon Press; British Book Centre; N.Y.; \$3.50) is a concise and colorfully analytical record of the cinematic art in France.

The book, replete with film titles and names of performers and directors that have become the leaders in their field, is extremely readable despite the avalanche of dates and data crammed by Sadoul into the 131 pages. He is a man with a scholar's intimate knowledge of his subject and the writer's intuitive knack for digesting

this information into terms that would intrigue even the reader not intimately familiar with the field.

Sadoul didn't lack material, the French having led the field of cinematographic development for a great many years. But he is at his best when he relates the work of such great directors as Jean Renoir, Duvivier, Carne, Feyder, etc. and traces the deep undercurrent of pessimism that runs through the French film of the late '30s.

Best chapter by far is the one on the French industry during the German occupation when some extraordinary films, including "Les Enfants du Paradis," were made. It's fortunate in a way that this excellent volume doesn't bring the history of the French film completely up-to-date but stops with 1950.

Ireland Nixes Fan Mags

Three fan mags have been banned from circulation in Ireland, Filmiland, Movie Life and Movie World, on grounds that they have contained matter considered indecent or obscene by the Censor Board.

In a wholesale bluepencl fest in which they gave the redlight to 160 books, the censors banned "The Lives of Harry Lime," by Orson Welles, and others.

Paris Bestsellers

Bestsellers in Paris this year, in order of sales, are Georges Arnaud's "Le Salaire De La Peur" ("Wages of Fear"), passing the 150,000 mark, with the hit pic version of H. G. Clouzot helping; "Les Bêtes" ("The Animals"), with 145,000, with the Goncourt literary kudo a bid, and Albert Simonin's "Touchez Pas Au Grisi" ("Don't Touch the Dough"), selling 130,000 and helping the recently released pic version. Zoe Oldenbourg's "Le Pierre Angulaire" ("The Angular Stone"), another prizewinner, getting the Renaudot, is up to 120,000, and Ernest Hemingway's "The Old Man and the Sea" has passed 115,000.

Three gossip books by femme journalists, each going beyond 45,000, are Françoise Giroud's "Tout Paris," France Roche's "A Nous Deux Paris" and Caro Canaille's "Les Etolles Tout Crus" ("The Stars Well Done").

Two Continent Printing

Roy Thomson, new boss of the Weekly Scotsman in Edinburgh, is to print that journal in Canada as well as in Scotland. Mats will be flown from Edinburgh. Paper will be printed at Oshawa, near Toronto.

Canadian production will serve readership in that Dominion, where the paper's circulation is the highest outside Scotland. Also expected that Australian and New Zealand readership will be serviced from Canada. The two-continent printing begins in April.

Memoires d'Une Starlett

Gaby Bruyere, who used to do a dance act as part of the between-halves floorshow that generally travels with the Harlem Globetrotters in their worldwide junkies, is back from Paris, en route to Hollywood to make some vidpix. She arrived on the Liberte over the weekend and has had her "Memoires d'Une Starlett" just published in France in paperback format.

Anecdote covers a wouldbe star's career in Paris, New York and Hollywood. She plans U.S. publication.

CHATTER

Composer Irving Gertz assigned to write a series on "Motion Picture Music" for College mag.

John Farrow's latest book, "The Story of Sir Thomas More," will be published in the fall by Sheed & Ward.

Peggy Christidis, formerly with Random House, joined Simon & Schuster as assistant to publicity director Larry Vinick.

"Green Grow the Rushes," first novel by Nelson and Shirley Wolford, will be published in the fall by Dodd, Mead & Co.

Frank Gruber has delivered his 34th novel, "The Limping Goose," to Rinehart. It's the 13th of his "Johnny Fletcher" whodunits.

Mary Frazer off on a round-the-world writing junket for the Houson Press, her home sheet, plus Scripps-Howard and NEA syndication.

A. G. Williamson named editor of the Dumfries (Scotland) Standard, succeeding James Reid, who retired after 34 years in the editorial chair.

Mrs. Kate Lloyd, formerly asso-

ciate feature editor of Vogue, named feature editor of Glamour mag. Also joining same mag's feature department is Mrs. Jeanne Raue, previously with the Milwaukee Journal.

Metro's "Executive Suite" received the front cover of Pictorial Review last Sunday (28), with the principals in caricatures by Jacques Kapralik.

June (Mrs. Walter) Winchell is building in Arizona, near Phoenix, and when asked "was it the climate which got you put there?" she replied, "No, the people."

Broadway actor James O. Sheldene will be narrator for the Dallas Lyric Theatre's modernized platform mount of Verdi's "La Traviata" on April 5.

Publisher Lee Solters lecturing on publicity and public relations before the journalism classes of Fairleigh Dickinson College at Rutherford, N. J., Friday (2).

Ira Peck, Dell Publishing, appointed editor of the New Projects division of Pines Publications, succeeding Tony Gray, recently named editor of Screenland and Silver Screen.

Fawcett is axing its men's mag, Adam, which this month covered Lilly Christine. Editor Joseph Corona, for whom it was an extra chore, continues to pilot True Police Cases.

Joan Roberts, who appeared in the original Broadway production of "Oklahoma," authored an autobiography, titled "Never Alone," which McCullen Publishing Co. is bringing out May 26.

Ira Peck, ex-Dell Pub., named editor of the "new projects" division of Pines Publications, to succeed Tony Gray, recently named managing editor of Screenland and Silver Screen mags.

Jesse Core, ex-Dallas reporter and former State Dept. rep in India, inked with Macmillan for publication of his first novel, "The Lordgod Bird." Story of Arkansas plantation life, it's due on bookshelves this fall.

The Recorder, Britain's first new daily paper in 23 years, which was launched last October, folded last Thursday (25) after a printing dispute. Paper was started by William J. Britton, who will continue publication of the weekly Recorder.

Malvin Wald is writing a 10-part series on Hollywood's top screen writers for Films in Review, kicking off with a profile on Dudley Nichols. After series is completed, Wald will assemble all 10 chapters in book form, to be sent to colleges as text for screen scripting.

The Rumford Press in Concord, N. H., which prints a number of the nationally circulated magazines, had a record business volume of \$7,058,647 during the past year, president J. Richard Jackson reported. Figure topped the previous year's business by nearly \$1,000,000.

A consistent bestseller has been the souvenir program of "This Is Cinerama." At 50c per copy, it's been selling on the average of 2,000 copies a day. Third completely revised edition, which hits the lobbies of 10 Cinerama theatres next week, will have an initial printing of 1,000,000.

Having sold most of their household belongings, although still owning the physical house in Surrey, which was their longtime English country home, the Robert E. (Madeleine) Sherwoods this spring and summer will reside chiefly in a London flat. They have yet to sell the house and adjacent farmland.

Bob Williams, assistant city editor of the Philadelphia Evening Bulletin, has taken over Harry Harris' television column for the daily. Harris left (28) to take post as associate editor of Triangle Publications' TV Guide. Harris also acted as drama columnist and his chore will be assumed by Dudley Jenkins, of the Bulletin's amusement department.

Pressagent Beverly Kelley's book, "The Clown," the life story of Emmett Kelly, famed funny man of the Big Top, will be out today (Wed.), coinciding with annual opening of Ringling Brothers-Barnum & Bailey Circus at Madison Square Garden, N. Y. Kelley is back with it handling radio and tv promotion after spending most of the season in Chicago tub thumping "Wish You Were Here."

R&H-TV

Continued from page 2

tacle, Loop traffic stopped cold at 7:00 p.m., the hour at which the tv bizz kicked off here, and late evening business failed to pick up markedly. Chicago Theatre, for one, is estimated to have lost \$1,800 of its weekly purse as a direct result of the show. Most nabes were similarly stung, though several off-the-main-stem articles suffered hardly at all. "Cinerama"

too felt almost no pinch on the occasion, largely because advance publicity of the General Foods show didn't occur in time to cut off the Palace's advance sales.

Effect of the Academy Awards presentation on Thursday (25) was considerably milder, only because it played at 9:30 p.m., Chi time, sloughing what little late night biz there normally is here at that time of week.

Boston Stays Home In Drowns

Boston, March 30. General Foods big tv whoodedo Sunday night very definitely bashed grosses at the local sprocket parlors. An educated guess would place the diversion of Sunday night payees at an average of 30% and some houses, notably those with holdover features, were off up to 50%.

Suburban areas suffered in about the same ratio but with the family-trade drive-ins least hit.

Which Oscar Do You Mean?

St. Louis, March 30. The Academy Award tele and radio airing did not hurt St. Louis film business at the big cinemas since most pictures wind up runs on Thursday and trade usually as limp that day. However, it was a different story on Sunday for the saluting General Foods tv program with Oscar Hammerstein and Richard Rodgers. Program was well publicized here. Because hitting this city at 7 p.m., biz dropped off before this hour and never picked up again.

Despite this Sunday night crimp, trade at first-runs this session shapes generally good with several houses reporting sock or nice rises. Even the weather showings were fair to good.

Basketball More Important

Minneapolis, March 30. Town film houses weren't particularly hurt by television's big Academy award show Thursday or General Foods' Rodgers-Hammerstein special Sunday. But "Porgy and Bess" at Lyceum figured both counter-attractions did boxoffice damage, hurting grosses to extent of at least 10%.

Loop film theatres actually had better Thursday (25) night than normal for Thursday and grosses jumped from previous day which ordinarily brings higher figures. This, however, was undoubtedly due in considerable part to fact that thousands of transients were here for state high school basketball championship tournament and flooded downtown. For example, "Riot in Cell Block 11" opened Wednesday at Gopher and pulled \$400 more Thursday than on opening day while "Glenn Miller Story" in fifth week at Lyric was up \$150 Thursday over Wednesday.

D.C. Double-Dented

Washington, March 29. Televising of the Academy Awards at D.C. boxoffices substantially both in the Main Stem and in the nabes. Decline from normal ranged from 15-25% in most houses. However, it bounced back next day, for such Academy winners as "Here To Eternity" which is doing a roaring biz in 20 nabes, and for "Julius Caesar," which won a couple of Oscars and is holding forth sturdily in a midtown artie.

Impact of the televised salute to Rodgers & Hammerstein was considerably less on the flicker houses Sunday night. Decline ranged from 10-15%. Lesser impact is partially due to the fact that Sundays have been slow for pictures anyway in past couple of years.

COMPO

Continued from page 7

office money which the U.S. Treasury is now relinquishing.

COMPO will map the same sort of campaign against potential local revenooers as was conducted against the Federal 20% b.o. slice. That is, the all-industry organization will provide exhibit groups around the country with data purporting to show that any form of governmental "partnership" in theatre income is unfair and discriminatory. Facts and figures, in turn, will be presented to the sectional law-makers.

COMPO leaders and theatremen in the field contacted virtually every Senator and House Representative in its campaign to influence sympathy for relaxation of the 20% Federal take.

Story Editors

Continued from page 3

happened thereafter is best explained and be as patient as possible.

While they're on the lookout for story material with fresh slants, eastern story editors of the film companies make no bones about the fact that they are considerably handicapped by the studios' refusal to tackle even the mildest of controversies.

At the same time, there is much headshaking over some of the films that come out of Hollywood and the question recurs: "When they read that script, didn't they know that something was wrong with it?"

Regarding the ban on controversy, eastern story execs say no one sent down a memo on the subject, but it's tacitly understood that there's to be no fooling around with "difficult" themes that might be misunderstood and might generate criticism. "You couldn't get any one to make a picture like 'Gentleman's Agreement,'" was one comment.

Hesitancy to tackle anything that couldn't be labelled "entertainment" without a message extends to anti-Red features, mostly because those that have been made haven't done any great b.o. biz. Eastern brass of 20th-Fox, for instance, protested violently when first apprised by the studio that it intended to make "Night People" which deals with the East-West struggle in divided Berlin.

"When it comes to controversial themes, we want to play it safe," one story editor observed recently. "As for politics, we feel that people get enough of that in their newspapers and over radio and tv. That's why they don't go for it in the theatres. The order of the day is big, escapist entertainment." It's also pointed up that anti-Communist pic, even if well done, are very poor bets for the foreign market which finds such "propaganda" distasteful.

Of late, there's been some pronounced criticism of films—particularly a couple of the Cinema-Scope—coming out of Hollywood.

British Unions

Continued from page 7

demanding compete reinstatement without victimization and the rescinding of all notices issued by the producers and the newsreels. That was regarded as a necessary precondition to holding an inquiry in a reasonable atmosphere. The GFPA and the Newsreel Assn. have agreed to cancel the notices as soon as normal lab working is restored.

The biggest industrial crisis in British film history stems from a wage demand submitted to the Film Laboratories Assn. by the union, seeking a \$4.25 weekly increase for all adult workers and three weeks' paid holiday a year. Labs rejected the demand outright, but volunteered to go to arbitration. The union countered by saying there could be no arbitration without prior negotiation and instructed its members to slap ban on any overtime work. After six weeks, when the workers' slowdown was seriously affecting output, the employers retaliated by giving more than 2,000 workers one week's notice. The firings did not embrace some 400 maintenance workers, but these were pulled out by the union.

Within 48 hours the British film producers convened an emergency session and decided that absence of daily rushes would seriously hamper production and warned that, unless a settlement were in sight they would give two weeks' notice to more than 5,000 studio employees last Friday (26). The next day the newsreel assn., which had been first victim of the go-slow and the lab shut-down, followed suit.

It was at this juncture that the Minister of Labor personally intervened and announced the setting up of a committee of investigation. Lab owners gave an on-the-spot assurance that they would withdraw notices if the union withdrew its overtime ban. Cine technicians were unable to give an immediate answer but agreed to convene a special session of their executive. This took place last Thursday night (25) and a four-hour confab resulted in the relaxation of the ban and the adoption of their resolution.

Broadway

Theatrical attorney Ira Blue to the Coast Sunday (28) for a week on biz.

Montague Salmon Jr., son of the Rivoli Theatre managing director, back from service in Japan.

George Jessel toastmaster of the Beth David Hospital dinner at the Waldorf-Astoria on Saturday (3).

Herbert L. Gaines, WB Buffalo salesman, engaged to Debby Adverse, of the Noel Sherman Dancers.

The Jules C. (Doris) Steins (MCA board chairman) to Europe on a three-week flying trip, first to London, then Paris.

The Tony Martins (Cyd Charles) to the Virgin Islands for a 12-day holiday following his Rodgers & Hammerstein video singing stint.

Eve and Irving Brecher making their first European heira, sailing April 24 on the S.S. Liberte, and due to return on the Ile de France, sailing June 1.

Bob Downing, Broadway stage manager and mag writer, back to Gotham as a Manhattan resident after being a Mt. Kisco country squire for some five years.

Bill Harney out of Lebanon hospital and convalescing home following surgery for stomach polyps. Boniface of Bill's Gay 90s "just must take it easier," according to M.D.'s orders.

The Ed (Sylvia) Sullivans are first-time grandparents. Mrs. Elizabeth (Betty Sullivan) and Lt. (j.g.) Robert H. Precht Jr. named him Robert Edward after the father and granddad.

As part of the 35th anni celebration of UA, the Film Library of the Museum of Modern Art is partying Lillian Gish next weekend in the N.Y. guest house of Mrs. John D. Rockefeller 3d.

Producer Max Gordon would like to have Groucho's son, Arthur Marx write his bio. They've been discussing it. Young Marx did "Groucho" for Simcha Schuster, which Statepost will first serialize.

Groucho Marx-cut his theatre-going session short this week following the Rodgers & Hammerstein video salute, in order to get ready for the Ed Murrow "Person to Person" pickup on Friday a week (9).

John Y. Kohl, editor of the Allentown (Pa.) Sunday Call-Chronicle, doing a feature on the old Orpheum (latterly the State), now being razed, but which was a regular Wilmer & Vincent vaudeville stand which played most of today's surviving show biz greats.

Composer-conductor David Broekman, winner of the Alice M. Ditson Award for 1953 for "distinguished service to American music," received the \$1,000 award from Dr. Grayson Kirk, president of Columbia U., at a concert at the Cooper Union Forum Sunday (28).

Eugene Lerner, of Rome's talent and publicity agency, Kaufman-Lerner Associates, planned into New York for a three-week business trip. He'll shuttle between Gotham and the Coast to confab with directors of pix and tv series scheduled for production on the Continent this year and next.

Groucho Marx broke up Mary Martin and Ezio Pinza's first rehearsal for the Rodgers & Hammerstein cavalcade with his opening gambit, "Norman Krasna sent me." (Krasna's "Kind Sir" play, costarring Miss Martin and Charles Boyer, just closed.) His next crack to Pinza and Miss Martin was, "So you too finally got together after three years on television."

Paris

Moscow Ballet set for the Opera May 8.

Erich Maria Remarque here from Switzerland.

Mick Michey into Alhambra on two-week stint.

Sam Neufeld to direct "Captain Gallant" vidreux with Buster Crabbe. Otto Prenger to Rome before heading for U. S. and his next film stint, "Carmen Jones."

Jean Anouilh's "Colombe" will be revived here this season with original star Daniele Delorme.

Marcel Carne hospitalized after a car accident. Will hold up production on his next film, "L'Air De Paris."

Jean-Louis Barrault-Madeleine Renaud Co. to wind up rep season at Marigny April 23. Troupe to tour South America this summer.

Comedie-Francaise accepting two plays by Henry De Montherlant for presentation in the C-F rep next season. The "Port Royal" and "Nobody's Boy."

Bill Roach to Cannes for the film fest before heading for Spain for legal confabs with Orson Welles who is finishing off "Mr. Arkadin," his latest pic there.

Daniel Gelin is the busiest thespian here with pic and legit roles lined up to carry him through

to 1956. He has seven films coming up as well as a legit.

Simone Volterra says her Theatre Marigny will house the Marc-Gilbert Sauvajon adaptation of Peter Ustinov's "Love of Four Colonels" from April to October.

Louis Duceux stepping into the director spot of the Theatre Empire's revival of the Bertold Brecht-Kurt Weill "The Beggar's Opera" when Jan Doat walked out after a hassle with one of the leading players.

Paulette Goddard is walking a real 1900's Parisian sidewalk for her role of Lady Beryl in the first of the 39 vidpix in the "Sherlock Holmes" series being produced here in Eastmancolor by Sheldon Reynolds and directed by Jack Gager. The sidewalk in this first pic has been especially repaved in turn-of-the-century style by the City of Paris.

Katherine Kath, who played the Goulue in John Huston's "Moulin Rouge" (UA), is doing a real bicycling stint between London and Paris every day. Married to a film producer in London, she comes here every day to rehearse "Eugenie, Lee Larmes Aux Yeux" ("Eugenie With Tears In Her Eyes") and then flies back to London every night. When play opens April 2, she will only go back to London once a week.

Madrid

By Geeno Garr

"Shane" (Par) a hit in Madrid and provincial cinemas.

"Greatest Show on Earth" (Par) at the Callao cinema still doing strong biz after nine weeks.

Portuguese actress Maria Dulce, who is also known as a film star in Spain, is on a provincial tour.

Harry Flemming at the Alcazar nitery with a floor show comprising "Parisian chantoosies and dancers."

Cuban songstress Maria Angeles Santana, who for the last three years has been starring in revues in this country, planned back to Havana.

Songstress Conchita Piquer, who is touring Spain with her company after five years in the U. S., had the street in the town of Valencia, where she was born, named after her.

U. S. Indian company, "Red Skins of the Rocky Mountains," starring dancer Reginald Laubin and singer Clyde Laubin, a hit at Alvarez Quintero Theatre. Conrado Blanco is touring the troupe in Spain.

Australia

By Blue Gorrick

"Moon Is Blue" (UA) proving one of the big hits of current season. George Mooney appointed to do J. Arthur Rank publicity in New Zealand.

Newsreel houses doing sellout biz with clips of the visit by Queen Elizabeth.

Trotting is hitting a new popularity high in Adelaide and hurting cinema trade.

Police tracking down illegal sex film screenings in private homes of Melbourne.

Metro comes into the St. James, Sydney, with "Knights of Round Table" in CinemaScope.

"The Robe" (20th) has drawn over 1,000,000 patrons to 2,200-seat Regent, Sydney, for Hoyts.

Ealing's "Cruel Sea" did 10 weeks' socko biz at Greater Union Theatres' State in Sydney.

"Zip Goes a Million" follows the Tommy Trinder Show into Tivoli, Sydney, for David N. Martin.

Glenn Langan, U. S. tele actor, here under contract to Grace Gibson Productions for radio disks.

Fred Crouch appointed West Australia branch manager of British Empire Films; formerly was chief broker.

Harry Wren doing advance publicity for Olsen & Johnson on debut soon at Palladium, Sydney, for Celebrity Theatres.

"Roman Holiday" (Par) opened solid at State, Sydney, for Greater Union Theatres. Press raves for Britisher Audrey Hepburn.

Memphis

By Matty Brescia

Billy Eckstine played two shows at the Hippodrome on Beale Street, here.

Ralph Flanagan and his crew in here for one-nighter at Memphis State College.

Isobel Jones, manager of Arena theatre here, now with the Capitol at St. Petersburg, Fla.

Clarence Camp, Jr., now singing with Chuck Foster's orch at the Peabody Hotel's Skyway.

Hoyt Wooten, WREC prexy, and Harold Krelstein and Abe Plough, toppers of WMPS, back after five weeks of battling before the FCC for Channel 3 here.

London

Nat "King" Cole guest of honor at this week's Variety club luncheon.

T. S. Eliot's "Confidential Clerk" moves from the Lyric to the Duke of Yorks Theatre next week.

Second volume of Noel Coward's autobiog, "Future Indefinite," to be published in London this week.

Richard Conte arrived last week to take up role in "Mask of Dust," an Exclusive release in which he will play opposite Mari Aldon.

William J. Kupper, who retires next month as m.d. in London for 20th-Fox, hosted a small reception to local newsmen last night (Tues.).

James Algar, director of Walt Disney's True Life Adventures, spending a week in London on his way back to Hollywood from Africa.

Armand and Michael Denis doing their second tele spot April 10 when they'll introduce their own film sequences on the capture of wild animals.

Herbert Yates back in London from Jack Continental jaunt with his wife, Vera Ralston; Richard Altschuler and Bill Saal; he is due to return to the U. S. April 2.

John H. Harris is here to line up novelties for his ice shows. Goes on to Garmisch, Germany, to continue his search. He expects to return to America next month.

Ingrid Bergman preems at Stoll Theatre July 1 in the Rossellini production of "Joan of Arc at the Stake," which is being presented under Jack Hytton's management.

Don Hartman, Paramount production executive, arrived here over weekend on first leg of European tour, and was honor guest at a Dorchester cocktail party Monday.

Shani Wallis, currently featured in Jack Hytton's "Wish You Were Here" at the London Casino, booked to play three weeks in the Dorchester Hotel cabaret; opens April 12.

"The Robe," which ran three months on its West End preem, is due to return here where it will follow "12-Mile Reef" at the Carlton, house recently leased by 20th-Fox.

A private screening of "The Command" being set for exhibs tonight (Wed.) at the Warner when half will be presented with full stereo sound and the other half with the normal single track.

Pete Collins, who has assembled his curios unit, a big hit a couple years ago, is dickering with Roberta Cowell (who recently registered a change of sex) to join the outfit. Roberta is asking \$750 per week.

Frederick Lloyd, general manager of the D'Oyly Carte Opera Co., planned to New York last Sunday (28) to launch preliminary negotiations for an American season of Gilbert & Sullivan later this year.

Big British delegation to the Cannes Film Festival, apart from the usual flock of newspapermen, includes Robert Clark, the Elnore Studio topper; Arthur Dent, Leslie Frewin, Richard Todd and Yvonne de Carlo.

Gerald Cohen, provincial agent with a London office, sails for U. S. April 8. Cohen specializes in one-night stand bookings of name bands in the North of England. Expects to be away for four weeks and to visit Hollywood.

Minneapolis

By Les Rees

Pianist Artur Rubinstein here for concert.

Starlight Club has Buddy Lester for second stanza.

Edyth Bush Little Theatre offering "The Silver Whistle."

Carl Brisson in fourth week at Hotel Radisson Flame Room.

"Porgy & Bess" opened 10-day Lyceum date to \$30,000 advance sale.

Billy May orchestra with Sam Donahue conducting played from Ballroom one-nighter.

Essie Mae Falm holding over Foster & Harris Jean, Idell, Bobbie Jean and Carl Dennis.

William Donnelly, local AFL stagehands' union business agent, elected an international veepee at international's New Orleans board meeting.

In change of heart, St. Paul newspapers now accepting ads for legitimate attractions despite fact they play their Twin Cities' dates exclusively here.

Minnesota U. concerts and lectures department booking "Doc" Evans' local Dixieland band for tour of colleges and various of territory's towns. Outfit now is at Williams' nitery.

David Daniels, son of wealthy Twin Cityite, who played Russell Nype role in touring "Call Me Madam" company, appeared as Minneapolis Symphony orchestra soloist at twilight pop concert.

Latest figures show Twin Cities

metropolitan area population, as of April 1, 1953, to be 1,258,225, gain of 72,531, or 6%, over 1950 federal census compilation. State's population is up from 2,982,483 to 3,089,904.

Best patronized recent entertainment event was last week's state high school basketball championship tournament with each of three days sold out nearly a month in advance. Affair was staged in Minnesota U.'s Williams Arena.

Lisbon

By Lewis Garry

Cinema Sao Jorge doing capacity with "Quo Vadis."

"Sword and the Rose" opened SRO at the Trindade and Batalha of Oporto.

Cinema Rivoli, of Oporto, is prepping its Cinemascope installation for "The Robe."

Comedian Raul Solnado, Helena Vieira and six chorines formed a new vaude act now at the Miami nitery.

German Symphony of Hohner accordions left for Coimbra and Oporto after six concerts at the Coliseu.

Legit company of Brazilian actress Alma Flora started a month's season at Teatro Sa Bandeira of Oporto.

Comedian Carlos Alves, back from a year's tour in Portuguese Africa, joined the legit company of Teatro Monumental.

Ballet Margarida Abreu of 18 members inked by impresario vasco Morgado to appear at Avenida Theatre in Easter revue.

Dallas

By Bill Barker

National Square Dance Festival set for April 8-10 at State Fair Park.

John Rosenfield, News' amusements editor, on a fortnight tour of Coast film studios.

WFAA "Early Birds," nation's oldest live breakfast show, celebrated 24th anni with weeklong open house.

Spyros and Charles Skouras in for Claude Ezell's tryout of his new drive-in speaker at Buckner Blvd. ozoner.

Melba opened "The French Line" uncut, while Fort Worth's city censor board ruled dance scenes out if film plays there.

Miami Beach

By Lary Solloway

Joyce Bryant opens at Nautilus Hotel tonight (Wed.).

N. Y. Herald Tribune columnist Hy Gardner at the Saxony.

Diosa Costello and her new group current at the Saxony with Mandy Campo heading up orch.

Barry Sisters drew heavy biz during week's date at the Sans Souci. Byron Palmer followed them in March 30.

Don McNeil bringing his crew to the Di Lido hotel for series of "Breakfast Club" simulcasts from the oceanfront.

Scotland

By Gordon Irving

Ticket sales for Edinburgh International Festival set to open April 5.

New Scot vaude programme "Spring Salad" tees-off on radio April 15.

Jimmy Logan, Scot comedian, playing straight part in new radio thriller series, "Currants for Cavare."

Margaret Morris, leader of Celtic Ballet of Scotland, sailing to Boston June 16 on three-week ballet stint for Ted Shawn.

Karl Rankl, Scottish orch maestro, off to direct concerts in Austria by the 100-strong Graz Philharmonic Orchestra.

H. P. Sheppherd named new controller in West Scotland for Odeon and Gaumont, succeeds William Simpson, who resigned.

David Hughes, recently at Empire, Edinburgh, has U. S. dates this summer at the Mocambo, Hollywood, and the Sahara, Las Vegas.

Portland, Ore.

Five Tones and Juanita Brown held over at Jack Lawler's Tropics. Tempest Storm packed the Capitol nearly every show the first week, and stays a second stanza.

Tony Hartman comes out of retirement this week to appear in new Harry Carroll Show in at Amato's Supper Club.

Beatrice Kay with Sylvia Green and The Mandrins held for a second week at The Oregon Clover Club. Dick Contino inked to follow.

Harry Carroll & Polly Baker, LeBrack & Bernice, and The Sparklets into Amato's Supper Club for two weeks. The Ink Spots follow.

Hollywood

Clifton Webb hospitalized with virus.

George Seaton laid up with fever.

Lou Silvers in the hospital with heart ailment.

Fernando Lamas recovering from sciatic neuritis.

Chick Chandlers celebrated their 23d wedding anni.

Edmond O'Brien and Olga San Juan returned from Italy.

Gene Tierney's canyon mansion on the market for \$30,000.

Bing Crosby and his sons will tour France starting in May.

Chiquita and Johnson received a six-month extension of their visas.

Forrest Tucker booked for six weeks of summer stock in the Midwest.

Alan Ladd presented with the Foreign Press Assn.'s International Award.

Richard Widmark ankles 20th-Fox after his current role in "Broken Lance."

Chicago

Sam Stratton flacking ahead of "Me and Juliet," which opens April 7 at the Shubert.

Robert O'Brien, American Broadcasting-United Paramount veepee, here for confabs on broadcasting and theatre biz.

Clarence Shapiro, formerly with Metro in Hollywood, joining CHI Conservatory of Music to head the new radio-tv department.

Aaron Cushman again handling flackery for Star Nite, an assemblage of top pop attractions slated to play stadiums this summer in CHI, Cleveland and Detroit.

Showcase Theatre in Evanston offering "Man Born to Be King," religious drama for the Lenten season. It's the first stage adaptation of four radio plays by Dorothy Sayers, British author.

Gerry Breen, Val Navaro, Fleming Brown and Ronald MacMurray, all but the latter appearing in Blue Angel's Monday Night Singalong, gave folksong concert last Sunday (28) at College of Complexes, northside bistro.

San Francisco

By Ted Friend

Harry James at the Diamond Kneec.

Harry Davies advancing for Bea Lillie.

Lester Young into the Blackhawk.

Joe Frisco set for the Diamond Kneec.

Rusty Draper into the Rumpus Room.

Christine Jorgensen into the Aja Club.

Mickey O'Shaunessey topping Bimbo's 365 Club.

Omaha

By Glenn Trump

Pianist Mitty Craft at the Dundee Dell.

Gil Gray's indoor Shrine Circus wound up a week's stand at Sioux City to go back to Chicago.

Debra Paget and Jeffrey Hunter here for in-person stints with preem of "Siege of Red River" at the Omaha.

Don Romeo of Paul Moorhead agency booked Elaine Carvel into the Colony Club last week, and also has her set for the Chevrolet show at Paxton Hotel today (Tues.) along with Moore & Mayo, comedy dancers.

Pittsburgh

By Hal V. Cohen

Jeff Chandler here for a day to plug his "Yankee Pasha."

Sherry Britton tops the Carousel next week and Neila Ates comes back to the Copa.

Wally Marks and Nan Wilson, husband-wife nitery team, acting in "Happy Birthday" at Playhouse.

Dave Crane's Playhouse p.a. wrote an original musical for Temple Sinai's Sisterhood and Men's Club.

Jackie Heller, back from 17-day West Indies cruise, sailed on another for 42 days to the Mediterranean.

Hotel owner Eugene C. Eppley, who owns the William Penn here, gave \$500,000 to Culver Military Academy.

Harry Schirra and Tom Kelly, former Post-Gazette circulation men, now own Schirra's Bar and Grill in East End.

Aster Claessens, Tech professor of English, will have Marlon Brando role in Curtaineers' "Street-Car Named Desire."

Al Butler in town again beating the drums for "South Pacific," which returns to the Nixon for two weeks on April 19.

OBITUARIES

HARRY C. KOPF

Harry C. Kopf, 51, NBC vice president and general manager of stations WMAQ and WNBQ in Chicago, died of a heart attack March 26 in Evanston, Ill. A veteran of over 22 years in the broadcasting industry, he was long considered one of NBC's top salesmen. His career as a sales and administrative exec spanned the network's historical growth in both the radio and tv fields.

Kopf joined NBC's central division as a salesman in 1931. It was during this period that Niles Trammell, subsequently to become proxy of NBC, was projecting the midwest NBC operation into the front ranks and Kopf early became one of his proteges. When Trammell was shifted to New York, Kopf took over as central division sales manager in 1939 during the Sidney Strotz regime.

When Strotz moved to New York

ing and musical direction of "One Night of Love."

Moving to 20th-Fox, Silvers directed the music for such productions as "To Mary With Love," "Sing Baby Sing," "Lloyds of London" and several Shirley Temple films. He also served for 13 years as musical director for the Lux Radio Theatre over CBS. In 1943, Silvers and Buddy de Sylva, production manager for Paramount Pictures, created an edition of "This Is the Army" for the Royal Canadian Army.

Wife, five brothers and a sister survive.

GILBERT LIDDLE

Gilbert Liddle, 64, president and general manager of CKGR, Kitchener, Ontario, died in his sleep at Montego Bay, Jamaica, March 25, a few hours before he was to return from a month's holiday.

Liddle, who launched his radio

for the Ben Reig Corp., wholesale dress suit and coat concern in N.Y.

WILLY FERRERO

Willy Ferrero, 47, American-born Italian conductor and composer, died March 24 in Rome of a liver ailment. Born in Portland, Me., he lived most of his life in Europe. At the age of four, he began his conducting career as a child prodigy by fronting an orch at the Folies Bergere in Paris.

The following year, Ferrero batted a 100-man orch at the Costanza Theatre, Rome. At the age of seven, he made a guest appearance with the Imperial Russian Orch in St. Petersburg. When only 19 he was appointed leading conductor at the La Scala in Milan and the Augusteo Philharmonic in Rome.

BILL DUNN

Wilbur H. "Bill" Dunn, 43, former vaudeville and radio performer since 1930, died March 23 in Cleveland. He was noted in the Youngstown, O., area for his "Breakfast With Bill" show, aired over WKBN. Starting his show biz career at the age of eight, he appeared in an act with his parents tagged "The Dunn Family." The turn toured until 1927.

Dunn joined WKBN in 1936. Late in 1953, he left that station and moved to Akron to be closer to his family. For a short time he was associated with WCUE, Akron. He served in the Army during the war.

Wife and two sons survive.

OTTO GEBUEHR

Otto Gebuehr, 77, screen and legit actor, died March 13 in Wiesbaden, West Germany, where he was working in the film, "Rosen-Reslie." Starting his picture career in the early 1920's, he later gained international plaudits for his portrayals of "Friedrich der Grosse" (Frederick the Great) whom he strikingly resembled.

Among his last films are "Dr. Holl," "Die Luege," "Fritz and Friederike" and "Das Ewige Spiel." Aside from his picture assignments, he frequently appeared on the German stage.

Gebuehr, whose wife died three years ago, is survived by a nine-year-old son.

ALBERTO C. COLUMBO

Alberto C. Columbo, 65, motion picture music conductor and arranger, was found dead in his automobile March 24 in Hollywood. Police began an investigation following disclosure that Columbo had been beaten before he died.

According to County autopsy surgeon Dr. Frederick Newbarr, Columbo had received a "heavy blow" on the head. No robbery had been committed. He was a cousin of the late singer, Russ Columbo.

Surviving are his wife, Elizabeth, and son, Albert Jr., an assistant cameraman at RKO.

CARL FISCHER

Carl Fischer, 41, accompanist and arranger for singer Frankie Laine, was found dead March 27 by his wife in their Sherman Oaks, Cal., home. He died in his sleep, presumably of a heart attack.

Fischer, who had also been Laine's conductor, was associated with the vocalist for the past eight years. He was the composer of such tunes as "Who Wouldn't Love You?" with Bill Kerry and "Te Amo," with Laine.

Surviving, besides his wife, are two daughters.

THOMAS B. McDONALD

Thomas Bernard McDonald, 78, former proxy of the T. B. McDonald Construction Co., New York's oldest existing theatre scenery building outfit, died March 28 in Katonah, N.Y.

In 1898, McDonald and his father formed the concern and initially did the sets for "Florodora." Later projects included the construction of scenery for all Florenz Ziegfeld productions and many other Broadway presentations.

Wife, a daughter, a brother, three half-brothers and three half-sisters survive.

JACK DELMAR

Jack Delmar, 77, former vaudeville actor and theatrical booking agent, died March 24 in Philadelphia. He was a member of Dumont's Minstrels and was later a partner in the agency of Delmar & Griffith.

He was also associated with several film companies in the Philly area, including Stanley Warner, Triangle Film Exchange, Boyd Enterprises and MGM.

Survived by wife, half-sister and daughters.

JUNIUS FISHBURN

Junius Fishburn, 58, proxy of the Times-World Corp. of Roanoke, Va., died March 24 in Washington after suffering a cerebral hemor-

rhage. He was stricken as he was leaving a Federal Communications Commission hearing where he testified on competing applications by his company and Radio Roanoke, Inc., for a Roanoke tv station.

Times-World publishes The Roanoke Times, The Roanoke World-News and operates radio station WDBJ. Fishburn had been prez of Times-World since 1923.

Wife, a son and a daughter survive.

FRANCIS B. YOUNG

Francis Brett Young, 70, British author-playwright, died March 28 in Capetown, South Africa. Among books he wrote are "A Man About the House," "Portrait of a Career" and "My Brother Jonathan," which were made into films.

Young had also written two plays, "Captain Swig" and "The Furnace." In addition, he composed the music for a collection of "Songs of Robert Bridges."

JAMES RICH

James Rich, manager of the Regal Cinema, Brechin, Scotland, since 1936, died March 8 in that town. A native of Edinburgh, he joined Hengler's Circus on leaving school and later became a prop boy at the Theatre Royal, Edinburgh.

Rich married Edith Meek, one of the original John Tiller Girls, and they formed a double comedy act, Rich & Russell. His wife died two years ago.

GEORGE D. FRANKLIN

George D. Franklin, about 60, a veteran exhibitor, was killed instantly at Argyle, Tex., on March 24 when a wall of his Colonial Drive-In Theatre fell on him. He was trying to brace the wall which gave way under the impact of tornado winds.

Franklin had operated the concern for the past five years. Shuttered for repairs, it was scheduled to reopen on April 1.

His wife survives.

NANCY BURNE

Nancy Burne, 41, British legit and film actress, died March 25 in Maidstone, England, after a long illness. She made her London stage debut in 1926 and had since appeared in numerous musicals and in vaude.

In 1935, Miss Burne played her first film role. Thereafter she was seen in numerous pix as a singer and dancer.

GILBERTO GONZALEZ

Gilberto Gonzalez, 48, Mexican pic heavy, died of a heart attack March 21 while working on location at Palenque, Chiapas state, Mexico. He was appearing in a film version of B. Traven's, "The Rebellion." He started his pic career in Metro's "Viva Villa," made in Mexico in 1933.

His wife and two sons survive.

BILLY NESS

Billy Hess, 78, vaude performer for 60 years, died March 24 in Eindhoven, L.L. Working as a Swiss bellringer and tap dancer, he toured the major circuits and played in Billy Rose's shows at the Texas Centennial and the New York World's Fair. He had also appeared on television recently.

A son and two brothers survive.

FRED REETH

Fred Reeth, 58, veteran city manager for Stanley-Warner Theatres in Madison, Wis., died in that city March 23. He had been stationed in Madison for S-W since 1945 and earlier supervised circuit theatres in other Wisconsin cities for several years.

Wife survives.

EARL E. STEELE

Earl Edward Steele, 61, onetime minstrel man and former restaurant operator, died in Columbus March 25. As a young man he was a dancer for 11 years in the A. G. Fields minstrel shows.

Survived by wife, half-sister and half-brother.

FRANK J. KUHIL

Frank J. Kuhl, 53, onetime drummer and bandleader, died of a heart attack recently in Milwaukee. Forming his orchestra in 1917, he bated the crew for nine years throughout Wisconsin.

His wife, three daughters and four sisters survive.

H. LAWRENCE FREEMAN

H. Lawrence Freeman, 84, opera composer, died March 25 in New York of a heart ailment. His compositions included the symphonic poem, "The Slave," and about 12 operas. He was a winner of the Harmon Medal for distinguished service in music.

Wife and a son survive.

GEORGE H. GOODRICH

George H. Goodrich, 66, vet film projectionist, died March 23 in Hillsdale, N.J. At the time of his

death he was emp.

Starting his career in 1914 with Kalem Motion Pictures in Florida, he subsequently became a charter member of the Motion Picture Pioneers Club and of Local 306, Motion Picture Projectionists, A.E.U.

Wife, three sons, three sisters and two brothers survive.

Paul W. Gilmore, 34, musician, was killed March 26 in Ogden, Utah, when the truck in which he was riding skidded into a tree. A trombonist, he was travelling with the Buddy Morrow orch.

Frank Carmo Beccaris, 60, head-writer at El Morocco, N.Y., for the last 21 years, died March 24 in N.Y. Wife, a daughter and a son survive. He was best known as 'Carmo.'

Mrs. Lora Elaine Wolf, 48, former newscaster with WSPD, Toledo, died March 20 in Cleveland of a heart ailment. Her husband, three sons, and two daughters survive.

Son, 18, of Wagner Bros. publicist Mrs. Eli Beaumont, was killed in Los Angeles March 19 in an auto accident.

Leonard E. McNamara, 47, radio engineer, died March 21 in Los Angeles. Surviving are his wife, son and daughter.

Father, 79, of Larry Jonas, Phoenix, Ariz., VARIETY rep, died in Newark, N. J., March 19.

Father, 84, of cameraman Norbert Brodine died March 20 in Hollywood after a long illness.

MARRIAGES

Jane Pickens to William C. Langley, New York, March 26. Bride is the singer.

Primavera Chiappe to Marvin Frank, New York, March 27. He's a pressagent.

Marilyn Stone to Charles C. Baldi, New York, March 2. Bride is an actress-singer.

Elizabeth Montgomery to Frederic Gallatin Cammann, New York, March 27. Bride is actress-daughter of actor-producer Robert Montgomery; he's a casting director.

Mrs. Margaret P. Rex to Maxwell A. Kriender, New York, March 27. He's president and managing director of the 21 Club, N.Y.

Joan Vietz to Joseph Heldt, New York, March 26. Bride is an actress; he's a legit pressagent.

Sandy Lee Neuburg to Julian Rosenberg, New York, March 28. Bride is the daughter of songwriter Al J. Neuburg.

Linn Abner to Arnold Kupper-smith, New York, March 28. Bride is daughter of Ben Abner, Warners N.Y. branch manager.

BIRTHS

Mr. and Mrs. Wally Cassell, son, Hollywood, March 19. Mother is the former actress, Marcy McGuire. Father is an actor.

Mr. and Mrs. Jerome (Tad) R. Reeves, son, Columbus, March 25. Father is program director of WBNS-TV there.

Mr. and Mrs. William Martin, daughter, Los Angeles, March 25. Father is a film editor.

Mr. and Mrs. John Carradine, son, Hollywood, March 24. Father is an actor.

Mr. and Mrs. Sidney Prosen, son, New York, March 15. Father is a music publisher.

Mr. and Mrs. Perry B. Frank Jr., son, New York, Feb. 15. Mother is the former Joanne Schenck, daughter of Nicholas M. Schenck, president of Loew's Inc.

Mr. and Mrs. Ian Gourlay, son, Glasgow, Scot., March 22. Father's a songwriter, arranger and radio singer.

Mr. and Mrs. Walter Boughton, son, Ripon, Wis., recently. Mother is actress Georgia Aune; he's drama dept. head at Ripon College.

Mr. and Mrs. John McTaggart, son, Stornoway, Isle of Lewis, Scotland, March 10. Father is manager of Playhouse Theatre, Stornoway.

Mr. and Mrs. Audie Murphy, son, San Monica, March 23. Father is a screen actor.

Mr. and Mrs. Edward J. Slotkin, son, New York, March 25. Mother is Shirley Eder, deejay, and show biz commentator.

Mr. and Mrs. Robert H. Precht Jr., son, March 29, at George Washington Univ. Hospital, Washington, D. C. Mother is Betty Sullivan, daughter of the columnist Ed (Sylvia) Sullivans; father is a USN Lt. (j.g.).

Mr. and Mrs. Lloyd Greenfield, daughter, N.Y., March 25. Father is personal manager with Mannie Green.

Mr. and Mrs. Horace McMahon, son, Chicago, March 25. Mother is former film actress Louise Campbell; father is pic-tv actor.

On the melancholy morning of this March 26th there left this scene Lou Silvers, composer, creative musician and as sweet and sensitive a man as ever your hand did clasp. He taught me gentle music and life's niceties when I was a little boy, for which I have always been grateful. I deeply grieve with his brothers, Sid, Willie and Eddie. Like them I shall never forget Lou. Like them I loved him so much.

Georgie Jessel

the next year Kopf became general manager and was made veepee in charge in 1941. He was called into the NBC homeoffice in 1946 and elevated to the post of network sales veepee. His duties were, expanded the following year to include direction of the national spot sales setup and the owned and operated stations.

Kopf returned to Chicago in 1950 as veepee in charge of the two Windy City NBC stations. Under his stewardship the past four years WNBQ developed into one of the nation's top tv operations in terms of both income and prestige. Likewise WMAQ continued an important factor in the Chi radio picture. Sister and brother survive.

LOUIS SILVERS

Louis Silvers, 64, longtime composer, died March 26 in Hollywood of a heart ailment. He penned tunes for numerous Broadway productions and was active in films

In Memoriam

MARY D. CHASE

April 5, 1953

as a director of music. He composed "April Showers," which Al Jolson introduced in "Bombo." Among his other songs are "Sweet One," "Heart O'Mine," "Old Time," "My Madonna," "Interlude" and "Mother of Mine."

While still in his teens, Silvers conducted an orch on Broadway. In 1910 he became musical director of the Gus Edwards revues where he met Jolson and as a result was employed to direct the music of such Jolson stars as "Bombo," "Sinbad" and "Big Boy." For 10 years, he also directed the musical scores for Harvard U.'s Hasty Pudding Club productions.

His association with films included the post of director of music for the original "Jazz Singer." He later became musical director of Metro for three years and from there went to Columbia Pictures where he served as composer and musical director for the 1934 Academy Award winner, "It Happened One Night." In the same year he won an Oscar for his scor-

station 24 years ago, was also associated with the recently opened CKCO-TV in that city.

Survived by wife, two sons, three daughters.

EDWARD G. WYMAN

Edward G. (Jerry) Wyman, 54, whose voice was familiar all over the Pittsburgh area in radio's pioneering days, died in that city March 22 of a heart ailment. During the 20's, he was chief announcer at WCAE in Pittsburgh, which was then owned by the Kaufmann and Baer department store before the station was acquired by the Hearst interests. He left radio in 1931 to go with the Wall Street Journal and he served as that newspaper's industrial and financial news representative in Western Pennsylvania until 1946.

In April of that year Wyman joined the Public Relations and Research Service as an account executive and later returned to radio for a time as news editor of WMCK in McKeesport, Pa. He originally came to Pittsburgh from his home in New York after World War I, in which he served in the Navy. In the last few years preceding his death, he had been a salesman.

Survivors include three brothers and a sister.

ETTA LEON

Mrs. Etta Greenberg, 66, one-time tight wire artist who appeared in circuses and vaude under her stage name of Etta Leon, died March 16 in Rockfort, Tex. Shortly after the turn of the century she was a member of such acts as the Lozano Troupe, Seven Leons, Leon Sisters and the Two Leons, a tight wire turn.

Mrs. Greenberg was a headliner with the Hagenbeck-Wallace, Ringling Bros. Barnum & Bailey, Sells-Floto, Glasscock and other circuses. She also trouped on the Pantages and Keith-Orpheum circuits. A widow, she wed W. D. Glasscock in 1904 and later married Sam Greenberg.

Surviving are a daughter, Margaret, and a son, Leon D. Glasscock, general manager of a Texas theatre circuit bearing his name.

OMAR KIAM

Omar Kiam, 60, fashion designer, died March 21 in New York of a heart ailment after a seven-month illness. Kiam, whose first name was Alexander, had worked in Hollywood from 1935-1940 creating designs for film actresses. His originals were worn by Janet Gaynor, Loretta Young, Ruth Chatterton, Merle Oberon and others in films.

In recent years and up until his death, Kiam was chief designer

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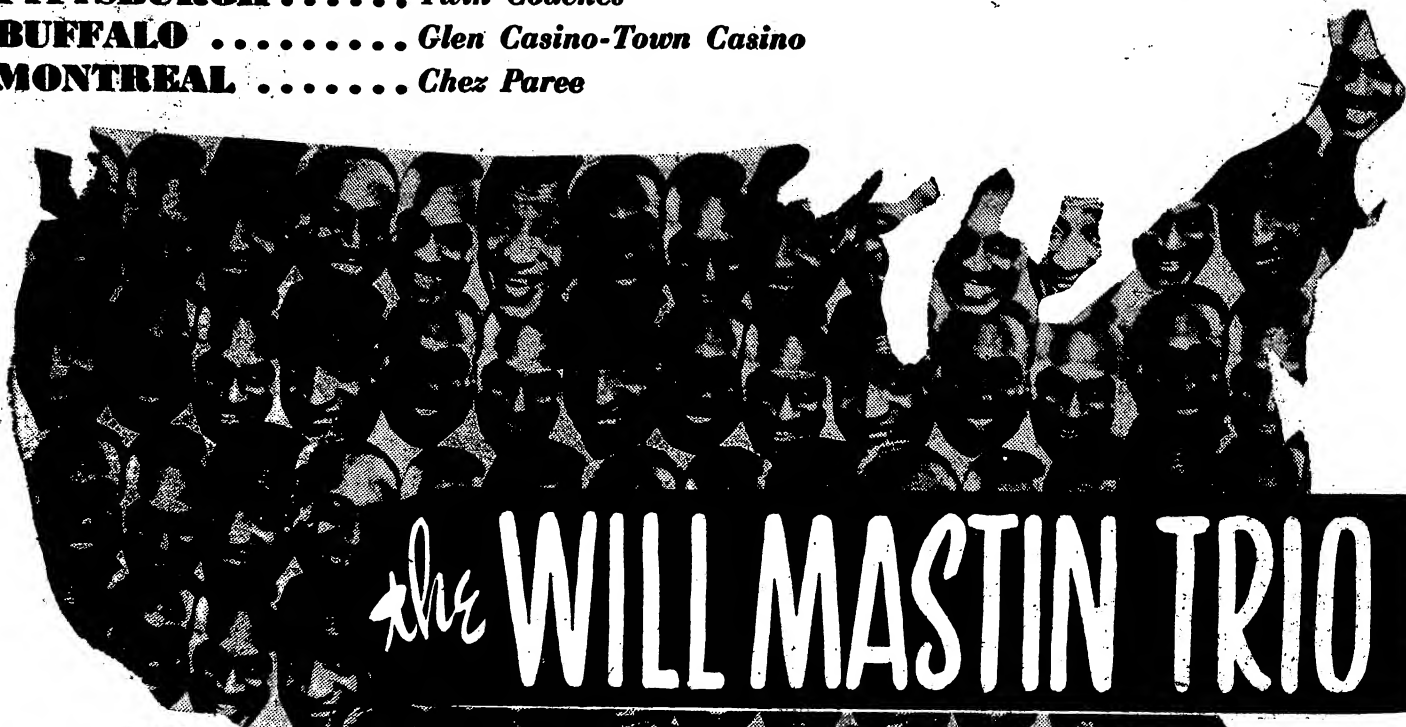
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